

Billboard

MORE THAN MUSIC
A Q&A WITH MTV'S VAN TOFFLER

USHER

NEW MANAGEMENT.
NEWLY SINGLE.
CAN THE R&B
STAR GET HIS
SWAGGER BACK?

+

CHART HEAT

JOHNNY
CASH
RIHANNA
CHAYANNE
ROBIN
THICKE

PRIME 'STACHE
THE HIPSTER
RENAISSANCE OF
HALL & OATES

SECOND ACT
SHE & HIM
MAKE INDIE
SEQUEL

SLASH
BLAZES
NEW
POST-GNR
TRAIL

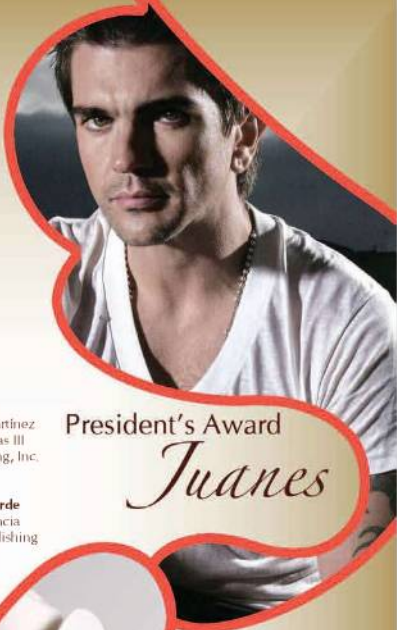
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2010

BMI Latin Awards



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Hussein Barreras (SACM)
LGA Music Publishing

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poemusic III, Ltd.
Songs of Carmaleon

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Oswaldo Villarreal
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Editora Arpa Musical

Y Que quede Claro
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of the Year

Song of the Year
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ON THE COVER: Usher photograph by Anthony Mandler

360 DEGREES OF BILLBOARD

HOME FRONT

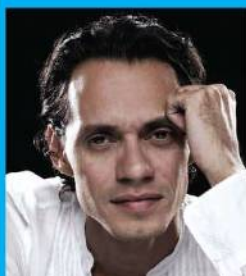
Events

LATIN MUSIC
The Billboard Latin Music Conference & Awards is set for April 26-29 in Puerto Rico and will feature an "In-Depth" session with **Marc Anthony** and a Q&A with urban bachata group Aventura. More at billboardlatinconference.com.

MUSIC & ADVERTISING
Join Billboard and Adweek June 15-16 at New York's Edison Ballroom for the Music & Advertising Conference, featuring a conversation with Electronic Arts' Steve Schnur. More: billboardmusicandadvertising.com.

Online

.COM EXCLUSIVES
Check out the 10 coolest Academy Award music performances—including Oscar sets by Three 6 Mafia, Björk, Madonna, Bruce Springsteen and U2—at billboard.com.



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OPINION

EDITORIALS | COMMENTARY | LETTERS

The Nuances
Of Net Neutrality

Labels Should Be Wary Of Potential Legal Battles Ahead

BY CHRIS CASTLE

The least that our business should be able to expect for our tax dollars is that the federal government won't undermine our rights.

But nowhere is the risk of this happening greater than in the so-called "net neutrality" rulemaking process that's under way at the FCC.

Net neutrality is a nuanced subject. There's a question about whether the FCC even has jurisdiction over the Internet. No one in the recording industry wants to be placed in a position where their music, or indeed anyone's voice, is somehow discriminated against online. In the debate over net neutrality rules, there's a critical challenge facing record labels, particularly independent ones: The FCC's four principles of an open Internet, probably with all good intentions, gloss over the failure to enforce market rules online.

The principles hold that in the context of wireline broadband services, and subject to "reasonable network management," consumers are entitled to access "lawful" Internet content of their choice; to run applications and services of their choice, subject to the needs of law enforcement; to connect their choice of legal consumer electronics devices that don't harm the network; and to enjoy the benefits of competition among network providers, application and service providers and content providers.

The terms "lawful" and "legal devices" potentially create a massive loophole that our opponents can drive a truck through. And however "neutral" that net neutrality may seem to be, we know better than most that all litigants aren't created equal. It isn't enough to just remove the words, of course. The concepts need to be amplified with policies and practices that balance the interests of all involved, including professional creators and indie labels.

If the last few years have shown us anything, it's that there are some litigants who believe that transmissions should be blocked only if the copyright owner has



Copyright owners
of all sizes
should be free
to work with
Internet service
providers to
develop premium
services and find
new ways to
combat piracy.



the resources to prove to a legal certainty that the defendant uploaded or downloaded a particular file in an infringing manner, regardless of the context.

The use of "lawful" in the FCC's principles implies this burden of prior adjudication. So if you think downloading is bad now, just wait—it will get worse if you have to litigate whether each transmission is "lawful" regardless of the objective purposes of the service involved (including the Pirate Bay or Isohunt).

This isn't lost on new FCC chairman Julius Genachowski, who has said that it's "vital that illegal conduct be curtailed on the Internet. I do not interpret the goals of net neutrality as preventing network operators from taking reasonable steps to block unlawful content." His sentiments have been echoed by others in the

Obama administration as well as the AFL-CIO, the American Federation of Television and Radio Artists, the Screen Actors Guild, the Directors Guild of America, the Songwriters Guild of America and many other members of the professional creative community.

Yet self-anointed consumer groups trivialize file "sharing" and try to position legitimate net neutrality concerns of our colleagues and artists as "Big Music" against consumers and "moguls" exploiting artists. As usual, the rhetoric of these groups ignores both indie labels and artists.

What's so hard to understand about a company calling itself "The Pirate Bay" and mocking copyright owners and artists who try to protect themselves? Internet service providers (ISP) get it, and they are the first line of defense in responding to flagrant copyright violations. Copyright owners of all sizes should be free to work with them to find new ways to develop premium services and combat piracy without having to litigate every single issue into the ground. We can't afford it, either literally or figuratively, and neither can our colleagues in the professional creative community—musicians, filmmakers, illustrators, authors, photographers, journalists or game developers.

I don't know of a single indie label that isn't embracing Internet marketing as best it can, and sometimes to great effect and innovation. But if new business models—which our critics don't define but which they say we fail to embrace—are to flourish, and if the "neutral" Internet isn't to force us into the nonprofit model that Google advocates for our equally beleaguered colleagues in journalism, our support for net neutrality must be nuanced.

We can't allow ourselves to get backed into a corner that we must litigate our way out of—none of us can afford it. ISPs want to cooperate with the entertainment industry by discriminating between authorized and unauthorized content.

Our government should let them. •••

Chris Castle is an attorney and co-chairman of the legal committee of the American Assn. of Independent Music. The views expressed are his own.

FOR THE RECORD

■ In the Feb. 27 Billboard Q&A with Rob Fusari, an editing oversight left the impression that Beyoncé didn't write Destiny's Child's "Boolyicious." She is, in fact, one of four credited writers.

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TWEET 'N' GREET
How acts can capitalize on Twitter ads



VIDEO CONVERTER
Dailymotion branches out with label deals



ACTIVATING BRANDS
A chat with Jorge Juarez of Westwood



TOP 'JIMMY'
Jet uses 'Kimmel' appearance to sell tix



CAN I 'KICK' IT
Songkick's gig-centered social network

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>>> GOOGLE EXPANDS CALL-BASED MOBILE ADS
Google is building out its mobile ad arsenal by expanding its new click-to-call ad options. The company is offering the smart-phone ad option to national advertisers seeking to give mobile users the ability to tap in numbers featured in the ads in order to connect with businesses. The click-to-call ads previously had been limited to advertisers with local numbers. According to Google, in the program's first month, ads with click-to-call options got 5%-30% increases in response rates.

>>> XEROX, STARWOOD BACK STING TOUR
Sting's world tour with the Royal Philharmonic Concert Orchestra will feature Xerox as presenting sponsor and Starwood Hotels and Resorts as hotel partner. Sting will perform versions of his songs that have been retooled for symphonic arrangement. The trek begins June 2 in Vancouver and then travels across North America.

>>> UMG REVENUE DROPS
Universal Music Group's fourth-quarter 2009 revenue dropped 8.2% compared with the previous year, according to parent company Vivendi. For the entire year, UMG's revenue fell 6.2%. Digital sales grew 8.4%, while music publishing increased 1.7% and merchandising, albeit a small figure relative to the revenue of other segments, grew 24.6%.

UPFRONT



Making a point: Speakers at the 'App Observations' panel, from left: Billboard's ANTONY BRUNO, who moderated; Tapulous' BART DECREM; Verizon's ED RUTH; Smule's JEFF SMITH; Nokia's LIZ SCHIMEL; EMI's SYD SCHWARTZ; and AppFund's DANIEL KLAUS.

BUSINESS BY ANTONY BRUNO

A Promising Outlook

Despite The Dour Economy, The Mood At This Year's Music & Money Symposium Was Surprisingly Upeat And Confident

A year or two ago, the pairing of the words "music" and "money" seemed at best inopportune, and, at worst, archaic, a quaint relic of a pre-file-sharing, pre-recession universe.

But at Billboard's ninth annual Music & Money Symposium, held March 4 in New York, the words carried with them a renewed sense of opti-

mism. The challenges resulting from the economic downturn and the disruption in the industry have created new opportunities for all players in the music market—artists, labels, music services, brands and investors alike.

"It's a great time to be an artist, because you have more opportunities to connect with fans than ever before," said Vevo president/CEO Rio Caraeff, one of the event's keynote speakers. "It's good because it creates competition between providers."

Such unrest in the music market helped spur Vevo's creation. Caraeff cited the service's success with advertisers—85%

of its ad inventory sold last month—as evidence that Vevo has helped turn online music videos from a cheap commodity to a valuable resource for brands and advertisers. And while YouTube is responsible for 90% of the 37 million-strong audience, Vevo receives approximately 4 million hits directly to its Web site—a milestone Caraeff says he didn't expect to reach for three or four years.

The industry turmoil has also made brands turn away from expensive sponsorships in favor of smaller partnership deals with lesser-known emerging artists—and with more effective results.

"We focus more now on the experience and connecting fans with what they love inside of our store," Hot Topic chief music officer John Kirkpatrick said, speaking at the "With the Brand" panel. Katrina McMullen, senior counsel for music and entertainment at Mattel, and Kirkpatrick suggested that paying smaller licensing and partnership fees to emerging artists creates greater value, allowing brands to position themselves as a place to discover new music.

Music discovery is likewise a crucial plank in MTV's growth platform for the year. In his afternoon keynote address, MTV Networks Music

and Logo Group president Van Toffler disclosed a multiplatform plan to help turn emerging artists into the next generation of superstars.

This includes a newly announced partnership with OurStage, under which MTV will select artists getting the most attention on the OurStage network, and promote them on-air and over various digital properties. It also includes a partnership with mobile operator T-Mobile under which bands that make a name for themselves in the newly launched Rock Band Network will be featured on T-Mobile platforms and in MTV programming.

>>> continued on p6



And the hits keep on coming: Vevo's RIO CARAEFF

>>> continued from p5

For digital music services, however, making money in the new music economy is still a tough row to hoe. Realizing profits from recorded music alone is virtually impossible, as the speakers on the "Digital Now" panel pointed out.

"There are lots of tiers to pay for music," Universal Motown Republic Group executive VP Cameo Carlson said. "Unfortunately, free is one of them. We need to find ways to create value in that tier."

The key, the panel agreed, is to offer users rich experiences in addition to the music itself; examples included MTV's "Rock Band" franchise and CBS Radio's Last.fm personalized radio streams. According to David Goodman, president of CBS Radio Interactive Music Group, digital revenue now contributes 5% to CBS Radio's bottom line.

There are many companies attempting this, but, according to Redwood Capital Group partner Alan Goodstadt, a speaker on the mergers and acquisitions panel "Who's Next?," none of them are doing it well. Panelists speculated that there will be a great degree of consolidation among digital music players this year, as companies look to aggregate best-of-breed capabilities.

But don't expect MTV to participate. "Why would we buy something we can get for free?" Toffler asked, pointing out that it's easier and cheaper to integrate the functionality of music services using open application program interfaces than it is to acquire the firms behind them. "We're not a technology company," he added.

In the mobile space, the year ahead will be defined by how well music apps can

transform from free promotional "consumables" to revenue-generating commerce platforms. Apps like Tapulous' "Tap Tap Revenge 3" and Smule's "I Am T-Pain" let users buy and download new music through their games.

ALSO HEARD AT THE EVENT

■ Regarding music video production costs, Caraeff said, "The fan doesn't care who made the video or what the budget was. The words 'premium' and 'professional' will start to lose their meaning. The cost of making videos will go down. If the artists and fans are into it, who cares what the budget is."

■ On the Live Nation-Ticketmaster merger, Bernstein Research senior analyst Michael Nathanson said, "I'm blown away that the government allowed that deal to happen."

■ MTV's Toffler noted that custom Green Day instruments will not be a part of the coming "Green Day: Rock Band" game.

■ On the "Purse Stringers" panel, Norwest Venture Partners principal Tim Chang said that new, digitally focused artist-services companies like Topspin present challenges from a venture capitalist perspective. "These might not be billion-dollar opportunities. It's hard for VCs to invest as the outcomes may not be all that huge."

■ While startups complain about the high cost of licensing music, music publishing CEOs counter that they're willing to license their music at a fair rate. "What's rational?" Warner/Chappell Music chairman/CEO Dave Johnson asked. "For startups, the rational price is zero... it's hard to scratch a living out of that." ...

THE BILLBOARD Q&A

VAN TOFFLER

MTV NETWORKS MUSIC AND LOGO GROUP PRESIDENT

MTV's president talks about how his audience's tastes are changing, monetizing music and the family appeal of 'Jersey Shore.'

BY ANN DONAHUE



As president of MTV Networks Music and Logo Group, Van Toffler oversees everything from reality programming to CMT. The network's newest smash, "Jersey Shore," affirms that after nearly 30 years in business, kids still want their MTV. According to parent company Viacom, MTV reaches more than 508 million households on multiple platforms, which means it must remain as vital a brand online and on mobile devices as it is on TV.

And as the mediums change, so do the tastes and values of MTV's audience. Toffler is at the cusp of changing market dynamics; the millennial generation is less cynical than Gen X, he says, and more family-oriented, which opens up a new host of programming opportunities.

As a keynote speaker at Billboard's Music & Money Symposium, Toffler discussed the changing role of music for the MTV family—and how to monetize music in an era that provides an unlimited number of outlets for fans to discover new artists.

How are things in the TV advertising market when it comes to music programming?

It's coming back. It was rough for anyone in an ad-supported business, but some of the mojo is coming back around. TV viewership is higher than ever. Oddly enough, for the right music offerings advertisers are willing to pony up. To give you two brief examples: For our MTV Vault and MTV Music Online, we just resigned a big deal with, I believe, AT&T. And we just did a series called "\$5 Cover" that highlights local music scenes: The one on Memphis was directed by "Hustle & Flow" writer/director Craig Brewer, and the new one on Seattle was directed by Lynn Shelton. Advertisers are interested in novel approaches to supporting new music, as long as you package it innovatively for them.

Recently, MTV dropped the phrase "Music Television" from its logo. Why?

The wording no longer fits in a multiplatform kind of world. We haven't had it for a while because once we translated the logo to mobile and online, the wording itself was very clunky. Artists will still be a big part of the logo, so you'll see Beyoncé and Lady Gaga, as well as the cast of "The Buried Life" in the logo. For some reason the media made it seem really significant; obviously, we've moved away

from being a 24-hour video rotation channel to representing music in different ways. It wasn't about taking music per se out of the logo, we just needed the room to fit all the music and images inside the logo on all platforms.

The network has always been a taste leader for youth culture. What's the difference in your approach to music programming now than, say, 15-20 years ago?

The news is much more immediate and needs to live on all screens. When Kurt Cobain died, for instance, we put together a whole television special with other musicians and Kurt Loder; the news kind of waited for the television show [to air]. When Michael Jackson died last year we had to have a flurry of stories up online before we could even cobble together an on-air news special. We had to deal with the immediacy of that story living and breathing on different platforms before we put it on TV. We've evolved the way we present music out to our audience, because they want it differently.

"Jersey Shore" is the most recent breakout hit on MTV. What do you consider the main purpose of the programming on the channel?

MTV's programming is always evolving with the audience. This generation is a

bit different than the preceding one. The millennials are more traditional, less rebellious, more family-oriented. Believe it or not, they watch "Jersey Shore" with their moms and dads. So that has caused our programming to evolve to more authentic reality, like "Jersey Shore," as opposed to more fabricated reality, like "The Hills." It's required us to be less about reality competition, less about cynical and snarky, and more about inspirational and aspirational.

Are Facebook and MySpace your competition now?

I think of it this way: They're the telephone, and hopefully we're the conversation. We create moments like the Taylor Swift/Kanye West Video Music Awards confrontation and spread it around.

Has there been more pressure from the labels to get their music cued up on MTV now?

People always complain about MTV's video rotation, but we play over 600 hours of music videos a week across MTV, VH1, mtvU, MTV2, Hits, Jams, VH1 Classic and VH1 Soul. We also have over 200 music queues a day on MTV and VH1, and we invest over \$100 million a year toward music with all our online promotions, events, series and show integrations.

This is a great time for music fans to absorb and discover music, but not a good time for the industry or for artists to get compensated for their music. We feel that it's the industry's responsibility and our responsibility. I took my team on a retreat and we realized that we want to give the music industry some rocket fuel around new artists, because we need career artists. When there are no superstars, it's bad for MTV and VH1 and CMT.

You mentioned earlier that you have to respond to what the audience wants. What are some of the metrics you use to determine what the youth of today are interested in?

We're compiling a "buzz meter" to look across the different platforms for what music is bubbling up locally and nationally. It [tracks] everything from radio play to piracy, legal downloads, the Pandora of the world, places like that. That impacts the videos we choose to get behind, and the artists we're looking at. ...

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RADIO BY TOM ROLAND

PROJECT PLAYLIST

Country Programmers Mull The Cost Of Repetition

A sluggish economy and new technologies have created a confusing environment for many country radio stations.

The best bet for weathering the onslaught? Embracing new music.

That appeared to be the consensus that emerged during the recent 41st annual Country Radio Seminar in Nashville (see Backbeat, page 53). The top complaint among country fans is the perceived repetition of songs on country radio, according to a study the Country Music Assn. (CMA) presented at CRS.

Broadcasters attending the conference conceded that they may be over-playing the hits, a practice that some date back to 1999, when Edison Research co-founder/president Larry Rosin and radio consultant Mike McVay demonstrated that country stations were backing off their biggest hits too soon.

"That was a watershed year," radio consultant Keith Hill said during a panel discussion at this year's CRS. "We slowed things down, and we improved. Now it's gone to the other extreme."

A study of the Billboard charts by Jerry Duncan Promotions underscored the effect. In 1989, the country singles chart featured 49 No. 1 titles. The tally had at least 25 chart-toppers annually seven times during the '90s. But from 1999 through 2004, the format never exceeded 25 No. 1s in a given year. During that same period, according to data compiled by Jerry Duncan Promotions, country's share of the national radio audience declined.

"Clearly, the format's overcorrected," McVay said from the audience.

The biggest challenge that trend has created is in developing new artists. David Nail's MCA Nashville single "Red Light" exemplifies the drag on the format, Hill said. It logged 45 consecutive weeks on Billboard's Hot Country Songs chart through the week of Jan. 16, peaking for two weeks in December at No. 7. It took so long to develop that the label didn't release the follow-up single, "Turning Home," until Jan. 12, exactly one year after "Red Light" went to radio.

During a panel discussion, Republic Nashville president Jimmy Harnen recalled a conversation with a programmer who delayed adding one of his label's newer artists to his station's playlist in favor of a new single from a superstar act that Harnen didn't identify. Examining Nielsen BDS RealTime logs, Harnen discovered that the station had played 13 songs by that same superstar in the previous 23 hours.

Such practices are conditioning country radio audiences to identify with only a narrow range of artists, stifling creativity on Music Row, Harnen said.

"The songwriters sit down and go... 'That record stified,' " he said. "There's a [negative message] back to the innovator. And music has to be innovative."



'Light' fare: Singer/songwriter DAVID NAIL performs at the Universal Music Group Nashville luncheon as part of the 2010 Country Radio Seminar.

As the economy inflicts financial hardship on country's core spending audience, country fans spent 28% less on CDs, music downloads and concerts in 2009 than they did in the prior year, according to the CMA study, conducted by Right Brain Consulting and the Leo Burnett Co.

The study also found that while most of those consumers remain avid country fans, they're increasingly turning to free or low-cost methods of enjoying the music. That includes terrestrial country radio and online means of discovering music, such as iTunes, Pandora and YouTube. As the fan moves toward free online platforms, country radio's challenge is finding its place in the mix.

"We need to be the authority on the new music," said "Captain Jack" Aponte, PD of WKMK Ocean County, N.J. "If we're not, then who is?"

But mainstream country stations still need to be discriminating. WIVK Knoxville, Tenn., PD Mike Hammond cautioned that if one-third of the audience is angry about repetition, that means two-thirds are comfortable with current rotations.

"Nobody says, 'You play my favorite song too much,' " Hammond said.

LEGAL MATTERS

DANCING BABY CASE MAY CHILL COPYRIGHT ENFORCEMENT. IS THAT A BAD THING?

by BEN SHEFFNER



It's been more than three years since Stephanie Lenz uploaded to YouTube a 29-second video of her 13-month-old son Holden dancing in the family kitchen to Prince's "Let's Go Crazy."

But that seemingly trivial act—and Universal Music Group's decision to send a takedown notice to YouTube—still has UMG tied up in litigation knots and could have a significant impact on the way copyright owners enforce their rights on the Internet.

Lenz, assisted by attorneys from the Electronic Frontier Foundation (EFF), filed a counter-notice in response to the takedown, and YouTube restored the video; due to the publicity the case has received, it now has almost 1 million views. UMG never sued her for copyright infringement, and the incident could've ended there, as most do.

But it didn't. That's because Lenz herself filed a lawsuit against UMG under Section 512(f) of the Digital Millennium Copyright Act (DMCA), which allows the subject of a takedown notice to sue a copyright owner that "knowingly materially misrepresents" that the object of a takedown is infringing. Lenz maintains that the inclusion of the 20-second snippet of "Let's Go Crazy" in a video she posted to share with family and friends—the audio is of such terrible quality that the song is barely identifiable—is a classic example of a fair use: a minor, non-commercial use that doesn't qualify as copyright infringement.

UMG, whose publishing unit administers Prince's catalog, has been a bit coy in court papers as to how this all came about, and it declined comment for this column. Left unanswered are

video wasn't a fair use (an issue on which it might well lose), while still insisting that it didn't knowingly misrepresent that the video was infringing.

So far in the case, which was filed in July 2007, each side has interim rulings they can point to as victories. While the court denied UMG's motion to dismiss the case outright, U.S. District Court Judge Jeremy Fogel said in an August 2008 ruling that he "has considerable doubt that Lenz will be able to prove that Universal acted with the subjective bad faith" required to prevail, and that "following discovery her claims well may be appropriate for summary judgment."

The prevailing law that Fogel cited is a Ninth Circuit case called *Rossi v. Motion Picture Assn. of America*, in which the court held that for a plaintiff in such a suit to prevail, she must prove that the sender of a takedown notice subjectively lacked a good-faith belief that the material at issue was infringing. It rejected a more stringent objective standard that would've asked whether a reasonable copyright owner would've believed the material to be infringing.

But Lenz's case isn't dead. In late February, the court ruled that Lenz may proceed even though the damages she allegedly suffered were nominal—basically the annoyance of having her video temporarily yanked from YouTube, which of course hosted her video for free.

And it held that, if she ultimately prevails, she—or, more precisely, the EFF—may be able to recover the legal fees for fighting this case, under the Copyright Act's normal attorneys' fees provisions. Those fees could reach the mid-six figures.

While the final outcome of the case is unclear, there's no doubt it will force copyright owners, whether record labels, movie studios or book publishers, to be more careful when sending takedown notices. Fogel has ruled that they may face liability if they ignore fair use, a holding that will increase the need for lawyer oversight of the takedown process—and thus significantly increase the cost of enforcement.

And while cases like this may have a chilling effect on some anti-piracy efforts, it's not so clear that's a bad thing, even for those who are strong supporters of copyright. Copyright enjoys powerful backing in Congress because legislators recognize the harm that flows from true piracy: the widespread downloading and "sharing" songs over the Internet, without a cent going to creators and their corporate patrons.

If copyright protection instead becomes identified with targeting home videos of dancing babies, congressional support for the entertainment industry will inevitably suffer, and it's the real pirates who will benefit.



Look what they've done to my song, Ma: PRINCE

questions including, Did it really mean to take down this video? Did it even watch it before sending the notice, or was it an automated takedown triggered merely by the video's title ("Let's Go Crazy" #1)? Does UMG maintain today that Lenz's video wasn't a fair use?

UMG appears to be walking a fine line, not wanting to take the hard-line position that the

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

DIGITAL BY ANTONY BRUNO

Ad It Up

Twitter's Embrace Of Advertising Presents Artists New Opportunities

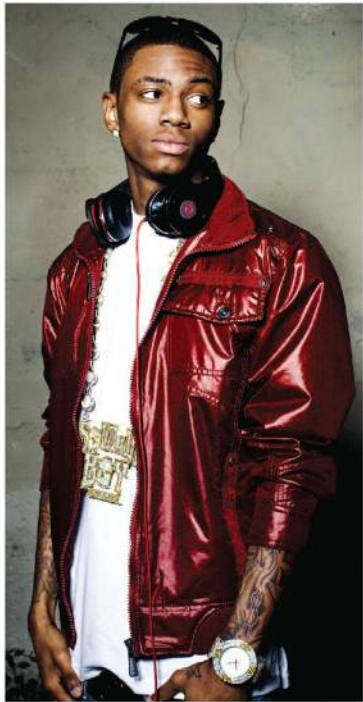
There's been a lot of talk lately about Twitter launching an advertising platform in the next month, possibly at the upcoming South by South-west conference.

Exactly what Twitter's eventual ad platform will look like remains a point of ongoing speculation. Will the micro-blogging service embrace keyword-based ads à la Google or will it opt for sponsored tweets? Will Twitter sell its user data to advertisers the way e-mail lists are shared? And how can the music industry take advantage of it to promote artist-fan interaction?

Los Angeles-based startup Ad.ly may provide a glimpse of what's ahead. The company launched a service last fall that matches advertisers with popular Twitter accounts, usually those of celebrities or news outlets. Participating Twitter users select which companies can advertise to their followers and approve every ad before it's sent, while Ad.ly sets a suggested price based on the artist's user base and activity.

Clients are limited to sending out one tweet per day, usually in the form of a message (such as "check this out") accompanied by a shortened URL link to a page with more information.

There are two ways for the music industry to get involved. First, artists with large followings can make a little extra cash by agreeing to let Ad.ly send ads to their followers. Participants include Soulja Boy Tell'em, with more than 2 million followers, second among Ad.ly Twitterers after Kim Kardashian (with 3 million followers), Jim Jones (1.5 million),



Brought to you by: SOULJA BOY TELL'EM (left) and MONICA are among the artists who have used Ad.ly.

Sister Hazel (770,000) and Monica (200,000).

When Ad.ly sends out sponsored tweets, it marks them as advertising, rather than disguising them as an actual tweet from an Ad.ly Twitterer. For instance, an Ad.ly tweet sent to Soulja Boy followers Feb. 18 read, "Play Cellufun's free MOBILE Wars game on your phone <http://bit.ly/blxuLl> (Ad)."

Such advertisers as Sony, NBC Universal and Microsoft have dabbled with the service and pay a few thousand

dollars per tweet, of which Ad.ly takes a cut. Average click-through rates range between 1% and 3.5%, according to Ad.ly CEO Sean Rad.

Artists considering using Ad.ly, or other Twitter ad platforms, face the risk of alienating fans who don't want to be subjected to advertising. It's a valid concern that has prompted participating acts to issue only a handful of Ad.ly-sponsored tweets rather than every day. But worries about angering ad-phobic followers can be overcome through the same process of keeping a Twitter feed relevant—direct artist involvement.

If an artist isn't personally involved in all tweets, instead leaving it to a publicist, fans will pick up on it and tune out. By that same rationale, artists using a platform like Ad.ly need to be involved in selecting which ads get sent to their followers and authorizing sponsored tweets that are relevant to fans.

Another option

would be for labels to use the service to promote new songs and ticket dates through the Twitter feeds of participating Ad.ly users. According to Rad, several have already done so, although he declines to provide examples, citing client privacy issues. Using an artist's Twitter feed to announce news, music and tours is a useful way to reach a core fan base, but tapping into that of other Twitter users has the potential to reach a far broader group of new or casual fans.

With 60 million-plus users worldwide now posting more than 50 million tweets per day, according to the company's stats, Twitter has indeed become an important viral tool for spreading news, information and, potentially, content. Advertising over the network, whether through innovators like Ad.ly or Twitter directly, is inevitable, so labels and artists need to be ready to take advantage.

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BITS & BRIEFS

MODERATI IS NOW SKYROCKIT

Moderati, which launched as a ringtone aggregator and has since morphed into a number of iterations, has changed its name to Skyrocket. The company now focuses on creating branded mobile entertainment services and apps, such as the popular "Zippo" virtual lighter iPhone app. New services include strategy planning, marketing and research for clients interested in expanding into mobile entertainment and advertising. Its Romplr platform allows users to remix music provided by participating artists and has been used for such mobile music branding initiatives as Vitamin Water's "50 Sound Lab" iPhone app with 50 Cent.

TWONES LAUNCHES FIREFOX TOOLBAR

For music blogs that Google doesn't shut down because of copyright issues, a new blog aggregation service called Twones has launched a "Music Bar" toolbar that combines access to multiple music blogs and services

into a single stream, similar to what the Hype Machine does. Users bookmark music that's streamed from other sites and share bookmarks with other users. Currently, it only works with Mozilla's Firefox browser, but the company plans to add support for Internet Explorer and Google Chrome.

'SPARK' BRINGS FM SIMULCASTS TO IPHONE

"Spark Radio" is a new iPhone app designed to let users tune in to Internet radio stations worldwide. The \$6 app provides access to 10,000 webcasters, with plans to grow to 30,000 by April. The app allows users to search for online simulcasts of terrestrial radio stations, effectively sidestepping the longtime lack of an FM tuner on iPod products. Users can look for stations based on genre or location or by using keywords. It also has a social sharing feature, an internal browser so users can surf and play music simultaneously and a "favorites" bar to bookmark webcasts.

HOT MASTER RINGTONES™ MAR 13 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	11	#1 BEDROCK	YOUNG MONEY FEATURING LLOYD
2	2	23	NEED YOU NOW	LADY ANTEBELLUM
3	4	11	HOW LOW	LUDACRIS
4	2	9	RUDE BOY	Rihanna
5	3	17	TIK TOK	KE\$HA
6	6	5	HEY DADDY (DADDY'S HOME)	USHER FEATURING PLIES
7	7	13	SAY AHH	THEY SOLO FEATURING FABOLOUS
8	5	16	BAD ROMANCE	LADY GAGA
9	11	5	IMMA BE	THE BLACK EYED PEAS
10	8	9	SAY SOMETHING	TIMBALAND FEATURING DRAKE
11	17	4	16 HEY, SOUL SISTER	TRIN
12	10	35	I GOTTA FEELING	THE BLACK EYED PEAS
13	22	3	BABY	JUSTIN MEBER FEATURING LUDACRIS
14	15	23	SMILE	UNCLE KRACKER
15	12	24	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS
16	-	1	EVERYTHING TO ME	MONICA
17	20	8	HILLBILLY BONE	BLAKE SHELTON FEATURING TRACE ADKINS
18	18	4	O LET'S DO IT	WAKA FLOORA FLAME
19	14	20	TIE ME DOWN	NE-YO FEATURING RAY J
20	13	5	LEMONADE	GUCCI MANE



Monica scores the top new entry this week, at No. 16, with "Everything to Me." This marks her first solo and highest-placing ringtone; she also hit No. 19 last summer with a duet with Keyshia Cole.

Based on master ringtones sales data reported by Nielsen Broadcast, a service of Nielsen Media Research. Chart ordered by CTA - The Wireless Association and Mobile Entertainment Forum



GLOBAL BY AYMERIC PICHEVIN

'Motion' Carried

France's Dailymotion Partners With Labels As It Expands Global Presence

PARIS—With two major labels now signed up, video-sharing Web site Dailymotion is looking to build on its importance as a global promotional platform for artists.

According to research company comScore, the ad-supported video site logged 64.9 million worldwide unique visitors in January, up 51% from 42.9 million a year earlier. That was dwarfed by YouTube's 482 million unique visitors in January, but it was enough to make Dailymotion the No. 2 global video-sharing site. In the United States, unique visitors to the site totaled 9.3 million in January, up 75% from 5.3 million a year earlier, ranking it fifth among video-sharing sites behind YouTube, Hulu, MySpace and Metacafe, according to comScore.

The traffic growth has attracted major-label attention. EMI Music has agreed to add its video catalog to Dailymotion beginning April 1, joining Universal Music Group, which signed a licensing deal with the site in 2007. In addition, French label sources expect Warner Music Group to sign a deal soon, although neither party would comment.

Dailymotion also has international licensing deals with leading indie distributors including the Orchard, PIAS and France's Wagram. The label deals cover every market in which Dailymotion operates, while authors' rights are covered territory by territory.

"We are no longer a French startup," Dailymotion's Paris-based VP of international expansion Luc Dumont says.

The French company's international expansion began in 2007 with forays into the United States, Spain and Germany. In 2008, the company launched local-language sites across Europe, including the United Kingdom, as well as in India, Turkey, Brazil, Mexico and Argentina. Dumont says Dailymotion is "focusing on consolidating and optimizing our presence in those [international] territories."

"It was a priority for EMI worldwide to strike an agreement," EMI Music France CEO Olivier Montfort says, adding that Dailymotion "is starting to have a strong presence on the Internet."

One notable holdout has been Sony Music Entertainment, which is embroiled in a Paris commercial court dispute with Dailymotion about its unauthorized hosting of Sony repertoire. Neither party would comment on the case.

Universal France head of digital sales Jean-Félix Choukroun says Dailymotion provides labels with "a very powerful tool to organize [the] premiere of video clips and to mobilize a community around a new release."

Universal plans to launch an international

initiative in the second quarter called live@home, giving Dailymotion a window of exclusivity on videos of live performances by Universal artists in exchange for heavy on-site artist promotion, Choukroun says.

While Dailymotion's licensing terms with indie labels vary, it guarantees the majors an upfront annual fee, plus a share of advertising revenue if it exceeds a predetermined level. Universal Music France president/CEO Pascal Nègre says Universal's deal ends shortly



Bigger footprint: MAKE THE GIRL DANCE on Dailymotion.

and new terms have been negotiated, but declines to give details.

Dailymotion France CEO Martin Rogard refrains from discussing specific terms of the company's licensing deals but says, "We refuse to pay huge advances and there is no minimum fee per stream."

Indie labels have also been increasingly using Dailymotion in marketing campaigns. In February, French indie Roy Music premiered "Kill Me" by French electronica act Make the Girl Dance on Dailymotion after its previous single, "Baby, Baby, Baby," logged 7 million hits since its release last June, compared with 1 million on YouTube.

Elsewhere, U.K. acts Prodigy and Bad Lieutenant recently introduced Dailymotion-hosted competitions inviting users to post their own videos as potential new promos. Rogard says Dailymotion will soon add improved tools for labels to promote their repertoire on the site.

Dailymotion raised €17 million (\$25.1 million) in financing in October, adding to the €29 million (\$42.8 million) in funding it has raised since its launch in March 2005, according to a company representative. Rogard projects that the company will generate revenue of €20 million-€22 million (\$27.1 million-\$29.8 million) in 2010.

As for market leader YouTube, Rogard says that for now, "our goal is not to overtake them, but simply to continue to grow."

Additional reporting by Tom Ferguson in London.

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Working In Concert

Spanish Rocker Enrique Bunbury Partners With Abbey Road Live

It isn't business as usual at EMI Music's U.S. Latin operations. Ever since Capitol Latin emerged from what had been the major's struggling EMI Televisa joint venture, the imprint has sought to take advantage of the resources available to it under the restructured umbrella of Capitol's international and North American operations (Billboard.biz, Jan. 26).

Now Capitol Latin artist **Enrique Bunbury** will become the first Latin act to work with Abbey Road Live, a new live-music recording unit that produces instant recordings of concerts to sell to fans after a show.

While Abbey Road Live is also making its services available to non-EMI artists, Bunbury's use of Abbey Road Live

is a sign that Capitol Latin senior VP **Diana Rodriguez** is making good on her goal of integrating the imprint more tightly with EMI's non-Latin operations.

Bunbury wouldn't appear to be an obvious partner for Abbey Road Live. The veteran rocker co-founded Spanish rock group **Heroes del Silencio** in 1984 and released his first solo album in 1997. But he's hardly a household name in the U.S. Latin market and has had only one charting album stateside, his 2004 solo project "El Viaje A Ninguna Parte," which debuted and peaked at No. 75 on Billboard's Top Latin Albums chart.

But **Zach Bair**, head of Abbey Road Live in the Americas, says Bunbury's U.S. fans are much like those of other underground rock acts, which "have very hardcore fan bases who will buy anything by their artist."

Abbey Road Live plans to

record some of the shows on Bunbury's forthcoming U.S. tour in support of his new album, "Las Consecuencias," due March 9. Fans will be able to buy what is expected to be a limited-edition double-CD that will sell for \$20-\$30. Abbey Road Live assumes production costs, and proceeds from the CD sales are split 50-50 with the label. Typically, about 10%-20% of a show's audience will purchase the CD, Bair says.

"We believe the live recordings will be a good way to cater to the fan and deliver the experience," Capitol Latin's Rodriguez says.

Bunbury's tour, presented by Live Nation, has 25 dates confirmed so far. "Although we've been coming to the U.S. for years, we've never had major support from the label," the artist's manager **Nacho Royo** says. "But now, several things have come together."

Among them, Rodriguez says, is the fact that "Consecuencias" has topped the album charts in Bunbury's core markets of Spain and Mexico, where it was released Feb. 9. Through the years, the artist

Latin Notas

LEILA COBO



Got live if you want it: ENRIQUE BUNBURY

has steadily amassed a fan base in Mexico, raising hopes for a commercial breakthrough in the United States. Bunbury's upcoming tour will also be accompanied by in-store promotional appearances.

Bair sees Bunbury as the first of several potential Abbey Road Live partnerships

with Latin acts.

"Fans of Latin music tend to be really passionate," he says. "And if we get the price point right and the product right, the reaction should be positive." ■■■

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

THE BILLBOARD Q&A?

Two years ago, Sony Music Entertainment acquired a majority stake in Westwood Entertainment, which manages young breakout acts Reik, Jesse & Joy and Camila. Westwood co-founder **JORGE JUAREZ** believes that artist development and brand activations go hand in hand. In an interview, he discusses a few examples of his approach.

You're on your third Verizon tour sponsorship. What other brand partnerships have you executed recently?

Jaime Camil, he's a huge actor in Mexico. We started holding autograph signings [and] decided to do an album because he used to be a singer before. We did the album on our own and went to talk to Samsung and Telefonica. Instead of going to stores like Mixup to do autograph

signings, we go to the Telefonica stores, and every time you sell a phone you can give away an album. So they bought 60,000 albums [CDs] from us. Then we went with Domecq, a beverage company owned by Pernod Ricard. We told them, "You have a [charitable] foundation. Jaime can be the image." They bought 20,000 copies. So we have 80,000 copies sold in the first week we launched the album.

Will brands have to foot the bill for music because consumers won't pay for it anymore?

What you need right now is to get brands in line to be able to expose your project more. For example, we have a new singer, [Sofi Mayen]. Right now we're doing showcases at Starbucks in Mexico. We had an idea: "What if every Tuesday, we have Sofi on Twitter saying, 'I invite my friends to the Starbucks in Polanco?'" So people arrive at the Starbucks at 7 o'clock and she performs four or five songs. Then the next Tuesday she goes to [Starbucks in] the south of the city. So we start creating a fan base. Then there are artists in our company that want to support her, like Noel [Schajris] from Sin Bandera. So we're planning for them to appear and sing a song with her as a surprise. We started promoting our artist on that circuit and we are not asking for money. We are just asking for the infrastructure to do it. On Tues-



JUAREZ

days, there's not much traffic at night at Starbucks. So we get traffic to the Starbucks.

What other ways do you provide return on investment to sponsors?

I am the exclusive booker for an artist in Mexico. I went to a brand and said, "Go to your best clients, the 10 best nightclubs in Mexico, and offer them [the artist] to bring to their club if they buy from you this amount of product." I

went with Domecq, and they handle Absolut vodka. [Domecq told the nightclubs], "Your goal for these three months is to buy from me this amount of Absolut, this amount of Chivas. If you reach this goal, I will put [the artist] in your nightclub for free." [I tell brands], "If you sell a lot of your product, you will have the money to pay me what I'm asking for." An amazing video or an amazing crowd, that's OK. But if we tell them how they can sell more tennis shoes or how they can sell more phones, they're going to say, "I want to meet with these guys." —Ayala Ben-Yehuda

Juarez will be among the speakers at the Billboard Latin Music Conference, set for April 26-28 in San Juan, Puerto Rico. For more information, go to billboardlatinconference.com.

.com EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish! Billboardenespanol.com.

EN BREVE

CENSUS PSAs TO FEATURE FONOVISA ARTISTS

Nonprofit voter mobilization group Voto Latino has partnered with Fonovisa Records on a series of public service announcements encouraging people to participate in the 2010 U.S. Census. Los Tigres del Norte, Los Tucanes de Tijuana, Graciela Beltran, German Montero, Conjunto Azabache and El Trono de Mexico have lent their voices and music to the radio spots.

LATIN CONFERENCE PANEL TO CRITIQUE SOCIAL NETWORK STRATEGIES

Digital marketing experts will evaluate the social network strategies of selected artists during the new "Social Studies" panel at the Billboard Latin Music Conference, set for April 26-28 in San Juan, Puerto Rico. Registered attendees will receive a link to submit their Facebook, Twitter, MySpace and YouTube pages for consideration during the April 27 panel. Billboard will notify artists who have been chosen for a panel critique by April 20. In-Style Digital Marketing president Diego Prusky, Mozes VP of industry sales Chris Stacey and Independent Online Distribution Alliance business and legal affairs manager Humberto Carmona were confirmed to participate at press time. To register, go to billboardlatinconference.com.

ATLANTA BRAVES HOSTING SALSA FEST

The Atlanta Braves baseball team and Hispanic marketing firm Lanza Group will present Salsa Fest March 21 at Turner Field. The day will include salsa performances from local acts, dance lessons and Latin cuisine. General admission tickets are \$10 or \$15, the latter including a voucher for a regular-season Braves home game. Salsa Fest is sponsored by the Braves, Telemundo, Bud Light, Mundo Hispanico, Frontera Catering and non-commercial WRFG Atlanta.

—Ayala Ben-Yehuda

A CD from The Queen is an Event

ARETHA, A Woman Falling Out of Love



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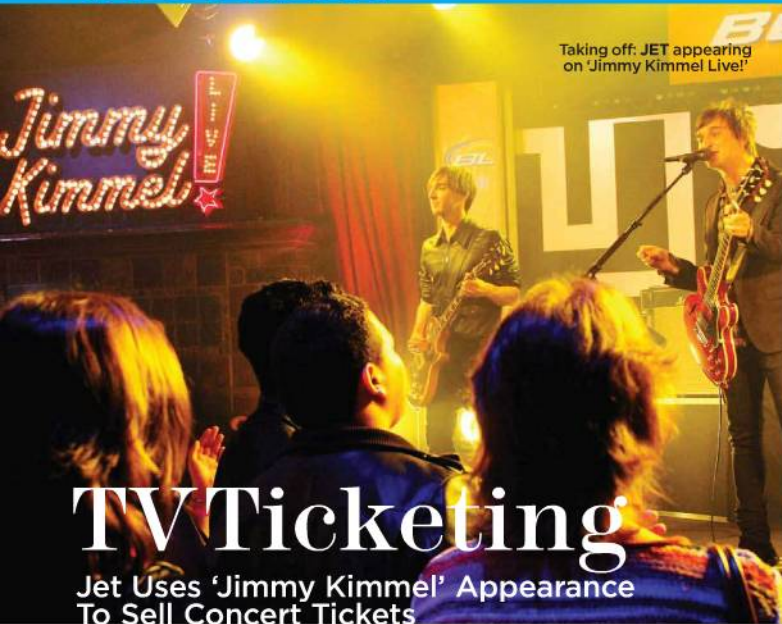
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Taking off: JET appearing on 'Jimmy Kimmel Live!'

TV Ticketing

Jet Uses 'Jimmy Kimmel' Appearance To Sell Concert Tickets

Tenth Street Entertainment, the New York-based independent management company headed by **Allen Kovac** (**Mötley Crüe**, **Buckcherry**), has been proactive in marketing tours for its artists, reaching out to fans through a wide range of digital assets. Now, in a blending of new media and old, the firm is tapping into late-night TV to help promote a tour by client Jet.

To promote Jet's current tour, Tenth Street capitalized on the band's March 3 appearance on ABC's "Jimmy Kimmel Live!" to sell concert tickets and more thoroughly engage fans through that show's popular YouTube site. It also gave "Kimmel" viewers who bought a ticket to a Jet concert the opportunity to meet the band in person.

Josh Klemme, VP of strategic marketing at Tenth Street and one of Jet's managers, says the firm was looking for ways to maximize the band's appearance. "We're always looking for new and innovative ways to engage the fans in everything a band does," Klemme says. "It's easy to get a band to Twitter or to blog, but kind of the last frontier in terms of fan interactivity is traditional media. It's very static, pretty much a one-way street for fans to experience the artists."

That's also been true of late-night TV, but Klemme observes that "Kimmel" and NBC's "Late Night With Jimmy Fallon" have used online interaction with fans to help drive viewership. "If you're going to air a band after midnight, there needs to be a reason for people to want to watch it, to want to experience it."

Klemme says that **Jimmy Kimmel's** crew, including music booker **Scott Igoe**, were eager to work with Jet on the promotion. "They see it as a first opportunity to engage fans in the music realm where they haven't done it before," Klemme says. "As far as we know, it's the first time anyone's brought fan interactivity and the opportunity to sell tickets through a late-night television show and provide access to the band."

During the March 3 show, Kimmel steered his viewers to the YouTube site, which hosts

videoclips of the show's music performances. The Tenth Street new-media team is working to get this message out through the band's digital assets (including the band's label Five Seven, a division of Tenth Street in-house label Eleven Seven Music), following a tune-in alert with details of the promotion.

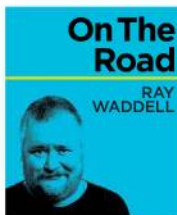
The "Kimmel" YouTube page links to individual Jet tour date sites with the opportunity to buy tickets using a unique code that identifies them as "Kimmel" viewers and thus get access to meet-and-greet opportunities in each market. The promotion will continue for each individual market until the day of the Jet concert.

There's also marketing synergy associated with Jet's appearance on "Kimmel." Jet's "Blackhearts (On Fire)" from the band's latest album, "Shaka Rock," is featured in a Bud Light Golden Wheat TV commercial that has been airing since last fall. The Anheuser-Busch beer brand is the sponsor of the music performances on the "Kimmel" show.

"We're very proud of the caliber of artists booked on 'Jimmy Kimmel Live!' as part of the Bud Light Golden Wheat music series," Igoe says. "The multiple components of our Jet booking are a great example of an innovative partnership between a musical guest and a late-night TV show that will enhance everyone's opportunity for exposure."

Jet followed up the "Kimmel" appearance with a launch party for the 2KSports "Major League Baseball 2K10" videogame with Spin magazine in San Francisco before the band began its North American tour March 5 in Toronto. Venues are 750- to 1,000-capacity clubs, though if the "Kimmel" promotion drives strong ticket sales, Tenth Street won't mind if it has to upsize the venues in some markets along the way.

"I never believe that too big is a problem," Klemme says. "There's no such thing as selling too many tickets."



On The Road

RAY WADDELL

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

BOXSCORE Concert Grosses

GROSS/TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
\$4,835,210 (18,193,958 pesos) \$99.89/\$26.29	METALLICA, HORCAS, O'CONNOR, LEÓN GIECO Y D-MENTE Estadio River Plate, Buenos Aires, Jan. 21-22	94,331 13,688 two shows	T4F-Time For Fun
\$4,003,920 (12,255,365) \$185.86/\$84.01	ERIC CLAPTON & JEFF BECK O2 Arena, London, Feb. 13-14	28,200 two sellouts	3A Entertainment
\$3,238,200 (12,503,564 pesos) \$195.68/\$25.90	COLDPLAY, BAT FOR LASHES Estadio River Plate, Buenos Aires, Feb. 26	53,708 59,266	T4F-Time For Fun
\$2,415,901 \$151/\$51	SANTANA The Joint, Hard Rock Hotel, Las Vegas, Feb. 3, 5-6, 10, 12-14, 17, 19-21	25,845 29,425 31 shows eight sellouts	AEG Live
\$2,045,887 \$185.75/\$54	BILLY JOEL & ELTON JOHN Oracle Arena, Oakland, Calif., Feb. 13	16,902 sellout	Live Nation, Another Planet Entertainment
\$2,027,160 (€1,414,300) \$215/\$14.67	PAUL MCCARTNEY O2, Dublin, Dec. 20	12,703 sellout	Aiken Promotions
\$1,896,090 (£1,229,975) \$43.93/\$22.35	THE X FACTOR LIVE Wembley Arena, London, Feb. 20-21	45,440 four sellouts	3A Entertainment
\$1,861,681 \$180/\$54.50	ELTON JOHN & BILLY JOEL HP Pavilion, San Jose, Calif., Feb. 16	15,909 sellout	Live Nation, Another Planet Entertainment
\$1,648,790 (£1,043,128) \$44.79/\$22.79	THE X FACTOR LIVE LG Arena, Birmingham, England, Feb. 17-19	38,160 three sellouts	3A Entertainment
\$1,610,830 (3,194,433 Australian) \$175.05/\$12.72	WHITNEY HOUSTON, ANTHONY CALLEA Acer Arena, Sydney, Feb. 24	11,157 11,634	Andrew McManus Presents
\$1,239,310 (\$1,288.76 Canadian) \$172.66/\$66.85	ERIC CLAPTON & JEFF BECK Bell Centre, Montreal, Feb. 22	9,877 10,203	Gillett Entertainment Group, Live Nation, Greenland Productions
\$1,093,768 \$89.50/\$49.50	ERIC CLAPTON, ROGER DALTRY Sommet Center, Nashville, Feb. 27	14,240 sellout	Beaver Productions
\$996,538 \$89.50/\$49.50	ERIC CLAPTON, ROGER DALTRY Mellon Arena, Pittsburgh, Feb. 25	13,150 sellout	Beaver Productions
\$816,921 (£1,920,544) \$44.73/\$36.88	THE X FACTOR LIVE Echo Arena, Liverpool, England, Feb. 15-16	18,900 two sellouts	3A Entertainment
\$592,293 (\$652.17 Australian) \$174.20/\$90.14	DIANA KRALL, MELODY GARDOT, MADELEINE PEYROUX Brisbane Entertainment Center, Brisbane, Australia, March 3	5,285 5,472	Frontier Touring
\$580,374 (2,111,920 pesos) \$83.96/\$31.49	METALLICA, MAD Orfeo Superdomo, Córdoba, Argentina, Jan. 24	9,682 10,276	T4F-Time For Fun
\$552,188 \$250.91/\$151/\$45/\$75	MARIAH CAREY, RYDANTRIST The Colosseum at Caesars Palace, Las Vegas, Feb. 27	4,053 sellout	AEG Live
\$514,847 \$250.91/\$151/\$45/\$75	WILL FERRELL & FRIENDS Nokia Theatre L.A. Live, Los Angeles, Feb. 20	6,670 6,866	Staples Center Foundation
\$445,933 \$63.58/\$43/\$23	LADY GAGA, JASON DERULO, SEMI PRECIOUS WEAPONS James L. Knight Center, Miami, Dec. 31, Jan. 2	9,365 two sellouts	AEG Live, in-house
\$415,812 \$168.52/\$83/\$68/\$48	GRASSHOPPER The Colosseum at Caesars Palace, Las Vegas, Feb. 14	3,764 4,051	Caesars Palace, AEG Live
\$370,638 (\$387.02 Canadian) \$5217/\$42.60	JEAN-MICHEL ANCTIL Bell Centre, Montreal, Feb. 18-19	7,291 8,376 two shows	Gillett Entertainment Group, Entourage
\$366,103 \$21.50	HILLSONG UNITED Phillips Arena, Atlanta, Jan. 4	17,028 sellout	268Generation
\$359,778 (£228,570) \$47.22/\$23.51	RONAN KEATING, ARNO CARSTEN Clyde Auditorium, Glasgow, Scotland, Feb. 18-20	8,250 8,350 three shows	3A Entertainment
\$349,289 \$21.50	DAVID CROWDER BAND Phillips Arena, Atlanta, Jan. 3	16,246 17,028	268Generation
\$320,479 \$21.50	CHRIS TOMLIN Phillips Arena, Atlanta, Jan. 2	14,906 17,028	268Generation
\$244,806 (€167,540) \$66.19/\$51.95	CHRISTY MOORE Vicar Street, Dublin, Dec. 13-14, 16-17	3,796 four sellouts	Aiken Promotions
\$240,000 \$40	THEIVERY CORPORATION, OCOTE SOUL SOUNDS 9.30 Club, Washington, D.C., Jan. 20-24	6,000 five sellouts	I.M.P.
\$237,616 (\$248.031 Canadian) \$63.71/\$36.88	BLUE RODEO, CUFF THE DUKE Southern Alberta Jubilee Auditorium, Calgary, Alberta, Jan. 5-6	4,804 two sellouts	Live Nation
\$235,397 \$34.75/\$29.75	JASON ALDEAN, LUKE BRYAN, LOVE & THEFT Macon Coliseum, Macon, Ga., Jan. 23	7,091 sellout	Outback Concerts
\$234,201 \$37.75	THREE DAYS GRACE, BREAKING BENJAMIN, FLYLEAF Verizon Wireless Center, Mankato, Minn., Jan. 23	6,204 7,000	Jam Productions, Frank Productions
\$231,564 \$46	ROB THOMAS, RYAN STARR Mohegan Sun Arena, Uncasville, Conn., Dec. 18	6,990 6,994	Live Nation, in-house
\$228,600 \$50	J. GEILS BAND Mohegan Sun Arena, Uncasville, Conn., Dec. 31	6,182 7,516	Live Nation, in-house
\$228,400 (2,960,000 pesos) \$81.73/\$30.86	TIÉSTO Foro Alterno, Guadalajara, Mexico, Jan. 23	5,200 sellout	Sonar Promote
\$225,155 (\$233.38 Canadian) \$64.11/\$37.12	BLUE RODEO, CUFF THE DUKE Northern Alberta Jubilee Auditorium, Edmonton, Alberta, Jan. 7-8	4,561 4,732 two shows	Live Nation
\$223,423 \$49.50/\$39.50	NICK JONAS & THE ADMINISTRATION, DIANE BIRCH Wilmett Theater, Los Angeles, Jan. 26, 28-29	5,491 three sellouts	Live Nation

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GLOBAL BY ANDRE PAINE

GIGS AND CLICKS

Songkick Eyes Profits In A Social Network Built Around Concert Listings

LONDON—Songkick is betting that its combination of social networking and concert listings will turn a profit next year while boosting ticket sales for the touring industry.

Founded in October 2007, the London-based, privately owned startup company—whose investors include former Warner Music Group executive Alex Zubillaga and Mute Records founder Daniel Miller—now claims to be the biggest resource of its kind, listing more than 100,000 forthcoming global concerts.

It also archives more than 1.2 million past events, complete with reviews, embedded YouTube videos and set lists from the site's 600,000 registered users, who list shows they have attended and "track" their favorite acts.

According to Songkick CEO Ian Hogarth, the site's core revenue stream comes from its cut of ticket sales through the platform. The site is affiliated with 80

global vendors—including Live Nation, Ticketmaster, See Tickets and secondary tickers—enabling users to purchase tickets for artists they are tracking on the site, through alerts and links to ticketing platforms.

Songkick takes a 2%-10% cut from each sale, according to Hogarth, with the larger fees generally coming from secondary vendors. He says Songkick generated global ticket sales worth around \$3 million in 2009 and expects that figure to be "a lot higher" this year. He expects the company, which employs 20 full-time staffers, to turn a profit in 2011.

While not disclosing any figures, See Tickets managing director Nick Blackburn says he's "very impressed with [Songkick's] operation" during the six months the two companies have been working together.

But AEG Live president of international touring Rob Hallett says he won't support a service that refers consumers to ticket resellers. Although AEG's lack of an in-house ticketing operation means it isn't directly affiliated with Songkick, tickets to its events are available from the site through Ticketmaster.

"The last thing our industry needs is another third party trying to make money on the back of our risk," Hallett says.

Hogarth says that Songkick can help move unsold tickets for promoters and vendors, and stresses that it lists secondary tickets as "the last-chance option for a fan."

Songkick is aiming to drive growth by opening up its ap-

plication programming interface to third parties. Ticket revenue-sharing deals are already in place with blog aggregator the Hype Machine and the Songbird media player, which is preinstalled on Philips GoGear MP3 players. Both services incorporate Songkick's listings.

The concept of a social network built around gig attendance is narrower in scope than the likes of Facebook. But the wealth of archive material and features that identify which fans are attending particular shows and which fans have seen the most shows by particular artists make for a surprisingly deep user experience.

And, while third parties gathering data from fans for commercial purposes have been a bone of contention with managers (Billboard.biz, Jan. 25), Iain Watt of Machine Management—co-manager of pop artist Mika—says he can see artists "incorporating Songkick's functionality in their own sites and social networks, which will help grow the service further."

"I also hope Songkick is open to sharing artist data for joint promotions and marketing initiatives," he adds.

Hogarth says Songkick would consider such arrangements. He aims to open additional revenue streams by affiliating with artists' direct-to-consumer services and by monetizing the huge "gigography" with targeted marketing of live recordings, merch and memorabilia.

"Ultimately, the existence of Songkick means more people are aware of concerts happening in their city," Hogarth says, "which is good for everybody, from venues to promoters to ticket agents to fans."



Socializing tickets: Songkick CEO IAN HOGARTH; inset: IAIN WATT of Machine Management

Licensed To Ill

Lack Of A Centralized Song Database Stymies Digital Licensing

A year after the Copyright Royalty Board sets rates for subscription downloads and interactive streaming, digital licensing and payment accounting is still proving to be a trying task in the U.S. marketplace.

Not surprisingly, the lack of a common database containing metadata for all songs is still a big obstacle, even though it should be easier to create one in the United States than in Europe, where there are more than two dozen performance and reproduction rights societies.

It's a topic that weighed heavily on the minds of panelists at a National Assn. of Recording Merchandisers' Salon Series event held Feb. 22 in New York. The gathering was the second in a planned series of industry get-togethers that NARM is holding to address issues of concern to member companies.

The discussion "validated the urgent need for the industry to work collaboratively on streamlining business practices and adopting operational standards that will take costs out of the system and help advance the digital mar-

ketplace," NARM president Jim Donio said in a statement.

Digital service providers have to license music and pay royalties directly to publishers for music consumed through subscription services and ad-supported Web sites. As a result, the lack of a central database continues to stymie the marketplace, NARM panelists said.

A centralized global database could overcome challenges still facing digital licensing. For example, an industry-wide song registry that has one code for each composition would eliminate confusion over what license is being sought in instances when many songs share the same title, said Rich Conlon, BMI VP of new media and strategic development.

SoundExchange executive director John Simson said his organization is compiling a database of performers—as opposed to songwriters—that monitors, for example, who was in the original incarnation of Fleetwood Mac in the late '60s, who was in the band in the mid-'70s and which albums and songs are associated with which members.

But as different entities create their own databases, they duplicate efforts and costs, Roadrunner Records executive VP Doug Keogh noted. Some wonder why organizations like BMI, ASCAP and the Harry Fox Agency (HFA) don't make their registries public. But Conlon observed that "each organization is paying money to maintain their

own databases," implicitly questioning why such organizations should give away data that they compiled.

Perhaps a congressional mandate could spur the creation of a centralized songwriter database, Conlon said. He noted that if such a resource were created and overseen by a music rights organization that issues both mechanical and performance licenses, it would help streamline the licensing process.

A global database would also facilitate the use of compulsory licensing, which would make it easier to license music and make payments. But compulsory licenses require monthly payments and reporting, which cost more to process than the quarterly payments required under negotiated licenses.

"Everyone focuses on the incremental revenue, but no one is focusing on the incremental costs associated with paying out that revenue," said Maurice Russell, VP of licensing, collections and business affairs at HFA. "The resources to build the infrastructure to handle all the transactions is huge. We license more songs that get no uses than those that do get used."

Moreover, SoundExchange's Simson pointed out that 85% of the organization's transac-



Tracking data: BMI's RICH CONLON (top); RightsFlow CEO PATRICK SULLIVAN

tions are for less than a dime. Songwriters Guild of America president Rick Carnes went one better, pointing out that he recently got a check for 2 cents that was mailed in an envelope with a 44-cent, first-class stamp. "And it wasn't even my song," Carnes quipped.

Nevertheless, panel moderator Patrick Sullivan, president/CEO of royalty service provider RightsFlow, said that some of his company's clients are planning to convert to compulsory licensing and that RightsFlow wouldn't have a problem making monthly payments.

Just because digital service providers want to get music licensing done "easy, fast and cheap" doesn't mean that the industry should lose sight of songwriters' rights, Carnes said. He noted that songwriters were excluded from previous efforts by digital service providers and music publishers to draft congressional legislation that included mechanisms to facilitate the payment of digital royalties.

Songwriters "need to be in the room" for any future efforts to craft legislation that affects copyrights, Carnes said. "It is better to have a backbone than a wishbone."

HOGARTH: CECILE MELIA; WATT: MACHINE MANAGEMENT

Publishers Place

ED CHRISTMAN



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A close-up, high-angle portrait of Usher, looking directly at the camera with a serious expression. The lighting is dramatic, with one side of his face in shadow. The background is a solid, deep blue.

After Suffering A Disappointing
Drop In Album Sales And
A Messy Public Divorce,
Usher Returns With
New Management And
A New Attitude

BY GAIL MITCHELL

usher



*a
single
man*

PHOTOGRAPH BY ANTHONY MANDLER

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when

Usher and his creative team began tossing around ideas for his next album, they had one goal in mind: to get his swagger back.

■ “I had checked out,” the singer acknowledges. “I went all the way into being super husband and super dad, thinking, ‘I’ve got to be serious all the time. I’ve got to be the man.’ I put my swagger down for a minute, but I didn’t throw it away. Now it’s time to get it back.” ■ Flashing a devilishly engaging smile, Usher

exudes steely determination as he shifts position on a rehearsal room couch at Centerstaging in Burbank, Calif. Clad all in black—from tennis shoes to the shades he never removes during an hourlong interview—the singer is there to rehearse for his Feb. 27 performance at the Winter Olympics in Vancouver.

His quiet fortitude on a rainy afternoon becomes all the more compelling—and fitting—when it’s learned the room he’s rehearsing in was last used by Michael Jackson while mapping his own anticipated return on the This Is It tour. ■ “It wasn’t intentional,” Usher says when asked about the coincidence. “But I love being in this space.

That same energy is still here; it lingers. All I’ve ever wanted as an artist is to appeal to as wide an audience as Stevie Wonder and Michael Jackson.”



Who's your daddy? (clockwise from left): USHER performs at the 2010 NBA All-Star Game; with ex-wife TAMEKA FOSTER in 2007; and with JUSTIN BIEBER at WHITZ's 2009 Jingle Ball in New York.

Now all eyes are on Usher as the March 30 release date approaches for “Raymond Vs. Raymond.” It’s the often-delayed follow-up to his 2007 album, “Here I Stand”—and the first since his much-publicized marriage to Tameka Foster ended in divorce. While “Here” eventually became a platinum seller (1.2 million copies, according to Nielsen SoundScan), fans’ response to its more serious, mature tone paled in comparison to Usher’s previous multiplatinum hallmarks, “8701” (4.7 million) and “Confessions” (9.7 million).

With three tracks simultaneously climbing the R&B and pop charts and the recent hire of a new manager, industry veteran and AEG Live CEO Randy Phillips, can the 31-year-old divorced father of two recapture his swagger? Lamonda Williams, director of video on demand for Music Choice, believes that Usher is primed to capture the base he lost.

“‘Here’ was a transitional album that got him from the Usher we knew through his tumultuous marriage and divorce,” Williams says. “Now you hear him boldly breaking out on the singles ‘Hey Daddy (Daddy’s Home)’ and ‘Lil Freak.’ There’s an in-your-face cockiness, but in an ‘I’m free’ kind of way.”

Despite a title that echoes the confrontational heading of a divorce filing, “Raymond Vs. Raymond” was never envisioned as a contemporary take on Marvin Gaye’s 1979 marriage-rendering epic, “Here My Dear.” It was more about “we’ve got to get this old-man shit off you; you’ve got to have some fun,” says Mark Pitts, who A&R’d the project and is president of black music for Jive Label Group. “We said, ‘We’ve got to get the guys wanting to be him and the girls wanting

to do him.’ That was our approach.”

After meeting just before Christmas 2008 to begin laying the groundwork for the album, the next thing Pitts and a still-married Usher did was get out of his hometown of Atlanta. “I didn’t want my music to be biased by what I was going through in my personal life or corner myself with a specific sound from there or New York,” says Usher, who eventually settled in Las Vegas. “Vegas is an eclectic melting pot that gave me the freedom to be more creative.”

Usher, who first landed on the R&B singles chart in 1993 with “Call Me a Mack,” began collaborating on songs with producers Dre & Vidal and Pharrell Williams. In Los Angeles, he also began working with Jimmy Jam & Terry Lewis and Polow Da Don. Then it was back to Las Vegas, joining forces in a self-styled Rat Pack collective that included songwriter/producers Johnntá Austin, Jermaine Dupri and Bryan-Michael Cox.

During the course of additional songwriter and producer collaborations with Sean Garrett, the Runners, Jim Jonsin, Rico Love, Ester Dean and Jive labelmate Miguel, Usher keyed in on the “Raymond Vs. Raymond” concept.

“People immediately thought, ‘Oh, damn, he’s about to talk about what happened in his marriage,’” Usher recalls. “But it would be too shortsighted to just talk about my relationship. A lot of the things I spoke about on ‘Confessions’ weren’t my own experiences. It was an outlet for stories I’d heard.”

The new album’s 14 tracks include heartfelt ballads (“There

FOUR MANAGERS, FOUR YEARS

Will Randy Phillips Provide Stability At The Top Of Team Usher?



JONNETTA PATTON
1992-2007
Usher’s mother steers his career from his signing at 14 with LaFace until May 2007, when he opts to separate his business and personal life.



BENNY MEDINA
2007-2008
Medina’s hiring coincides with launch of Usher’s fifth album, “Here I Stand”; singer and Medina part ways in August 2008 after lackluster sales.



JONNETTA PATTON
2008-2009
After severing ties with Medina, Usher re-engages his mom as his manager as he finishes his sixth album, “Raymond Vs. Raymond.”



RANDY PHILLIPS
February 2010-present
Usher splits with mom again and hires the AEG CEO—who also manages Lionel Richie—to preside over a crucial point in his career.

USHER: JASON MERRITT/BETTY IMAGES; USHER AND FOSTER: MOSES ROBINSON/WIREIMAGE.COM; USHER AND BIEBER: USHER AND JACKSON/REIN/RETNA/WIREIMAGE.COM



Goes My Baby," "Foolin' Around") reminiscent of such earlier smashes as "Burn" and "Confessions," intermingled with edgy, sexy party jams like the fantasy romp "Lil Freak" featuring Young Money upstart Nicki Minaj (and sampling Stevie Wonder's "Living for the City") and a pumping anthem to

hot females titled "OMG," featuring the song's writer/producer Will.i.am. Also making guest appearances are fellow Atlantans Ludacris ("She Don't Know") and T.I. ("Guilty"). On the latter, Usher and T.I. trade bragging rights as Usher lets it be known in his own sing-song rap that he's "single and ready to mingle."

Originally due in fall 2009, "Raymond Vs. Raymond" has gone through its share of shifting release dates. An announced Dec. 21 date was pushed back to early 2010 by the label in order to give the album "a proper launch." Then in late December, leaks began appearing on blog sites following a Christmas holiday robbery in which Usher's vehicle was broken into and jewelry, furs and a computer containing unreleased recordings were stolen, according to news reports.

"A lot of things happened in between, including personal issues that Usher was going through, that threw us off," Pitts says of the album's delay. "We lost some time and lost the flow."

The one nod to Usher's personal problems is the Garrett-produced "Papers," recorded before the singer filed for divorce. The song reached No. 1 on Billboard's Hot R&B/Hip-Hop Songs chart and peaked at No. 31 on the Hot Billboard 100.

"Papers" let everyone know that Usher knew what everyone was saying about him, his marriage and his relationship with his mom; that he understood what was being said," Pitts says. "It was just to make a statement. We didn't realize it would be as big as it was."

Usher adds, "The song wasn't intended to glorify my personal situation or people breaking up. I didn't know if it was going to be the single or part of the album. I just thought it was a special track that would represent me well."

Currently, three album tracks—"Hey Daddy (Daddy's Home)," "There Goes My Baby" and "Lil Freak"—are steadily climbing both Hot R&B/Hip-Hop Songs and the Hot 100. "Hey Daddy," featuring Plies, rose to No. 10 on Hot R&B/Hip-Hop Songs and No. 47 on the Hot 100, while "There Goes My Baby" stands at No. 29 on Hot R&B/Hip-Hop Songs, No. 11 on Adult R&B and No. 71 on the Hot 100. "Lil Freak," leaked before

the Wonder sample was cleared a couple of weeks ago, moves 34-28 on Hot R&B/Hip-Hop Songs and is climbing the Rhythmic chart (38-32).

Because these songs haven't matched the instant crossover appeal of Usher's 2004 smash "Yeah!," some industry watchers are questioning the sales fate of "Raymond Vs. Raymond." Pitts cautions patience, as do two major-market radio programmers.

"Yeah! and 'Confessions' were a once-in-a-lifetime phenomenon," Pitts says. "His previous records didn't do that, and you can't get spoiled by that. At the same time, he's never had three records going up all at the same time. These are work records and they're starting to take off."

At WQHT (Hot 97) New York, "Daddy's Home" is the rhythmic station's No. 1 researching record. PD Ebro Darden believes Usher will regain his blockbuster appeal. "Following 'Confessions,' it would have been difficult no matter what the music sounded like," Darden says. "He was mentally in a different place on the last album. But mainstream needs artists like Usher who are popular with R&B audiences first."

Top 40 KIIS Los Angeles PD John Ivey also dismisses any notion that Usher can't still claim top 40 crossover play. He predicts that "OMG" will be a pop smash.

"We desperately love 'OMG,'" Ivey says. "But the label doesn't want us to play it yet. We're always looking for great songs that sound relevant and current for the format, regardless of the artist's age or what happened the last time out. A hit record is forgiving of everything."

Independent retailer Dedry Jones, who operates the Music Experience in Chicago, believes that "the label needs to focus on his core urban male and female base—the original fan base that put him in the position to sell a diamond CD."

That is exactly what Jive VP of marketing Lisa Cambridge-Mitchell says the label is doing: crafting a campaign focusing on "the pedigree that Usher has created for himself: great R&B music that turns pop." After using "Papers" (which didn't have an accompanying video) to let Usher address his personal problems "without actually having to talk" about them, Cambridge-Mitchell says the label has been ramping up buzz through high-profile TV performances, radio interviews and contesting, plus retail tie-ins.

Prior to his medal ceremony performance at the Olympics, Usher sang during the Michael Jackson 3-D tribute at the 52nd annual Grammy Awards and also performed in Arlington, Texas, during halftime of the NBA All-Star Game on TNT. Bookings on "American Idol," "Good Morning America" and "The Ellen DeGeneres Show" are being confirmed.

In terms of retail, the label is participating in iTunes' LP and Countdown programs. "More," another new Usher song used in a TNT-filmed music video to market the NBA All-Star Game, is an iTunes-exclusive bonus track tied to the album's release. The label is also securing a sponsorship partner for a series of listening sessions across the country. "It's not

about bells and whistles," Cambridge-Mitchell says. "We're staying very focused on the music."

One factor that's steered conversation away from the music is the marked turnover in Usher's management team. Just one month ago, Usher hired AEG's Phillips to be his fourth manager in four years. Phillips succeeds Usher's longtime manager—his mother Jonnetta Patton. The singer initially severed management ties with Patton in May 2007 while dating his future wife, Tameka Foster. Usher was then briefly managed by industry veteran Benny Medina (Mariah Carey, Jennifer Lopez) during the launch of "Here I Stand." Patton, who heads JPat Management, then reteamd with her son in August 2008.

New management rumors resurfaced in early February. A report in New York's Daily News stated the singer had cut ties with his mother last November and speculated the new album's delay was tied to the label's refusal to release it until the singer signed with a new management firm. According to the Daily News, Usher and his girlfriend, former Def Jam executive Grace Miguel, were overseeing his career.

Phillips—who also manages Lionel Richie and worked with Jackson on the aborted This Is It tour—says he regularly consults with Patton. He downplays any concerns over the recent management kerfuffle.

"Careers are roller coasters," says Phillips, who in his AEG role has promoted tours for Britney Spears and Justin Timberlake. "My job is to balance all the factors around him so Usher can just be the artist. Part of the problem with 'Here' was Usher changing managers; I'm not sure there was a coherent plan with that. And [Jive] had inherited him [from LaFace/Arista]. So there was a lot of stuff outside the quality of the music that might have impacted that success. This time around, everything is more connected."

"Not every decision I make is about money, though people would argue that," Phillips continues with a laugh. "I wasn't looking for another client, but Usher asked me. This one's special; he's one of American music's few international treasures. If I can help at this stage of his career, I want to be there. From the indicators I'm seeing with 'Lil Freak' and the other songs, I have a feeling he'll come back bigger than ever."

During the last 17 years, the Usher brand has grown to include the New Look Foundation, dedicated to empowering inner-city youth; a successful line of male and female fragrances, including the September 2009 launch of another male scent, Usher VIP; forays into acting on stage, TV and in film ("Chicago," "Texas Rangers"); an ownership interest in the NBA's Cleveland Cavaliers; and the introduction of Island pop phenomenon Justin Bieber. Usher says he and Bieber have been working to find the right song to record for Bieber's upcoming sophomore set, and predicts, "Justin is having an incredible moment right now that's going to turn into even more history in the future."

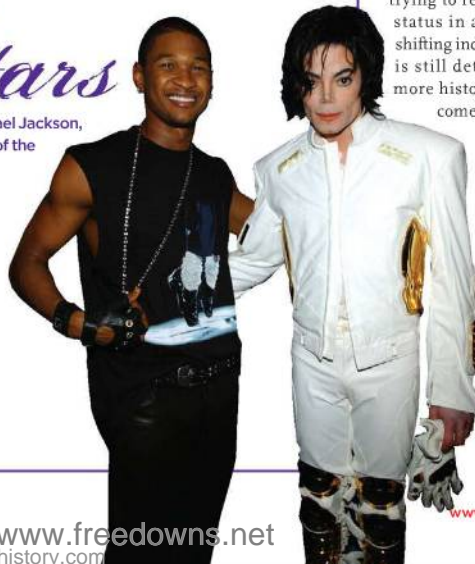
Despite the challenges of trying to reclaim his superstar status in a drastically downshifting industry climate, Usher is still determined to create more history of his own. "I've

come through a metamorphosis and I'm in my new skin," the singer says as he rises up from the Centerstage couch. "A lot of things have happened in the last few years that could have broke me, but I'm still standing; rejuvenated with a new peace, confidence and energy. I've got fire in my eyes." ♦♦♦

R&B allstars

Usher sets his sights on his hero, Michael Jackson, on the list of the top-selling R&B acts of the Nielsen SoundScan era.

ARTIST	ALBUMS SOLD
Mariah Carey	52.5 million
Michael Jackson	30.3 million
Boyz II Men	24 million
Mary J. Blige	22.5 million
R. Kelly	22.1 million
USHER	20.7 MILLION
Janet Jackson	20 million
Luther Vandross	19.4 million
Sade	17.6 million
Prince	17.3 million



Guitar Army

Former GNR Star Slash Starts Own Label, Recruits Vocalist A-Team For Solo Project
By Mikael Wood

AS A FORMER member of Guns N' Roses and Velvet Revolver, Slash knows more than most musicians about what he calls "band drama." "It just goes hand in hand with rock'n'roll," the 44-year-old guitarist says with a seen-it-all laugh. "It's a very volatile world. And I actually thrive on it—but at the same time it makes it really hard to get anything done." Getting stuff done was the primary motivation behind Slash's self-titled solo debut, due April 6 in the United States on the artist's own Dik Hayd Records via EMI Label Services. "After the last Velvet Revolver tour, I was like, 'I just need to do something on my own,'" says the artist, who's also released a pair of discs with Slash's Snakepit (see story, page 19). "Something where I can make my own decisions and do whatever it is that I want to do, without having to conform to anyone else's taste." Not that "Slash" is free of other creative input: Produced by Eric Valentine, the 13-track set contains collaborations with an eclectic roster of guest vocalists, including Ozzy Osbourne, Chris Cornell, Kid Rock, Ian Astbury and Iggy Pop. Slash says the idea behind the all-star hook-ups was simple: "I just wanted to get different people I admired and thought were great on my record. I'd been doing that on other people's records forever."

Avenged Sevenfold frontman M. Shadows—who lends lead vocals to the hard-rocking "Nothing to Say"—insists that despite the expansive guest list, the album is undoubtedly Slash's show. "You can tell he's doing the record as a way to try different things," Shadows says. "He definitely branched out, and the result is all over the place. But the guitar playing is so obviously Slash. That holds it all together."

"Slash is a guy who appeals to everyone," says Maroon 5's Adam Levine, who sings "Gotten," a bluesy ballad. "He was in Guns N' Roses but he also wasn't afraid of playing on a Michael Jackson record. I've always loved his attitude toward music, the way he embraces tons of different styles."

Slash says the album's stylistic diversity—where you can find Motörhead frontman Lemmy Kilmister ("Doctor Alibi") rubbing elbows with Fergie of the Black Eyed Peas ("Beautiful Dangerous")—developed in an organic fashion. "Once I came up with the concept, there was no forethought as to who exactly should be on the record," he says. "I just started writing music and compiling stuff from old tapes. Then I sat down with it and kept thinking, 'This song would great for so-and-so.' Once I got the songs into reasonable demo form, I'd send them out to different people and just hope they were interested."





After contacting friends and acquaintances, he moved on to artists he didn't know, such as Shadows, Rocco De Luca of alternative rock act the Burden ("Saint Is a Sinner Too") and Wolfmother frontman Andrew Stockdale, who appears on the lead single, "By the Sword." "He's Australian and kind of hard to find," Slash says of Stockdale. "But after months of looking, it turned out he lives right up the street from me."

Shadows and Levine both say Slash welcomed their contributions. "Before we met he sent over a verse riff and a chorus and basically said, 'What can you do with this?'" Shadows recalls. "At first I was just doing some vocal melodies, but after a while I was like, 'I kind of want to make this a little more in-depth,' so I brought in a new verse and turned the chorus into a pre-chorus. Slash was super laid-back. He wasn't pissed that I was coming up with new things."

According to Jeff Varner of Slash's management firm, Collective Music Group, the guitarist's cross-demographic allure is central to the album's marketing push. "Everybody recognizes him," Varner says. "He's a consummate musician and the embodiment of cool, and he's arguably the most iconic guitar player of all time. So when we first met with him and he laid out the idea for his solo album, we saw this as more than a record. We see it as an event, an opportunity to make something multiformat that you can really sink your teeth into."

Slash wasn't inclined to enter a traditional record deal. "One of the things he was really keen on was full control," Varner says, and that led Collective to establish strategic partnerships with the likes of Guitar Center and Ernie Ball. With the former, Slash is involved in a promotion called Your Next Record, where unsigned bands can upload songs that fans vote on; the winner gets to record a three-track EP with Guns N' Roses producer Mike Clink, with one song featuring a solo by Slash. Ernie Ball is running a Shred With Slash campaign that awards consumers who find special picks inside packs of guitar strings with attendance at a Slash-taught master class.

Varner also points to alliances with Monster Energy Drink, Gibson Guitar and Marshall Amps, as well as a partnership with Future Publishing in the United Kingdom. For the Future Publishing partnership, the album is being licensed to Roadrunner Records and will be bundled with a tribute issue of Classic Rock magazine featuring editorial coverage and such items as a pack of specially designed picks and a pin, according to Varner.

For the album's U.S. release, Varner says Slash and the Collective considered different scenarios, including a Radiohead-style digital launch and an exclusive with a single retail account. But ultimately, linking with EMI Label Services as a distribution

partner was the best avenue. Varner says Slash retains control of his label, but he can pursue radio and licensing opportunities with help from "the same staff working Coldplay and EMI's other front-line albums."

"They get Slash's long-term vision," Varner says. "They know it's an event and the first in a series."

"We think the possibilities are incredibly far-ranging," EMI Label Services/Caroline Distribution senior VP/GM Dominic Pandiscia says of the album's viability at radio. "Slash is an artist with an incredibly strong rock base, and there are tracks on the album that speak to that base. But there are also tracks that go

beyond that without losing the Slash sensibility he's built his career on. It casts a really wide demographic net." Though he declines to say whether it will become a single, Pandiscia mentions the Fergie pairing on "Beautiful Dangerous" as a candidate for a crossover to top 40.

He also notes that the album's stylistic breadth is appropriate for a wide variety of licensing opportunities.

"We're not thinking about one finite group of partners," he says. "It's more about finding the right ad campaign or the right movie or TV placement."

EMI held a playback of the album Feb.

17 at Capitol Studios in Los Angeles for the music-licensing community to target the kinds of synchs "that stay true to Slash's aesthetic."

Echoing Pandiscia's point, Varner says that every aspect of the album's promotion is subject to Slash's "gut check." "It's this innate thing of, 'Is this cool or is this corporate-y sellout?'" Varner says. "He knows who he is and he knows when something doesn't pass the smell test. But he's also said to us, 'Look, I realize times have changed and that you can't market records the way you used to.'"

Slash didn't even have a MySpace profile when he started working with the Collective, so the firm set him up with Facebook, MySpace and Twitter accounts. "Within a matter of weeks he had over a million friends on Facebook," Varner says.

"All that stuff was new to me," says Slash, who'll begin touring in support of his album in late May, with Myles Kennedy of Alter Bridge performing vocal duties. "I mean, I literally didn't own a computer until, like, 2002. At some point I got a BlackBerry, and that kind of opened up the whole thing for me. Now I've come to terms with the way things are. Social networking is great for interacting with fans and being able to talk to people in real time."

"He thinks it's cool, so he does it," adds Varner, who stresses that the guitarist's Twitter feed—which he's utilized to urge Madonna to "sit on Justin Bieber's face," among other things—is most definitely not fake. "It's really Slash. He's like, 'Love it or hate it, this is me.'"

'I literally didn't own a computer until, like, 2002.'

—SLASH

All By Myself

The original GNR lineup recorded its last albums, "Use Your Illusion I and II," in 1991. Here's how they've fared in the nearly 20 years since, according to Nielsen SoundScan.*

AXL ROSE

Guns N' Roses, "Chinese Democracy" (2008): **600,000**

SLASH

Slash's Snakepit, "It's Five O'Clock Somewhere" (1995): **128,000**

Slash's Snakepit, "Ain't Life Grand" (2000): **40,000**

Velvet Revolver "Contraband," (2004): **2 million**
"Libertad" (2007): **313,000**

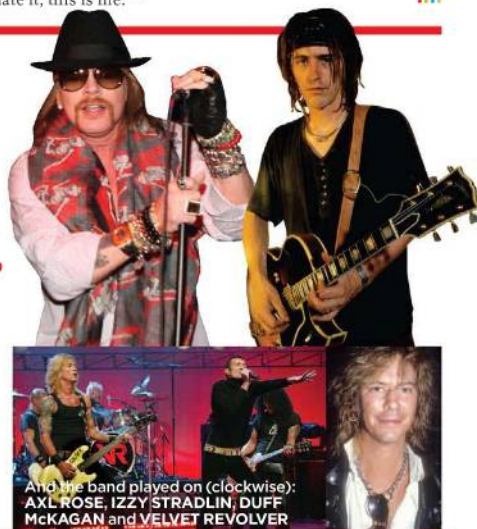
IZZY STRADLIN

Izzy Stradlin & the Ju Ju Hounds, "Izzy Stradlin & the Ju Ju Hounds" (1992): **181,000**
Izzy Stradlin, "117" (1998): **17,600**
Izzy Stradlin, "Like a Dog" (2006): **1,100**

DUFF MCKAGAN

Duff McKagan, "Believe in Me" (1993): **53,000**
Neurotic Outsiders, "Neurotic Outsiders" (1996): **23,000**
10 Minute Warning, "10 Minute Warning" (1998): **1,000**

*ONLY ALBUMS THAT SOLD AT LEAST 1000 COPIES ARE INCLUDED



ROSE: BENNETT RAGAN/INFERNO/REX USA; STRADLIN: EBET ROBERTS/REDFERNS/GETTY IMAGES; MCKAGAN: STEVE ECKHART/GETTY IMAGES; VELVET REVOLVER: KEVIN WINTER/GETTY IMAGES



MICK ROCK COURTESY OF PLAYBOY, ROCK 'THE RABBIT' FASHION PICTORIAL 2010

BIG-NAME EMO AND INDIE ADMIRERS BROUGHT '80s ICONS HALL & OATES BACK INTO THE SPOTLIGHT—BUT THE DUO'S WILLINGNESS TO EMBRACE NEW MEDIA KEEPS IT THERE

BY ANN DONAHUE

When Greg Kurstin, one-half of esoteric Los Angeles pop duo the Bird & the Bee, speaks of Hall & Oates, it's in a reverent tone usually reserved for penitents meeting a major religious figure.

"'One on One' is the perfect song with the perfect production," he says with unblinking earnestness. "I strive for that level of greatness every day."

On March 23, Kurstin and bandmate Inara George will release their homage to the pair, "Interpreting the Masters Volume I: A Tribute to Daryl Hall and John Oates," on Blue Note. It's the latest example of the unlikely pop-culture resurgence for the fourth-best-selling duo of all time (13 million albums shipped, according to the RIAA). In the past two years, their music, which peaked chart-wise during the first term of the Reagan White House, has been featured in everything from tastemaking films like "(500) Days of Summer" to taste-questionable outlets like QVC. The driving force behind the resurgence is twofold: the giddiness of 30-something nostalgics like George and Kurstin, and the willingness of Daryl Hall, 63, and John Oates, 61, to connect with these fans in the free-flowing back-and-forth of today's media world.

Jonathan Wolfson has been the band's publicist for five years; he took over as their manager in 2009. He remembers being a teenager in New York, sitting in the nosebleeds and thrilling to Hall & Oates performing "Maneater" live. Now, Hall & Oates are his sole clients, and navigating exposure for the act is done from a two-story, peach-colored strip mall in the west San Fernando Valley.

"Daryl and John allowed me to push on their behalf," he says. "A lot of the bands get in the way of themselves. I feel like I work with them—obviously, I work for them—but I feel like I work with them."

Oates, for one, is appreciative of how the duo's music is branching out into everything from film to online animation; it stands as a comeuppance to those who once questioned the relevance of their music. "We were not in the cool club with the rock press," he says. "But in the end, it's the songs that stand the test of time—they've been covered, sampled, and there's a generation of creative people who grew up with our music."

This younger generation of fan appreciates the commercial artistry of their techno-savvy blue-eyed soul and takes kitschy pleasure in the decadent, shoulder-padded extravagance of the surrounding era. This gives Wolfson a large playing field to hype the band: It can perform on the hipper-than-thou "Daily Show" even as middlebrow TV chef Rachael Ray pushes for

HIP TO BE SQUARE

their entry into the Rock and Roll Hall of Fame.

"When I started doing press for them, it was the same clichéd rock critics saying, 'Well, you didn't play CBGB's in '78... ' It was kind of bullshit actually," Wolfson says. "I hate to be an ageist, but when I started going to people who were contemporaries, it was a way different conversation than it was with the Robert Hilburns of the world, who basically called them the Thompson Twins and said, 'I'll never write about these guys.' It's one of those things—if they don't let you in the party, you create your own. And the party got bigger and bigger and bigger."

BIG BAM BOOM

Ever since the single "Sara Smile" was certified gold by the RIAA in 1976, Hall & Oates have always been just on the wrong side of cool with the establishment. Despite seven platinum albums—three of which went double-platinum: 1982's "H2O," 1983's "Rock 'n Soul, Part 1" and 1984's "Big Bam Boom"—the Philadelphia duo has never won a Grammy Award. ("Always the bridesmaid, never the bride," Hall muses; the pair was nominated this year for best performance by a duo or group with vocals for a version of "Sara Smile" on "Live at the Troubadour:") Pop fans have long embraced Hall & Oates—leading to six No. 1 songs on the Billboard Hot 100—but critics derided their music as "yacht rock," slick '80s smarm designed to lure radio programmers across a variety of genres.

With the resurgence of Hall & Oates among hipsters, that attitude has changed, and in a very public manner. "They were hated, they really were," Wolfson says. "But the Internet has really been their friend. The fact that the Internet has no gatekeepers and bloggers can write whatever they want—if something's good, people respond."

Sales have been on the increase: In 2009, they sold 177,000 albums, up from 161,000 in 2008. In that same time period, digital song downloads were up 19% to 547,000.

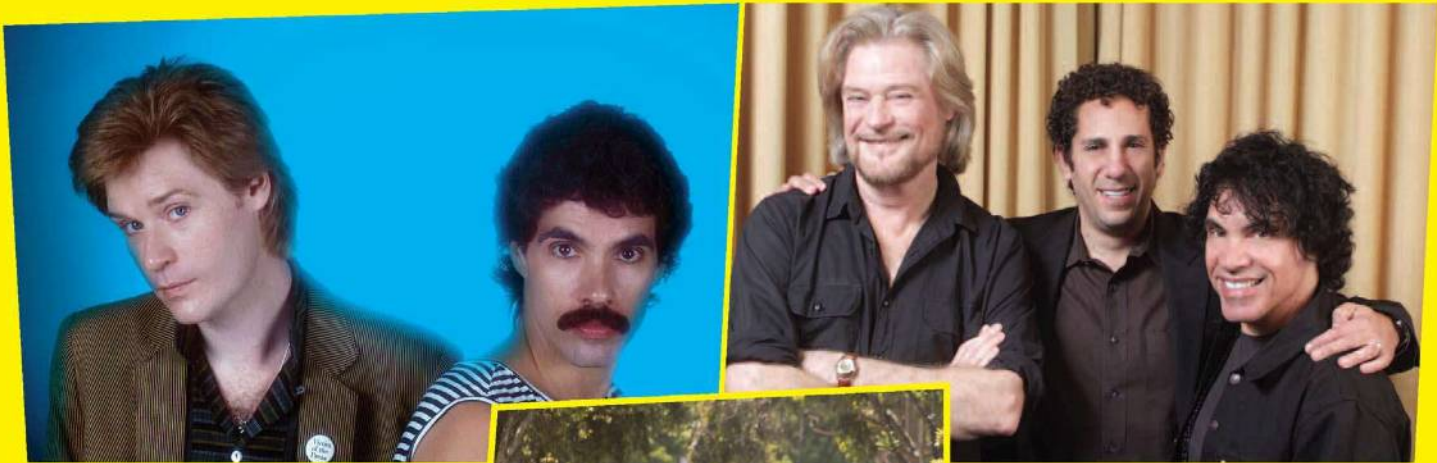
The recent Hall & Oates revival seemingly started with the harmonic convergence of Howard Stern and a series of Google Alerts.

In November 2007, Hall appeared on Stern's show on Sirius Satellite Radio to promote his Web-only series, "Live From Daryl's House." It's a monthly performance program where Hall and a visiting musician jam in his farmhouse in New York state, playing Hall & Oates standards and songs by the accompanying artist.

But as usual on Stern, things got weird. The recap on HowardStern.com summed it up as such: "Daryl then opened up about his Lyme disease and the debilitating effect it has had on his life, adding that we should 'kill all the f'ing deer. They're like giant rats' . . . Howard told Daryl that he might have him cut some public service announcements about the 'f'ing deer,' but Daryl insisted that he'd rather just be given a machine gun. Daryl then treated the crew to a live performance of 'Sara Smile.' "

With a later mention that he and Oates have had sex in the same room—not with each other but apparently close enough to notice that Oates was a "German shepherd in a

SQUARE



chihuahua's pants"—Hall & Oates earned something that largely eluded them during their heyday: street cred.

"I've booked everyone from Yanni to Suge Knight onto Howard Stern and this was the craziest interview," Wolfson says. "That really generated a lot of hits [for "Live From Daryl's House"]. It was a good way to break it out."

Around that same time, Wolfson noticed something every time he opened his e-mail: Google Alerts detailing how various bands were paying tribute to Hall & Oates. In 2007, Gym Class Heroes named its summer trek the Daryl Hall for President Tour. 2007. Brandon Flowers of the Killers said "Rich Girl" was a perfect pop song. Ben Gibbard of Death Cab for Cutie wrote an exercise of his 10 favorite Hall & Oates songs on Pitchfork.

Soon, an idea was born—to approach the musicians who were vocal in their love for Hall & Oates to appear on "Live From Daryl's House." "We went through a few stages with the whole renaissance of Hall & Oates," Wolfson says. "At first it was like, 'Oh, it's OK to like these guys.' And then, all of a sudden, once all the bands started giving testimonials it just started snowballing. [Fall Out Boy's] Patrick Stump isn't just praising Hall & Oates, he's on the show. He's playing 'Out of Touch.'"

A new episode of "Live From Daryl's House" debuts on the 15th of each month; each episode has a budget of \$35,000, Wolfson says, and utilizes five cameras to shoot in HD. Recent guests have ranged from Smokey Robinson to Diane Birch; each episode receives about 30,000 views upon its debut, and it builds to about 100,000 per show as they're archived, Wolfson says.

Some artist appearances sparked new opportunities: The connection Hall made with electro-funk duo Chromeo on the show has led to the group prepping a version of "Live From Daryl's House" for this year's Bonnaroo festival. "Bonnaroo is significant because it's taking 'Live From Daryl's House' into an additional place," Hall says. "It shows how the show is evolving into a live entity."

Other H&O appearances came about the old-fashioned way: connections and invites from influential fans. For their appearance on ABC's "Dancing With the Stars," Wolfson contacted the show's booker, Suzanne Bender. After Fox News' token liberal host Alan Colmes left "Hannity & Colmes," "The Daily Show" producers invited Hall & Oates to do a farewell song. (To the tune of "She's Gone," they sang: "Alan, please don't go/You're the only non-douche bag on that show/He's gone.")

For the 2009 Fox Searchlight film "(500) Days of Summer," music-obsessed screenwriters Scott Neustadter and Michael H. Weber teamed with music supervisor Andrea Von Foerster to secure the rights for "You Make My Dreams," and director Marc Webb turned the placement into a full song-and-dance extravaganza featuring a literal bluebird of happiness. "The filmmaker thought the song epitomized euphoria," says Oates, who saw the film at the Grove movie theater in Los Angeles with his family. "I have never been in a theater before where people started clapping for the music in a movie."

It was a synch that made an impact. In terms of digital track sales, "You Make My Dreams" sold 103,000 downloads in 2009, compared with 51,000 in 2008, according to Nielsen SoundScan.

Sales of the song also could've been helped by its viral popularity online: Internet icon Keyboard Cat played off Helen Hunt portraying an overwrought high school girl in an after-



Then and now (clockwise from left): HALL & OATES in 1980; DARYL HALL, manager/publisher JONATHAN WOLFSON and JOHN OATES; the dance scene in "(500) Days of Summer" that featured Hall & Oates; "You Make My Dreams."

school special to "Dreams" and reportedly earned 375,000 views on YouTube before it was yanked for copyright violations. (Wolfson says it wasn't his doing to remove the video.) A so-called "lip-dub"—which features a group of people lip-synching to a song—also took off online; a backward—yes, backward—version done by Shorewood High School in Shoreline, Wash., has been watched almost 1 million times.

And some recent Hall & Oates promotions are a blend of traditional music revenue streams and digital initiatives. "J-Stache" is an online cartoon financed by publisher Primary Wave that features Oates' famous mustache as his zepplin-exploding superhero alter ego. "We wanted to accomplish two things: incorporate additional Hall & Oates music and give us the opportunity to let the public hear some of the undiscovered gems," Primary Wave chief marketing officer Adam Lowenberg says.

The cartoon premiered on FunnyOrDie.com, where it has received 37,000 viewers. "It created a cool buzz with a younger generation of fans," Oates says. "And it appealed to my insane side."

In addition, Lowenberg says Primary Wave aggressively reached out to music supervisors to get the duo's music placed in their programs. The publisher created a sampler that specifically centered on the beats and riffs of the pair's music—and in the same time frame as Hall's appearance on Stern's show and Wolfson's inbox exploded with Google Alerts, Lowenberg says "Private Eyes," "Kiss on My List" and "Maneater" were synched in a three-day period. "That's when we really first felt a true shift in perception," he says.

It's a tricky thing when an artist sees its fandom jump to the next generation: Johnny Cash's outlaw clout keeps him popular and Neil Diamond's stadium anthems cement his work in the public eye. But it's a fine line between Cash and Diamond and the here-today-on-an-ironic-T-shirt-then-gone-tomorrow stylings of Wayne Newton and Barry Manilow.

For Hall & Oates, all of these appearances keep them part of the public domain, and the knowing spirit of the undertakings makes them enduring and endearing. It's a strategy that

others can try to replicate, but it takes a willingness to laugh at one's self, and adapt.

"I'm a firm believer in the intergenerational interplay," Hall says. "In order for an artist to really achieve significance you have to go out of your own generation, and luckily I think I've pulled that off."

In an appearance that veered into the it's-so-uncool-it's-cool territory, late last year Hall & Oates went on QVC to sell their boxed set, "Do What You Want, Be What You Are: The Music of Daryl Hall and John Oates" (RCA/Legacy).

QVC may conjure visions of late-night, drug-fueled purchases of vacuum cleaners, but Wolfson cautions people not to mock. "The boxed set sold 5,000 copies the first hour," he says. In total, the \$50 set has sold 15,000 copies, according to Nielsen SoundScan, peaking at No. 89 on the Billboard 200.

The release was a significant undertaking for Hall & Oates, who curated the selections on the four-disc set and contributed extensively to the 60-page booklet that accompanies the discs. "There's a lot of overlooked songs that were very significant in our growth," Hall says. "And I wanted to make sure those songs were very much in evidence so people could listen and see how it all happened for these two guys from Philadelphia with backgrounds in soul."

CHANGE OF SEASON

While Hall & Oates march on—the duo is planning to tour this summer on a few select dates, after a 15-show trek last year that grossed \$1.5 million, according to Billboard Boxscore—both artists are also pursuing new endeavors individually. "We're going in sort of new directions, but not losing the old direction," Hall says. "I'm basically running two careers here, and that's rough. But it's a labor of love."

Hall returned to the studio last week to begin work on a solo album for Verve, and Oates is putting together a songwriter's festival in Aspen, Colo., where he now lives.

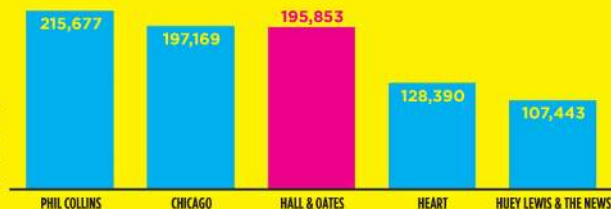
"I'm at the point in my life and my career where I can do exactly what I want," Oates says. "And that's all any creative person wants to do."

Primary Wave's Lowenberg says the publisher is in the midst of a three- to five-year plan to market Hall & Oates' music, including a push for placements on lesser-known songs like "When the Morning Comes" and "Uncanny." With the industry behind them—and as long as the hipsters stay true—expect the Hall & Oates revival to continue.

"It's kind of like my mother's brisket," Wolfson says. "She's in her 70s, she's an old Jewish lady—for whatever reason her brisket tastes better than any brisket I've ever had, just because I've been eating it since the '70s. It's comfort food. To my generation, Hall & Oates is comfort food."

IN THE AIR

Are cheesy '80s hits your guilty pleasure? You're not alone. At right, the total 2009 detections for Hall & Oates and their peers on all Nielsen BDS-monitored U.S. terrestrial radio stations.





Border crossings: Canadian acts, from superstars to newcomers, have found international success including (clockwise from left) CELINE DION, K-OS, ARKELLS, BEDOUIN SOUNDCLASH and PATRICK WATSON.



EXPORT ACTION

Global Appeal Of Canadian Talent Counters Flat Market At Home
BY ROBERT THOMPSON

With Canadian music sales flattening last year, the strength of the country's exportable product will sustain the market going forward, observers say. "A lot of our acts do very well internationally, and I think that's because they have to work so hard to get noticed," says Jeff Craib, senior VP at S.L. Feldman & Associates, the management/booking agency that represents Diana Krall, Barenaked Ladies and the Tragically Hip, among many others.

Canadian music lawyer Chris Taylor, who worked with Canadian hip-hop breakout artist Drake last year and operates indie label Last Gang Records (Metric, Crystal Castles), agrees. He says that while acts may not become superstars, the global appeal of Canadian talents means they can have a solid career. "A 'middle class' of recording artist—that can sell 2,000-5,000 tickets in major markets worldwide, sell 100,000 albums and move merchandise—is proliferating," he says. "Government programs and industry-assisted funding have given Canadian artists a leg up to achieve internationally and build nice little businesses."

Both Taylor and Craib note that Canadian acts have to be successful outside of the country if they want to become established, given the size of the domestic market. And after years of struggle, the Canadian music market appears to be stabilizing.

Overall, according to year-end 2009 figures from Nielsen SoundScan, the Canadian market was nearly flat in terms of volume, with a 2.2% decline, versus an 8.5% drop in the year previous. Digital tracks sales increased by 38.3% last year, but that was a steep growth decline from 2008, when digital sales increased 58%. Physical sales continued to falter, dropping 6.7%.

Canadian Recording Industry Assn. president Graham Henderson says declining sales in Canada make it even more important for a domestic act to access international markets. He predicts that as growth in the digital market slows, artists will have to look elsewhere to sustain their careers.

"The net effect of all of this is our [digital] market is plateauing at an unreasonable level," he says, noting that digital sales aren't replacing revenue lost from physical sales. "Canadian sales used to be 10% of the U.S. market, but we can't say that anymore. There may be a recovery, but it will be long and delicate."

When the Canadian music industry convenes March 10-14 in Toronto for Canadian Music Week (CMW), the promise and challenge of digital music sales will be on the

agenda, along with the export potential Canadian artists may find in a major English-speaking territory: India (see story, page 24).

Perhaps because of declines in recorded-music sales, many Canadian acts have developed reputations as solid live performers, Warner Music Canada president Steve Kane says, something that translates regardless of geography.

"When we get the shot at bat and you put an act in front of an audience, they connect," Kane says, noting the success of a band like Billy Talent in key European markets.

Acts from Canada booked as part of the CMW festival that have attracted live audiences abroad include Bedouin Soundclash, which opened a North American tour for No Doubt last year; K-OS, who has toured with India.Aire; and Our Lady Peace, which has collaborated with "American Idol" winner David Cook. Among the scores of acts performing under the CMW umbrella, Billboard has profiled five to watch: Arkells, the Rest, Dan Mangan, Sweet Thing and Yukon Blonde (see story, page 26).

With the home market stabilizing, Canadian major labels seem to be re-investing in **continued on >>p24**

ARTISTS FROM CANADA ONCE ACCOUNTED FOR 10% OF MUSIC SALES IN THE U.S. BUT THAT PERCENTAGE HAS FALLEN.

DION: JEFF FOLEY/REXUS.COM; ARKELLS: ETHAN MILLER/GETTY IMAGES; BEDOUIN SOUNDCLASH: GEORGE PHENTON/WIREIMAGE.COM

from >>p23 domestic talent. While the number of acts is still well off the peak of the industry from a decade ago, EMI Music Canada president Deane Cameron notes the label is taking a more long-term approach to developing talent, pointing to a band like Toronto's Sweet Thing, which entered a contract with EMI in 2008 but whose debut album will hit stores later this year.

EMI, similar to Warner and Universal Music Canada, is also heavily involved in distributing Canadian indie acts, both for the immediate business benefit and as a farm system for developing new artists. Last year EMI inked a deal with Canadian indie Secret City Records, home to such artists as Patrick Watson, while Warner distributes Sonic Entertainment Group (Hey Rosetta) and Universal assists Last Gang.

Cameron also notes that brand partnerships are becoming increasingly common in Canada, with EMI signing deals with Fairmont Hotels and the "Joe Fresh" brand connected with the Loblaws grocery chain.

"That's where we're seeing accelerated growth—in these new business areas," he adds.

Still, Craib says that while Canadian music continues to make inroads, he's concerned that today's music fans aren't as involved with their favorite artists as those in the past.

"It is like kids chewing up a piece of gum," Craib says. "They are not investing themselves in the act. They just know the hook to the song and that's it."

Taylor explains that Canadian companies are becoming increasing niche-based, meaning they're viable businesses even if the bottom line isn't as attractive as it was in years past.

"The companies and the entrepreneurs that can find those diamonds in the rough, develop them and introduce them to the world will still have a significant upside," he says. "It's just not as easy as it used to be."



On top: Nettwerk Music Group CEO TERRY McBRIDE and artist DAVE STEWART (right) are Canadian Music Week keynoters.



A VIEW OF THE FUTURE

Canadian Music Week Convenes Market's Movers And Shakers

Topics ranging from emerging Asian markets to the power of the "millennial" generation have been addressed in recent years at Canadian Music Week. For 2010, the theme of the conference taking place March 10-14 in Toronto is the "music business 3.0," CMW president Neill Dixon says.

Just as wireless networks have moved into their third generation, the music business also must continue to evolve, he says. "We look to places like Asia and realize the world has changed and every-

thing is digital, everything is mobile and on phones," Dixon says. "For the past few years we've looked at the emergence of digital media and mobile music and the role of social media. Now we're looking beyond that."

Key speakers on the conference's theme include former Eurythmics member Dave Stewart, who works as a so-called "change agent" for telecommunications giant Nokia. "As a writer, musician and businessman, he's truly a visionary," Dixon says.

Other speakers include Nettwerk Mu-

sic Group co-founder Terry McBride; industry critic Bob Lefsetz, publisher of "The Lefsetz Letter"; and former Guns N' Roses guitarist Slash.

The festival now includes more than 100 showcases by Canadian and international acts at more than 50 venues, as well as a film component and the traditional conference, which still includes an opening-day focus on digital music.

One of the conference's key goals is to highlight export markets for Canadian music companies. Dixon says this year's forum spotlights the massive market in India, which has historic connections to English markets. "Our goal is to bring the world to Canada one market at a time."

Dixon says 24 companies from India are expected to attend the event, noting that the country is the second-largest-growing market for music in the world.

"It is much easier for Canadian companies to do business [in India] since English is a common language there," he adds.

Among those receiving accolades at the event are longtime Universal Music chief executive Randy Lennox, who will be inducted into the Canadian Music and Broadcast Industry Hall of Fame; Sam Feldman, founder of entertainment agency S.L. Feldman & Associates, feted by the Music Managers Forum Canada; and the late Leonard Rambeau, former manager of Anne Murray.

—Robert Thompson

McBRIDE: SANDRA LEVINS; STEWART: TODD WILLIAMS/WIREIMAGE.COM

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NORTH OF THE BORDER

Canadian Concert Business Sees Consistent Returns

BY RAY WADDELL

The Canadian concert market has performed with remarkable consistency during the past several years, but the going may be getting a little tougher in the coming months as U.S. economic challenges seep north of the border. ¶ So far, though, acts that should sell tickets still do.

"The Canadian market continues to reward high-profile acts who receive saturation across multiple media formats," says Riley O'Connor, chairman of Live Nation's Canadian operation. "Ticket sales for the major baby boomer acts are still consistent."

Take a look at the Billboard Boxscore results for these major touring acts that played Canada in 2009: AC/DC (\$25 million), U2 (\$15.3 million), Britney Spears (\$11.5 million), Billy Joel/Elton John (\$11 million), Celine Dion (\$10 million), Jonas Brothers (\$9.8 million), Coldplay (\$8.7 million), Keith Urban (\$8.5 million), Metallica (\$8.5 million) and Il Divo (\$7.8 million).

Even with those kinds of glittery numbers, from a country with relatively few major-market plays, acts that are considering touring Canada should proceed with caution, particularly if they've

gone to the well a few times in the recent past. The law of diminishing returns could come into play.

"The only significant change brought about by the recession are acts that have too short of a touring cycle—i.e., less than 24 months—have seen a 20%-30% drop in sales," O'Connor says. "The Canadian consumer is being more frugal with their dollars."

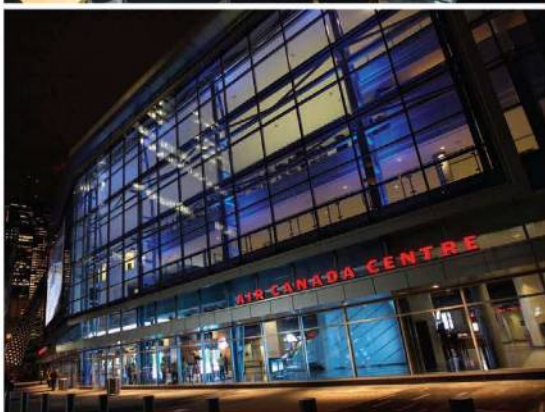
Patti-Anne Tarlton, VP of live entertainment for Maple Leaf Sports & Entertainment, which operates the newly refurbished Air Canada Centre in Toronto, says economic statistics she's studied still seem more positive in Canada than the United States at the moment.

And it doesn't hurt to be in the country's strongest live entertainment market. Despite being dark for 12 weeks during renovations last summer, Air Canada Centre was still the fifth-highest-grossing venue in the world for 2009 with \$46 million in grosses and attendance of nearly 635,000, according to Boxscore. And Live Nation's Molson Amphitheatre in Toronto was the sixth-highest-grossing shed: \$14.2 million from just 26 shows reported to Boxscore. Also in the year-end top 10 was the Bell Centre in Montreal, with \$42.3 million in grosses. Montreal's Gillett Entertainment Group was seventh among all global promoters at \$77 million in grosses, according to year-end 2009 Boxscore figures.

Tarlton, too, believes the Canadian touring market cannot forever be impervious to global market conditions.

"We predicted that the breakdown of the global economy would negatively impact the level of traffic on the road, despite the continued local performance, and we have begun to see that reality both in the number of events and the softening of average sales," she says. "We are still selling some shows absolutely clean, and others are launching with less-than-average on-sales and growing to sellouts. On average, however, I may expect average ticket sales to be down during this period as compared to our last five-year average."

Toronto tally: U2 helped Toronto's Air Canada Centre (below) rank fifth among the top-grossing arenas worldwide in 2009.



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UP-AND-COMERS

Five Acts To Watch In The Northern Music Scene

In our annual special report on the music scene in Canada, Billboard has previously tipped off readers to the best acts emerging from north of the border, from Arcade Fire to Tokyo Police Club. As Canadian Music Week takes place March 10-14 in Toronto, Billboard continues its talent scouting with profiles of five acts to watch, chosen from among the artists performing during the CMW Festival.

ARKELLS

Album: "Jackson Square"

Label: Dine Alone Records

Management: Bedlam Music Management

The Arkells turned the heads of industry critics and fans after multiple appearances at last year's South by Southwest conference demonstrated the band had turned into a powerful live act. The group's debut album, "Jackson Square"—a guitar-powered affair with sophisticated, often soulful arrangements—doesn't sound like a rookie effort. The group is currently negotiating U.S. and European releases of the album, according to Bedlam Music Management, which represents the group. Its first headlining tour of Canada was a significant success, including two sold-out shows in Toronto. Formed in Hamilton, Ontario, in 2006, the group released its debut EP, "Deadlines," in 2007, signing with Dine Alone Records, home to City and Colour, a year later. Reviewers have praised the group's muscular sound, noting that the Arkells' use of Motown rhythms and blues hooks is unique in Canada's indie rock scene.



THE REST

Album: "Everyone All at Once"

Label: Auteur Recordings (Fontana North)

Management: Anderson Christie

Though once tagged as the "new" Arcade Fire, the main thing that Hamilton, Ontario's the Rest has in common with Montreal's indie rock darling is a large band lineup. While the Rest has a string player onstage too (one of seven members all told), that's where the comparison ends. The group's sophomore album, "Everyone All at Once" (Auteur Recordings, distributed by Fontana North), generated a buzz for its razor-sharp mix of orchestral pop and epic grandeur. But like many Canadian acts stretching themselves musically, much of the attention has come from the United Kingdom, where the album was released by U.K. indie Something in Construction. Comparisons to Belle and Sebastian are apt, and the Rest was well-received when it headed overseas in October to promote the album.



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DAN MANGAN

Album: "Nice, Nice, Very Nice"

Label: File Under Music

Management: Kieran Roy, Arts and Crafts

The second album from Vancouver troubadour Dan Mangan, titled "Nice, Nice, Very Nice" (File Under Music), came four years after the singer garnered comparisons to Irish songwriter Damien Rice with his 2005 debut. The new album is full of smart, largely acoustic arrangements and Mangan's offbeat observations on everything from robots to indie rock. "Nice, Nice, Very Nice" has established the singer as one of Canada's most tuneful wordsmiths. Last year interest in Mangan increased dramatically, and he also won the Verge XM artist of the year award that came with a \$25,000 prize. Aside from touring in Europe and the United Kingdom, he performed at the Canadian Grammy Award party in Los Angeles in January, singing with Emmylou Harris on his song "Robots." Mangan also played four Olympics-related shows and will tour Ontario in April. European and U.S. releases of his album are forthcoming, according to his management.



SWEET THING

Album: Untitled at press time

Label: EMI Music Canada

Management: Pierre Tremblay, Hive Management

Having signed with EMI Music Canada in 2008 and played shows with the Kooks, the Toronto band Sweet Thing has created anticipation for its as-yet-untitled major-label debut. The album, produced by Rob Schnapf (Elliott Smith, Beck), is full of chiming guitars and chugging rhythms, recalling other guitar-based groups searching for a danceable groove like Franz Ferdinand. The five-piece band includes drummer Tyler Kyte, best-known for his acting on Canadian series "Popular Mechanics for Kids" and the CBC show "Instant Star." The album is scheduled for release in June; a song from the set appears in the MTV movie "Turn the Beat Around," and a video for first single "Dance Mother" was recently shot by director Chris Mills.

YUKON BLONDE

Album: "Yukon Blonde"

Label: Bumstead Records

Management: Nick Bernal, Nevada Records

Hailing initially from the mountain country of Kelowna, British Columbia, Yukon Blonde operated under the moniker Alphababy until 2008. After a slight lineup change, the band evolved into its present incarnation. Though not a retro act, Yukon Blonde clearly embraces late-'60s acts like the Byrds, embracing the same pitch-perfect harmony. The group's self-titled debut album hit stores in February on Bumstead Records, also home to Canadian power-pop act Two Hours Traffic. The set is a mix of guitar-led intrigue, where Paul McCartney meets Crosby, Stills, Nash & Young. Yukon Blonde has also developed a reputation as a road-tested live act.

—Robert Thompson



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MUSIC

POP BY LAURA LEEBOVE

BOY MEETS GIRL

She & Him Inspire Even More Indie Crushes

With She & Him's 2008 debut, "Vol. 1," M. Ward and Zoëy Deschanel proved it's possible for a respected indie-rock troubadour to successfully team up with a songwriting film star. Released on Ward's longtime label Merge, the duo's first effort won over fans and critics with the combination of Deschanel's sugary lyrics and simple song structure in front of Ward's guitar and production work.

But when the act first signed with Merge in late 2007, it wasn't with the assumption that a second set would follow. "Even though it was called 'Vol. 1,' we didn't know if it was going to be an ongoing project or not," label co-founder Mac McCaughan says. "Maybe if it wasn't fun for them that would've been the end of it."

Deschanel and Ward have had a busy couple of years, she with promotion for the movie "(500) Days of Summer" and he with a solo record and Monsters of Folk, his collaboration with Conor Oberst, Jim James and Mike Mogis. But with the March 23 release of "Vol. 2," they want it known that She & Him aren't just a one-off affair. "As long as Matt wants to produce this music I write, I want to keep that partnership going," Deschanel says.

Ward responds with a laugh, "As long as Zoëy asks, the sky's the limit."

Manager Jordan Kurland says that so much of the build happened organically for "Vol. 1" that the act's team had only three months to set up the record's release. But for the new



Dream team: SHE & HIM

album, there was more time to plan.

"We knew it was a great record by super-talented individuals and that certainly there was a very magical chemistry between the two of them, but we didn't know what we were going to sell first week," he says. "We didn't know what the market was going to be like."

Even without a strong promotional push on the first go, the band has sold 190,000 copies, according to Nielsen SoundScan, and She & Him were able to cross-market the album

through "(500) Days of Summer," in which Deschanel played the title character. The film's soundtrack includes the pair's take on the Smiths' "Please, Please, Please Let Me Get What I Want," and Deschanel and film co-star Joseph Gordon Levitt starred in a music video for She & Him's song "Why Do You Let Me Stay Here?"

Kurland says the team at first tried to keep "a separation between church and state, so to speak," but the opportunity came up and they

went with it because of the musical nature of the film. "Obviously we weren't going to hide the fact that Zoëy was an actress, but we also didn't want to tie it in that much because we really wanted people to appreciate 'Vol. 1' for what it was," he says.

At the same time, Deschanel says she doesn't mind mixing her creative outlets when it makes sense.

"I'm really interested in moving more and more toward this idea that you can be an all-around person—that you can do a lot of different things," she says. "We live in a world where everything seems to be specialized. I think there's something to be said for being able to do more than one creative thing."

And in terms of how they'll be promoted, Ward says he has no worries with Merge. "There's a lot of security in knowing that the people you work with aren't going to try to sell what you do in the wrong way," he says.

While there aren't any plans to cross-market "Vol. 2," Kurland says the team is looking for licensing opportunities. There will also be a push for triple A and public radio and a music video for the first single, "In the Sun." In terms of touring, She & Him have gigs lined up for South by Southwest, Coachella and Bonnaroo, as well as a handful of shows around the release date and a tour in the spring. McCaughan says there will be some kind of partnership with the Independent Film Channel during SXSW, which he hopes will help get She & Him heard by people who might only know Deschanel for her film work.

Both musicians know that balancing multiple projects can be difficult, but Deschanel—who's set to star in the HBO series "I'm With the Band," based on Pamela Des Barres' memoir of being a groupie in the '60s and '70s—says it just means saying "no" to more offers.

"If you're spreading yourself too thin doing things that don't mean anything to you—which is easy to do if you're an actor, to be honest—then you end up becoming extremely exhausted, extremely drained, and you don't have anything that means anything to you at the end," she says.

LATEST BUZZ

>>> VAMPIRE WEEKEND HEADLINING ROOTS' PICNIC

Vampire Weekend will headline the third annual Roots Picnic, which will also feature a performance by the Philadelphia-based Roots plus two associated side projects from drummer Amir "Questlove" Thompson and rapper Tariq "Black Thought" Trotter. The event will be held June 5 at Philadelphia's Festival Pier; tickets go on sale March 5. The Roots Picnic will also boast a reunion performance by an as-yet-unannounced hip-hop act.

>>> 'GLEE' CAST ANNOUNCES U.S. TOUR

The "Glee" cast is taking its show on the road. Fox's Golden Globe Award-winning high school musical has announced a seven-date U.S. Glee Live! In Concert! tour, which will kick off May 18 in Phoenix, slightly more than a month after the show's anticipated return to TV. Tour tickets go on sale to the public March 18 for the Phoenix date and March 13 for other cities; presale tickets are available March 5 for American Express cardholders.

>>> NY JAZZ FEST HONORING HANCOCK

Jazz legend Herbie Hancock will be feted at a belated 70th birthday bash June 24 at Carnegie Hall that will highlight the revival of a major summer jazz festival in the Big Apple. The pianist, who turns 70 April 12, will be joined by comedian Bill Cosby, saxophonist Joe Lovano, trumpeter Terence Blanchard and saxophonist Wayne Shorter—Hancock's bandmate in Miles Davis' famed '60s quintet—with more guests to be announced. The concert, "Herbie Hancock, Seven Decades: The Birthday Celebration," will benefit the Thelonious Monk Institute of Jazz.

Reporting by Charles J. Gans, Monica Herrera and David J. Prince.



At home in the world: REFUGEE ALL STARS

WORLD BY EVIE NAGY

Don't Look Back

Although Moving Forward, Refugee All Stars Honor Their Roots With 'Rise & Shine'

In the weeks following the earthquake in Haiti, many well-meaning artists rushed to help, hosting benefits and raising funds, yet few of them could relate to the sense of horror and loss felt by the citizens of the devastated country. But for the members of the Refugee All Stars, which formed in a refugee camp in Guinea during Sierra Leone's civil war, feelings of displacement were still fresh—and the band decided to act. The All Stars posted the first single from their forthcoming album on their Web site, selling "Global Threat" for a minimum donation of \$1 and donating 100% of the proceeds to the International Rescue Committee.

Even as they work to help victims in Haiti, the All Stars are trying to move beyond their own past as they prepare for the March 23 release of their second album, "Rise & Shine" (Cumbancha). Most of the band's current audience knows the group from the 2005 documentary "Sierra Leone's Refugee All Stars," and the act's previous album, "Living Like a Refugee."

"Obviously the story is still there. It's an important part of what they do," manager Kevin Morris says. "But musically, this is a giant leap forward for them."

"They recorded [the first album] around campfires and in low-quality studios and that was part of the charm, but we knew that wasn't going to last forever. The group had to demonstrate that they had the chops to be a touring and recording band that wasn't going to ride on their story alone," Cumbancha founder Jacob Edgar says. "So we thought, 'How are we going to make this special?' " The group was finishing a tour in New Orleans, and the city's musical resources

and compatibility provided an answer. "New Orleans has had a lot of struggles in recent years just as Sierra Leone has, and the people of the city have experienced displacement, as well as the redemptive power of music," Edgar says.

"I think it doesn't fall into the pitfall of the classic, overproduced second album from an international group," says filmmaker Zach Niles, who worked on the documentary and now co-manages the All Stars. He also notes that while much of the band were musicians long before they entered the camps, many

members were in "party bands" that focused on cover songs. "Having their own band that tours around their world gives them a new freedom to write songs," Niles says. "They're finding new ways to combine dancehall and traditional music."

The band will extensively tour the United States, including a May 2 stop at the New Orleans Jazz & Heritage Festival, but the campaign will focus on Europe, where Edgar will use Cumbancha's network of international partners to distribute the film for the first time and book an extensive tour.

"We've focused on developing the European market for them because that's actually where they have no presence whatsoever," Edgar says. "It's funny because for quote-unquote 'world music,' Europe is really the strongest market in a lot of ways—it's ironic that they're so well-known in the U.S. and so little-known in Europe. So we have a lot of growth [potential], and that's pretty exciting."

●●●●●
'Obviously the story is still there. It's an important part of what they do. But musically, this is a giant leap forward for them.'

—KEVIN MORRIS, MANAGER

ROCK BY WILLIAM MAPES

OLD DOGS, NEW TRICKS

Dr. Dog Moves Out Of The Basement—Briefly

To call Philadelphia psych-rock band Dr. Dog stuck in its ways is a bit of an understatement. The group happily recorded all five previous albums in its basement studio, but when it signed to a new label, the members decided to work with outside producers for the first time. While the move proved difficult for the band, it also resulted in an album, "Shame, Shame," out April 6 on Anti-, that could be the its most captivating yet.

Everything started out fine. The album's production began in August at upstate New York's Dreamland Studios with former Beck producer Rob Schnapf, but after an arduous month of reconditioning its recording methods, Dr. Dog emerged with a half-finished album. Determined to not let the time go to waste, the band headed back to the basement and tried to make the

most of the situation.

"We tried to focus more on playing together as a band and taking the time to track all the instruments at the same time, rather than individually," guitarist/vocalist/co-songwriter Scott McMicken says. "Rob represented our ability to do that, despite the recording sessions in New York not being ideal."

The members spent October and November working in their basement, eventually fusing new and old techniques to create an album that doesn't once



GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> BIG BIRD

U.K. singer/songwriter Stephen Jones, aka Babybird, could be set for the type of career boost money can't buy.

Hollywood superstar Johnny Depp, a longtime Babybird fan and friend, guests on Jones' forthcoming sixth studio set, "Ex-Maniac." Depp plays guitar on "Unloveable" and will direct its accompanying promo video.

Depp also helped the artist land a new record deal. "Johnny told me, 'You've got to hear this Babybird guy,'" recalls Bruce Witkin, co-founder of Los Angeles-based label Unison Music Group. Unison will release "Ex-Maniac" March 1 in the United Kingdom and Europe through various distribution partners, following the Feb. 21 release of digital-only single "Unloveable." The album is set for a third-quarter U.S. release.

In typical Babybird style, the 11-song set mixes catchy, melodic rock with black lyrical

humor. Although little-known stateside, he scored a U.K. No. 3 hit in 1996 with "You're Gorgeous" from his gold (100,000 shipped) album, "Ugly Beautiful" (Echo).

"With Stephen, it's not about developing him. It's about reminding people how great he is," says Witkin, who co-produced "Ex-Maniac" with Unison director Ryan Dorn.

On March 16 Babybird will embark on a 10-date British tour booked by the Agency Group, with U.K. and European



Tweet tweet: BABYBIRD

lose sight of Dr. Dog's lo-fi, retro-rock roots. In retrospect, McMicken says, the time spent with a producer provided Dr. Dog with ideas on improving its home studio.

"We managed to create an album that bridges the gap between how we feel in the band right now, which is focused toward a bigger live show and a more dynamic way of playing together, and our earlier days of four-track and a more imaginative, impressionistic way of creating songs," he says.

That the album wound up being so focused on fusing old and new isn't surprising, given the other transitions the band has been through. After five years on New Orleans label Park the Van, the members felt they were outgrow-

ing the small indie.

"Even before we released 'Fate' [which charted at No. 86 on the Billboard 200] in 2008, Park the Van said that we were outgrowing their abilities," bassist/co-songwriter Toby Leaman says. "It got to a point where they knew they probably couldn't release another record and be fair to us in profit."

Since Dr. Dog's move to Anti- in July, viral marketing efforts through social media have been its bread and butter. "Shame, Shame" will be one of the first releases in the Anti-Facebook/Amazon Discount Club, which provides sale discounts in exchange for Facebook fandom. The album's first single, "Shadow People," was initially planned for release once the

band's Facebook fans reached 20,000 names, but Anti-leaked the song Feb. 9.

"What we wanted to do with 'Shadow People' was build up fans on Dr. Dog's Facebook page, which doubled," Anti-GM Mark Hansen says. "We're rolling out another song before the album drops, so we knew we were going to premiere the song eventually, regardless of the numbers."

Hansen anticipates big things for the band. "Dr. Dog was a big sign for us here at Anti-, both because of their music and their momentum," he says. "The band is newly touring in secondary markets nationwide and selling more tickets than ever, so we hope they will continue to grow with 'Shame, Shame.'" ...



Move on up: DR. DOG

festival appearances scheduled for summer.

Witkin is now eyeing a fall U.S. tour. "I believe he's a great secret," he says, "and we're going to try and get him some attention here." Babybird is published by Chrysalis Music.

—Richard Smirke

>>>BIG TEARS

This April, U.S. audiences will finally get to see the latest New Order spinoff, the Bernard Sumner-fronted Bad Lieutenant.

The band features New Order vocalist/guitarist Sumner and guitarist Phil Cunningham (who joined New Order in 2004) along with guitarist/vocalist Jake Evans. Live, the trio is augmented by bassist Tom Chapman and New Order drummer Stephen Morris, who appears on three tracks on the album, "Never Cry Another Tear."

Bad Lieutenant's proposed U.S. live debut last November was postponed following visa problems, but William Morris Endeavor Entertainment has scheduled four April shows including Coachella (April 17).

After European dates in November, the band played U.K. arenas in December as a special guest of the Pet Shop Boys. U.K. headlining dates (March 15-21) precede the U.S. trip.

With a live lineup including all of New Order except bassist Peter Hook, Bad Lieutenant's U.K. manager Rebecca Boulton says that "there's a hardcore fan base that will be interested." However, she adds, "At the same time, we're starting from scratch with a new band. We're trying not to trade shamelessly on the New Order name."

The album appeared internationally Oct. 5 on Triple Echo/Co-operative Music, preceding its Nov. 10 U.S. release on Original Signal Recordings. U.K. sales have passed 8,000, according to the Official Charts Co., while Nielsen SoundScan puts U.S. sales at 6,000. Bad Lieutenant is published by Natural Energy Lab (United States) and Warner Chappell (rest of the world). —Steve Adams

>>>BIG IF

Jazz/soul vocalist Mario Biondi's English-language stylings have been firm favorites of Ital-

ian music buyers since his debut album, "A Handful of Soul," was the sleeper hit of 2006. That was followed by the 2007 hit live album "I Love You More," then the second studio set, "If," which has been a regular in the top five of the FIMI/Nielsen chart since its Nov. 6 release.

That sustained success has come despite Biondi releasing those albums on three separate indie labels: Schema, then Edel and now Rome-based Tattica, whose only other artist is the veteran Renato Zero.

Biondi's manager/executive producer Simone Veneziano says the album's sales have topped 160,000 units. He suggests the singer's preference for English-language material makes him a potential export, adding, "We are seriously looking at Japan, the U.S.A., the U.K. and other European territories once this album has realized its full potential in Italy."

Biondi is published by his own company, Handful of Music; live bookings are through Milan-based F&P Group.

—Mark Worden

6 QUESTIONS

with MELISSA AUF DER MAUR

by LAURA LEEBOVE

Melissa Auf der Maur has spent much of her career on major labels, playing bass in Hole and the Smashing Pumpkins and releasing her 2004 solo debut on Capitol, but she says her heart has always been independent. After leaving Capitol, she teamed with the Montreal-based Phi Group for her second album, "Out of Our Minds," a multimedia project that includes the record, a 28-minute film and a comic book, due March 23. Auf der Maur spoke with Billboard about the album, science fiction and becoming an independent businesswoman.

1 Your first solo record was released on Capitol. How did that end, and why did you want to release independently going forward?

When I made my first record, I self-financed and self-created and then later licensed to Capitol Records. Capitol was great and very supportive of me. Then fast forward to the beginning of the writing and the making of my next record. Capitol was going through problems and in one fell swoop, everyone I worked with there was fired, all in one day, and that, to me, was danger. It was very clear to me that I wanted to get out at all costs. So I made a big decision about a year-and-a-half ago to not get back into bed with a big box and forge ahead as an independent musician and businesswoman.

2 You've been talking about the second album since 2005. What has the timeline been for the project?

EMI had budget freezes before everyone was fired, so I started paying for [recording] and hoping EMI was going to pay me back. By the time everyone was fired [from Capitol] and it was in the hands of the lawyers, I lost another year. The film alone took six months, and the comic book illustration took months.

Mainly, I've been trying to rebuild my business. Last year was when I met the new partners [at Phi Group] and in 2008 I actually considered another major label. So 2008, or 2007, might've been the beginning of the falling apart with Capitol. Two years of making the record and two years of surviving, and then here I am releasing it.

3 It must be exciting to finally have it done.

I've definitely never worked so hard in my life and I promise you, my years in Hole and the Pumpkins were work. Meanwhile, I'm still a developing artist. This is only my second record. As much as I'm a veteran in some ways, I only made one record and I've been on a massive learning curve for the past five years—but it's worth it.

4 A couple of years ago you said you were looking at "Out of Our Minds" as a lifelong project and that you'd always be adding new content. Is that still the plan?

I would say that "Out of Our Minds" is my foundation that I will creatively and thematically grow from. I'm booking rock shows and a couple of screening parties in the spring around the record, but I'm also talking to people in the art world to book, say, the art installation version of "Out of Our Minds."

It's definitely a project that can travel far and wide and exist in different forms and timelines. One of the things is committing to get away from that old-school model of the drop date and the single. I want to put the work out there and see where the work takes it, not where the business model tells it to go.

5 What are your touring plans? How will all of the components be incorporated?

Around the release of the record I'm going to be playing a traditional, visceral rock show, but will make sure there's an art gallery or a screening in that same city that day or the day before, and be able to bring all elements of the project to key, primary cities all over the world.

The music is where this came from, and the performance of the music is key. And that's a balance to experiencing it in a cinema or in an art gallery.

6 You've been doing presentations at sci-fi conventions. How did that come about, and what kind of reaction have you been getting?

I went to my first Comic-Con two years ago. What I walked away with was a very healthy, blossoming business. Everyone was open-minded and "the weirder the better" was the creative model.

There's been a lot of loyalty with the Smashing Pumpkins fans. There are those sci-fi fantasy guys that love the Smashing Pumpkins, but I did run into some of them at Comic-Con dressed up as Harry Potter. I like people who build their lives on fantasy better than I like people who build their lives on some urban reality. ...



ALBUMS

POP

PETER GABRIEL

Scratch My Back

Producers: Bob Ezrin, John Metcalfe

EMI Label Services

Release Date: March 2

Peter Gabriel apparently, doesn't want to be your "Sledgehammer" anymore. The incoming Rock and Roll Hall of Famer's first studio album in eight years, "Scratch My Back," hits softly, with mostly lush orchestrations rather than typical rock'n'roll trappings. As the title suggests, the set is a collaboration with other artists in which Gabriel covers one of their songs and they, in turn, plan to do the same for one of his on a subsequent album, "I'll Scratch Yours." He treats David Bowie's "Heroes" with shimmering strings and Paul Simon's "Boy in the Bubble" as a mellow piano ballad. The dark ebb and flow of "My Body Is a Cage" gives the Arcade Fire song a proggy veneer, while subtly deployed strings lend an even more romantic tinge to Lou Reed's "The Power of the Heart." It may take listeners a while to wrap their heads (and ears) around "Scratch My Back," but it will undoubtedly polarize an audience that has long awaited something new from Gabriel.—GG

LITTLE BOOTS

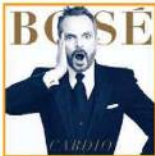
Hands

Producers: various

Elektra Records

Release Date: March 2

Nearly nine months following the U.K. release of singer/songwriter Little Boots' debut album, "Hands," state-side listeners will finally have the opportunity to acquaint themselves with a shining British talent who puts a futuristic spin on pop music. Little Boots surrounds herself with complex electronic tracks that collapse into each other like dominoes, with such producers as Red One and Greg Kurstin contributing energetic beats. "New in Town" and "Earthquake" provide a vivacious one-two opening punch, while "Remedy" is a gorgeous synthesis of Girls Aloud's chic pop and Kylie Minogue's light-as-air atmosphere. For an album with crowded electro-pop instrumentation, the music isn't overbearing, and Little Boots' cheeky lyrics never lose any of their dry attitude. Despite the later U.S. release date, none of the glittery tracks on "Hands" have lost their luster; if anything, Little Boots may find more state-side success in a post-Lady Gaga pop landscape.—JL



MIGUEL BOSÉ

Cardio

Producers: Miguel Bosé, Nicolas Sorin

Warner Music Latina

Release Date: March 9

A pop icon in his native Spain since the '70s, Miguel Bosé is no stranger to lycra and headbands. And though he maintains that the title of his new album, "Cardio," is a reference to the Greek word for "heart," these tracks are destined for workout playlists throughout the Spanish-speaking world. From the bouncy electro-pop title track to the echoes of the Ziggy Stardust phase of his idol David Bowie on "¿Hay?" to the Bollywood-tinged "Ayurvedico," Bosé's seductive frivolity is in full force. The lusty rap "Jurame" was inspired by the 2009 humanitarian Paz Sin Fronteras concert Bosé organized with Juanes in Havana, and "Eso No" is a poignant power ballad that could be an anthem for his gay followers. "Cardio," the follow-up to his 2007 hit album, "Papito" (a duets album honoring his 30-year career), is brimming with retro flavor. While his music might not be completely original, Bosé overcomes any thin spots in his repertoire with his personal flair, a charming combination of sophistication and camp.—JCN



DRIVE-BY TRUCKERS

The Big To-Do

Producer: David Barbe

ATO Records

Release Date: March 16

Drive-By Truckers know all about big to-dos, whether it's releasing a full-blown "Southern Rock Opera" or such sweeping conceptual pieces as "The Dirty South" and their last studio album in 2008, "Brighter Than Creation's Dark." By those standards the band's latest release, "The Big To-Do," is a modest affair: a collection of unconnected—

Hood) offers the usual array of potent guitar riffs, stomping hard rock and vivid lyricism. The last of which particularly surfaces in Hood's chronicle of "The Flying Wallendas" and the true-life murder tale "The Wig He Made Her Wear." The buoyant "This Fucking Job" and the boogie "Get Downtown" speak to the current economic climate, while the Truckers shift gears with the ethereal ambience of the Shonna Tucker-song "You Got Another" and the gentle album closer "Eyes Like Glue." Those tracks also highlight the impact that keyboardist Jay Gonzalez is making on the band.—GG



though certainly related—songs that traverse all sorts of Southern terrain and situations. The group's songwriting trio (mainly Patterson

COUNTRY

BLAKE SHELTON

Hillbilly Bones

Producer: Scott Hendricks

Warner Bros. Records

Release Date: March 2

Blake Shelton's new six-song album, "Hillbilly Bone," may be a marketing and sales experiment by Warner Bros. Records, but fans of the Oklahoma artist won't be disappointed. The title-track lead single (featuring Trace Adkins) is a rollicking, red-neck celebration of all things stereotypically Southern, including F-150s, blue jeans and fiddles. And although "Kiss My Country Ass," which conjures Hank Williams Jr. and honky-tonks, won't go down as the most original song in history, it's still a fun listen. On "Almost Alright," Shelton channels the carefree island feel of Jimmy Buffett while singing about getting over a lover with the help of a couple of beers. The album's highlight is "Delilah," inspired by his girlfriend Miranda Lambert's dog of the same name.—KT

Release Date: Feb. 23

It's hard to imagine folk singer/songwriter Joanna Newsom following up her five-song, 55-minute 2006 sophomore album, "Ys," with an even more ambitious release. Spanning 18 tracks and three discs, Newsom's third effort, "Have One on Me," ups the ante in not only quantity but also musical diversity. The majestic arrangements of "Ys" are expanded, with crackling drums on the new track "Good Intentions Paving Company" and a lonely horn section on "You and Me, Bess." Other songs like "B1" feature little more than a twinkling harp and vocals, but Newsom's songwriting evokes the same hypnotizing effect as early Joni Mitchell. The most powerful tracks combine sparseness and excessive instrumentation, as in the slow build of "Baby Birch." Newsom's wispy singing style may still be too inaccessible for some, but hardcore fans will savor the growing vocal confidence during the two-hour-plus running time. In an era of quick musical fixes, "Have One on Me" is a spacious artistic statement too original to pass up.—JL

FOLK

JOANNA NEWSOM

Have One on Me

Producer: Joanna Newsom

Drag City

ROCK

TED LEO & THE PHARMACISTS

The Brutalist Bricks

Producers: Phil Palazzolo,

Christina Picciano

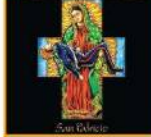
Matador Records

Release Date: March 9

English punk band Crass

may have declared in 1979 that "Punk Is Dead," but Ted Leo & the Pharmacists help refute that notion on their sixth studio set, "The Brutalist Bricks." Although it may not be a punk album through and through, songs like "The Stick" and "Where

THE CHIEFTAINS FEATURING RY COODER



THE CHIEFTAINS FEATURING RY COODER

San Patricio

Producers: Paddy Moloney, Ry Cooder

Concord Music

Fantasy Records/Concord Music

Group

Release Date: March 9

The latest collaboration between the Chieftains and Ry Cooder symbolizes more than the union of two of the most respected names in world music; there's also a powerful thematic concept at work here. An unlikely alliance formed by the fusion of the Chieftains' traditional Irish music with Cooder's wide-ranging Latin sounds, new album "San Patricio" relates the little-known story of a group of immigrant Irish soldiers who deserted the U.S. Army during the Mexican-American War and instead fought with the Mexicans. An all-star cast pitches in to help tell the tale: Singer Lila Downs opens the album with "La Iguana," on which uilleann pipes jostle for space with fluttering mariachi guitar, while actor Liam Neeson narrates "March to Battle (Across the Rio Grande)" against a backdrop provided in part by California's Los Cenzontles. Other guests include Linda Ronstadt ("A la Orilla de un Palmar"), Van Dyke Parks and Los Tigres del Norte (who both appear on "Canción Mixteca"). The result is as thrilling as it is enlightening.—MW

THE BILLBOARD REVIEWS

SINGLES

Was My Brain?" embody the genre's spirit with pounding drums, frenzied guitars and rushed deliveries (the former cut clocks in at less than two minutes), while "Mourning in America" mixes the genre's chaotic arrangements and political bite with Leo's usual power-pop flare. The frontman's pop tendencies also shine through on "Ativan Eyes," where he serenades a drugged lover with catchy hooks and references punk predecessor Flux of Pink Indians. Tracks like this should please fans of the band's stock-in-trade, while the set will pleasantly surprise open-eared listeners.—LF

THE WATSON TWINS

Talking to You, Talking to Me

Producers: J. Soda, Russell Pollard

Vanguard Records

Release Date: Feb. 9

Los Angeles-based sister duo the Watson Twins' second album, "Talking to You, Talking to Me," fuses the pair's alternative country sound with a funkier vibe than found on their 2008 debut, "Fire Songs." The new set also displays a more assertive attitude through its confident lyrical themes. The compelling "Midnight" is ruled by biting piano that swells into a melting guitar/organ combo, while the single "Modern Man" features the sisters' beautiful harmonies. Although Chandra and Leigh Watson don't employ their entire vocal range on the bluesy "Devil in You," they make up for it with lyrical maturity ("Well the devil

in you tried to tell me what to do/I don't think so"). Perhaps the album's strongest delivery is found on the hard-hitting "Give Me a Chance," where the duo sings over a drum pulse. "You can't hit me, take me, love me and leave me for dead."—MB

RAP

LIL WAYNE

Rebirth

Producers: various

Young Money/Cash

Money/Universal

Release Date: Feb. 2

Lil Wayne's long-awaited new album, "Rebirth," is his first full-length since the multimillion-selling "Tha Carter III" in 2008, and the rapper's first attempt at recording a true rock record. Tame punk-driven guitar licks may eclipse hard basslines, but familiarity is found in Wayne's willingness to be lyrically venturesome. The adolescent angst of lead single "Prom Queen" is just one of his rudimentary musings, and on the almost suicidal-sounding "Runnin'" (featuring newcomer Shanell), he despairingly sings, "I'm runnin' out of time, I'm runnin' out of space/Feel like I'm runnin' round, but I'm runnin' in place." "Rebirth" also finds Wayne exploring speedy pop-punk rhythms ("The Price Is Wrong"), but he still favors the balancing act between Auto-Tuned wailing and unhinged MC'ing ("Paradise"). Although the cleaner melodies and pop polish seem to mute the rapper's stream-of-consciousness salvos, he still shines on "Drop the World," featuring Eminem.—DC

ROCK

BREAKING BENJAMIN

Give Me a Sign (Forever and Ever) (4:17)

Producer: David Bendeth

Writer: B. Burnley

Publishers: Seven Peaks

Music o/b/o itself, Breaking Benjamin Music (ASCAP) Hollywood

Breaking Benjamin follows the thrashing urgency of "I Will Not Bow" with a potent scourge of a rock ballad in "Give Me a Sign (Forever and Ever)." The Pennsylvania band's longtime producer, David Bendeth, creates a thick, murky backdrop of compressed guitars and drums, over which lead singer/songwriter Benjamin Burnley administers his studios angst. "Daylight dies, black out the sky/Does anyone care, is anybody there?" he mourns. His steeled vocal carries the gloom well, but there's also a palpable yearning for salvation whenever he soars toward the upper register or repeatedly shouts the song's title. Expect "Give Me a Sign" to follow the same path that "I Will Not Bow" did to No. 1 on Billboard's Rock Songs chart.—MH

POP

TAIO CRUZ FEATURING LUDACRIS

Break Your Heart (3:05)

Producers: Taio Cruz, Fraser

T. Smith

Writers: various

Publishers: various

Mercury

London-based singer Taio Cruz's first single, "Break Your Heart," debuted at No. 1 on the U.K. singles chart without any gimmicks. His stateside version turns up the heat with a feature by Ludacris, who gives an upfront warning to women in his brief rap introduction. Cruz's breezy vocals on this electro-pop number have all the warmth of smooth R&B, while producer Fraser T. Smith sets up the right ratio of catchy vocals and tempo changes to make a hit in the vein of Jay Sean's "Down." "Break Your Heart" recently debuted stateside on Billboard's Top 40 Rhythmic Airplay chart, and Cruz's album, "Rokstarr," will be released later this year. Between producing and writing for Sugababes and Justin Timberlake and burning up the dancefloors, Cruz is on track for a big 2010.—MM

R&B

OMARION Speedin' (4:23)

Producer: 253 Music

Writers: various

Publishers: various

Starworld/Musicworks/Capitol

Omarion may have been bootlegged from Lil Wayne's Young Money crew, but with his sec-

LADY GAGA FEATURING BEYONCÉ

Telephone (3:40)

Producers: Rodney Jerkins, Lady

Gaga

Writers: various

Publishers: various

Streamline/KonLive/Cherrytree/Interscope

"Telephone" starts off unassumingly, with a solemn Gaga singing over an alluring harpsichord melody (a signature Rodney Jerkins flourish that dates all the way back to Brandy and Monica's "The Boy Is Mine"). In no time, though, the song busts wide open to reveal a pounding, irresistible club anthem. Much like Ke\$ha's "Blah Blah Blah," "Telephone" sets out to silence bugaboos, with whom featured artist Beyoncé is all too familiar. "I should have left my phone at home 'cause this is a disaster/Calling like a collector/Sorry, I cannot answer," Beyoncé seethes, as the track suddenly digs its claws into syncopated, Dirty South drum kicks. By the time "Telephone" surges through a wall of cellular bleeps to return to its simple introduction, Gaga and Beyoncé have left the listener with just one option: surrender to the dancefloor.—MB



ond single the R&B crooner proves his relevancy on his own merit. Contrary to the boastful first single, "I Get It In," this maudlin ballad finds Omarion desperately trying to make it home to his fiancée, who's on the verge of leaving him, when his car breaks down. "I gotta get back to you/I called triple

A, they say they on their way/ Time's ticking fast, gotta see you today," Omarion frantically belts over marching-band drums, a one-finger piano pattern and electric guitars. If he continues releasing tracks like this one, he might easily speed his way to the top of the charts in no time.—MC

LEGEND & CREDITS

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

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

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

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JAHEIM

Finding My Way Back (3:46)

Producers: Ivan "Orthodox" Barias,

Carvin "Ransum" Haggins

Writers: various

Publishers: various

Atlantic

Jaheim showcased his ability to ride an uptempo party groove on his recent hit, "Ain't Leaving Without You," but the suave crooner's bread and butter has been slow serenades. Right on cue, "Finding My Way Back" is quintessential Jaheim. A melancholic guitar riff sets the tone for the song, which finds the husky-voiced tenor plotting the recapture of a lost love. But what separates "Finding My Way Back" from any number of his identically themed tracks is a particularly well-executed metaphor. "Caught a love wave/Rode it then I wiped out," Jaheim sings, introducing the maritime theme that runs through his verses. "Two ships just passing in the night now/Offshore, looking for a lighthouse." As long as he keeps finding ways to make traditional R&B sound this fresh, Jaheim fans should hope that he remains lost at sea.—JS



POP BY GAIL MITCHELL

Making Rock'N'Roll History

Cult Favorite 'The T.A.M.I. Show' Comes To DVD

Director Quentin Tarantino ranks it in the "top three of all rock movies." "Little Steven" Van Zandt proclaims it "the greatest rock movie you've never seen."

That's about to change March 23 when Shout Factory releases "The T.A.M.I. Show: Collector's Edition" for the first time on DVD. Filmed live at the Santa Monica (Calif.) Civic Auditorium in 1964, the first concert movie of the rock era brims with nearly two hours of kinetic performances by 12 acts, seven of whom are now in the Rock and Roll Hall of Fame, including the Rolling Stones (with the late Brian Jones), James Brown, Chuck Berry, the Beach Boys and the Supremes.

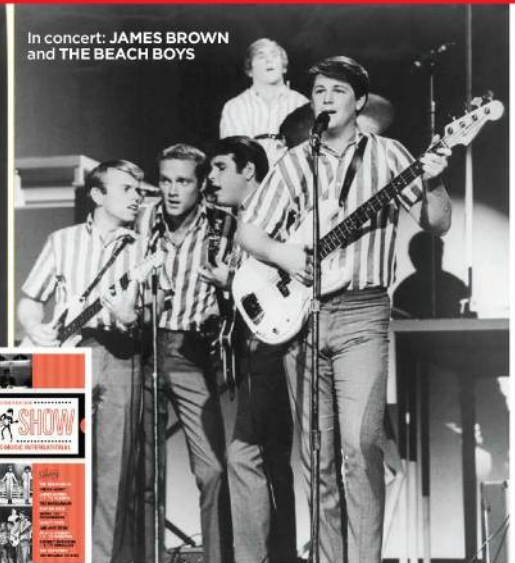
"It was all live, no postproduction, no second choices. It was all gut instinct," recalls "T.A.M.I." director Steve Binder,

whose credits include "Elvis: '68 Comeback Special." In fact, Binder adds, when he and executive producer Bill Sargent screened the film for several studio executives, one exec said, "This is a total disaster; it has too many closeups."

"T.A.M.I." stood for Teenage Awards Music International, which was originally conceived as an international nonprofit organization that would produce yearly concerts and awards ceremonies for network broadcast. The proceeds raised would be donated for music scholarships and programs. While that premise never took root, the movie did. Filmed seven months after the Beatles invaded the United States on "The Ed Sullivan Show" and making its "world premiere" Nov. 14, 1964, at 33 Los Angeles-era theaters, "The T.A.M.I. Show" was released nationally in December 1964 and debuted in the United Kingdom



In concert: JAMES BROWN and THE BEACH BOYS



in April 1965 as "Teen Age Command Performance." Since then, the pioneering film has become a cult favorite, kept alive through video bootlegs as rights issues were hammered out.

"My goal in shooting this was to put the viewing audience front and center as if they were there live," Binder says. "I wanted to give the artists the freedom to do whatever they did; to have the camera follow them and not the other way around. I wanted the audience to see the reactions, the emotion, the sweat."

Watching Brown's dynamic

performance—heightened by his dazzling footwork—the viewer is nearly as sweat-drenched as he is and unequivocally understands why he was called "the hardest-working man in show business." But that's just one of the many "T.A.M.I." highlights. Hosts Jan & Dean introduce a diverse lineup of U.S. and English acts that also includes Motowners Marvin Gaye and Smokey Robinson & the Miracles, Lesley Gore, Gerry & the Pacemakers, the Barbarians and Billy J. Kramer & the Dakotas. The restored film also

boasts the Beach Boys' performances that were removed after the film's initial theatrical run.

Providing musical backup was the Wrecking Crew. The band, whose members included Glen Campbell and Leon Russell, is best-known for playing on all of producer Phil Spector's hits. The Blossoms—Fanita James, Jean King and Darlene Love—supplied backing vocals. Rounding out "The T.A.M.I. Show" DVD package: new commentary by Binder; colorful, you-are-there liner notes by music historian Don Waller;

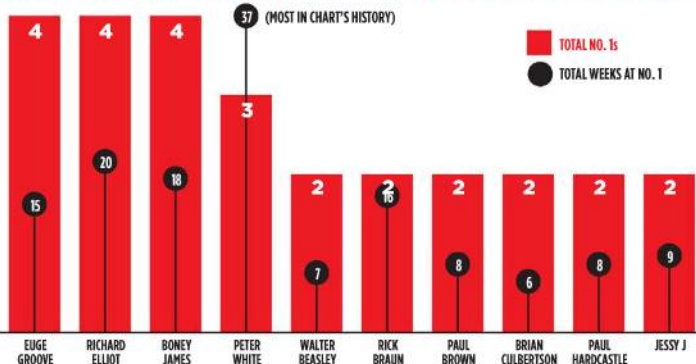
rare photos; and the original radio spots promoting the show.

Asked why "The T.A.M.I. Show" still holds up after 46 years, Binder says it boils down to the artists' unbridled performances. "Most of the black acts were restricted from mainstream television. So it was great seeing white audiences reacting to Smokey, James and Marvin as equals to the Rolling Stones, the Beach Boys and everybody else. It was an integrated United Nations on wheels with nobody discussing race afterward. It's just a great rock'n'roll film." ★★

A GROOVE-Y MOVE

Shanachie saxophonist Euge Groove has come a long way from his first public performance: a second-grade piano recital. After touring and/or recording with such stars as Elton John and Tina Turner, the one-time Tower of Power member is now tied for the most No. 1s—four—on Billboard's Smooth Jazz Songs chart since the survey debuted in the Oct. 22, 2005, issue. ¶ As "Sunday Morning" leads the radio airplay list for a second week, Groove has equaled the chart-topping output of Boney James and Richard Elliot. The musician, born Steven Eugene Grove, previously topped Smooth Jazz Songs with "Get 'Em Goin' " (five weeks, 2005), "Born 2 Groove" (one, 2007) and "Religify" (seven, 2009). ¶ "Sunday Morning" is the title track to Groove's No. 2-peaking sixth entry on Top Contemporary Jazz Albums. His last effort, "Born 2 Groove," became his first No. 1, spending three weeks on top during a 47-week run. —Gary Trust

ARTISTS WITH MULTIPLE NO. 1s ON BILLBOARD'S SMOOTH JAZZ SONGS CHART



Horn of plenty: EUGE GROOVE



Excellent
adventure: B.O.B



HIP-HOP BY DEVIN CHANDA

Leave Them Wanting More

Grand Hustle/Atlantic Upstart
B.O.B Closes In On His First Hit

A tireless performer, guitar-playing Atlanta rapper B.o.B is no stranger to leaving fans wanting more.

"When the crowd starts chanting for an encore, you got to come back in time," the 21-year-old Rebel Rock/Grand Hustle/Atlantic artist says. "You don't want the crowd to calm down and eventually leave."

Offstage, B.o.B (born Bobby Ray Simmons) is quickly becoming a crowd-pleaser as well. After just five weeks, the rapper's lead single, "Nothin'

on You" featuring singer Bruno Mars, jumps to No. 16 on the Billboard Hot 100 and No. 37 on the Hot R&B/Hip-Hop Songs chart. Also moving 19-15 on Hot Digital Songs, "Nothin'" sold 72,000 more downloads for a total of 257,000, according to Nielsen SoundScan. In the wake of the single's growing popularity, B.o.B's debut album, "The Adventures of Bobby Ray," has been pushed up from May 25 to April 27—a rare move in a climate of constant delays.

While B.o.B says the chart success doesn't surprise him, the eclectic rapper admits the speed with which it's happened has caught him off guard.

"There was a lot of potential energy, and now I feel like it's kinetic energy," he says.

After breaking through in 2008 on mentor and Grand Hustle co-founder T.I.'s "On Top of the World," he released the well-received "B.o.B Vs. Bobby Ray" mixtape in June 2009. He also joined fellow rap upstarts Kid Cudi and Asher Roth for select dates on last summer's the Great Hangover tour. "May 25," a mixtape hosted by DJ Drama and DJ Sense, was released last month in association with streetwear brand LRG. "Nothin' on You" is featured as a bonus track on the free download, whose title is a reference to B.o.B's original release date.

"It's a mini-album," DJ Drama says of "May 25." "We took a different approach and went very light on the drops and the mixtape yelling. We just got to help put his sound in a good place."

"I think some people are wondering if my album will have the same excitement my mixtapes have had," B.o.B says. "I feel like the album's a mixtape, but polished."

Helping B.o.B harness his funky "Adventures" in experimentalism are T.I. and Weezer frontman Rivers Cuomo. Also collaborating with him are chart-topping producers Dr. Luke and Jim Jonsin.

"I've always been a fan of the artists," B.o.B says. "But the fact that I was kind of ignorant about the magnitude of the producers I was working with made me able to make music organically. I wasn't thinking, 'Oh, my God, we've got this super-huge producer—we have to make a smash.'"

Fans can preview the fruits of these collaborations as B.o.B opens select dates for fellow Atlantic artist Lupe Fiasco on the Steppin' Laser tour, which kicks off March 5 in Claremont, Calif. B.o.B is also set to grace several festival stages in the coming months, including Coachella, Bonnaroo and Lollapalooza.



Ladies
men:
BRUTHA

ALL GROWN UP

It's been more than a year since Brutha released its self-titled Def Jam debut following the death of mentor and former label chief Shakir Stewart, who died of a self-inflicted gunshot wound in 2008. Now, with the upcoming release of its second album, "Vacancy," the Harrell brothers hope to both prove the act isn't a gimmick and sustain Stewart's legacy.

Brutha recruited Twista, Rick Ross, Ryan Toby, Eric Hudson, Los DaMystro and R. Kelly for the set, due this spring/summer. Kelly penned first single "One Day on Earth" and appears on another track, "Talk Box," a song "about a certain part of a woman's body," says Cheyenne (aka Papa), who grew up harmonizing with siblings Grady, Jake, Anthony and Jared. The "Earth" video premiered March 3 on BET. Other "Vacancy" songs include "Baby Making Music" and "Sexaholic."

"This album is not just about the ladies but also what we like to do to and for the ladies, one of those things being sex," Anthony says about the Jodeci-inspired project.

A series of short, viral EPs will be launched on a weekly basis leading up to the album's release date. In addition, a DJ Finesse-hosted mixtape titled "Destination Short Stay," featuring six covers of sex-themed songs by acts like Jodeci and Tyrese plus six original productions, will be available soon.

Introduced to a national audience by way of the 2008 BET reality show "Brothers to Brutha," the siblings say they're now solely focusing on music while honoring Stewart's legacy.

"Shakir wasn't just a record executive to us, he was a big brother," Grady says. "His passing opened our eyes. It was a reality check and a reminder that life isn't just about music but about building and nourishing family and relationships. We'll never be able to replace Shakir, but we will continue in his honor."

—Mariel Concepcion

CREATING A BUZZ

Lucy Schwartz may seem like a fresh face, but the 20-year-old singer/songwriter has already built an impressive musical résumé. The daughter of TV composer David Schwartz ("Deadwood," "Arrested Development"), Schwartz has written pop tracks for films like "Adam" and "Post Grad" as well as TV shows "Grey's Anatomy" and "Make It or Break It." The emerging talent has also been tapped to appear on the upcoming "Shrek Forever After" soundtrack.

With the release of new EP "Help Me! Help Me!" in January, Schwartz is bent on expanding her solo career while fanning the sparks from her TV and film placements.

"I love both processes," she says of writing her own material as well as for other projects. "It's a challenge making music fit an established story, but it's exciting writing songs I never would have otherwise."

Schwartz spent her early teens helping her father in the studio and polishing her piano skills. After her father dropped a demo of her work in the mailbox of Chris Douridas, an on-air host at noncommercial KCRW Los Angeles and film music supervisor, Douridas pegged Schwartz to

write two songs for the 2008 Meg Ryan comedy "The Women."

"She has a childlike wonder alongside a maturity that belies her age. It's an incredible combination," says Douridas, who has since become Schwartz's co-manager.

Recorded last summer with producers Mitchell Froom (Elvis Costello, Paul McCartney) and Barrie Maguire (the Wallflowers), Schwartz's EP was completed at the same time as a full-length album, now slated for a July release. Although the artist is shopping for a label, she says the EP was initially released to "create a buzz and give a hint of what's to come."

Douridas sees Schwartz's visual talent—showcased in the imaginative puppet-themed video for the EP's title track—as a key selling point. Currently scoping out touring opportunities, Schwartz has been confirmed for an undisclosed date on this year's Lillith Fair tour.

As she prepares for her album's release, Schwartz will continue raising her profile through more TV and film work. She'll next be heard duetting with singer/songwriter Landon Pigg on the "Shrek" song "Darling I Do." —Jason Lipshutz

Gigging with Shrek:
LUCY SCHWARTZ



GROOVE: PAMELA SPRINGSTEEN; B.O.B.: CHRIS PHELPS; SCHWARTZ: IAN SCHWARTZ; BRUTHA: MARK WANN

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NOTICES/ANNOUNCEMENTS

IN THE UNITED STATES BANKRUPTCY COURT
FOR THE NORTHERN DISTRICT OF GEORGIA

ATLANTA DIVISION

In re:)
Chapter 11)
VALUE MUSIC CONCEPTS INC.,)
Case No. 10-65031 (PWB))
Debtor.)

NOTICE OF AUCTION AND SALE HEARING

PLEASE TAKE NOTICE OF THE FOLLOWING:

1. On February 22, 2010, the above-captioned debtor and debtor in possession (the "Debtor"), filed a motion for entry of an order (the "Bid Procedures Order"), among other things, (a) approving Bid Procedures for the sale of substantially all of the assets owned by the Debtor (the "Acquired Assets"), as described in the Asset Purchase Agreement dated as of February 19, 2010 among Trans World Entertainment Corporation, as purchaser (the "Proposed Purchaser"), and Value Music Concepts Inc., as seller (the "Asset Purchase Agreement"); (b) approving the Asset Purchase Agreement and payments to the stalking horse bidder thereunder; (c) approving the form and manner of notice of the auction on the Acquired Assets and the Sale Hearing; (d) approving procedures relating to the assumption and assignment of contracts and leases; and (e) scheduling a sale hearing (the "Sale Hearing") to consider the sale of the Acquired Assets and setting objection and bidding deadlines with respect to the Sale. The Motion additionally requests entry of an order (the "Sale Order") approving (i) the sale of the Acquired Assets free and clear of liens, claims, encumbrances and interests contemplated by the Asset Purchase Agreement; (ii) assumption and assignment of certain executory contracts and unexpired leases; and (iii) certain related relief.

2. On February 26, 2010, the United States Bankruptcy Court for the Northern District of Georgia entered the Bid Procedures Order [Docket No. 36]. Pursuant to the Bid Procedures Order, the auction for the Acquired Assets shall take place on March 24, 2010 at 10:00 a.m. (Eastern Time) at the offices of Smith, Gambrell & Russell, LLP, Promenade II, Suite 3100, 1230 Peachtree Street N.E., Atlanta, Georgia 30309. Only parties that have submitted a Qualified Bid in accordance with the Bid Procedures, attached to the Bid Procedures Order as Exhibit 1, by no later than March 22, 2010 at 12:00 p.m. (Eastern Time) (the "Bid Deadline") may participate at the auction. Any party that wishes to take part in this process and submit a bid for the Acquired Assets must submit their competing bid prior to the Bid Deadline and in accordance with the Bid Procedures. Parties interested in receiving information regarding the sale of the Acquired Assets should contact The Finley Group, Inc., Southpark Towers, Suite 1220, 6100 Fairview Road, Charlotte, North Carolina 28210, Attn: Armand J. Carrano, Jr. or go to www.dataroomlogin.com and enter the login "retailer123" and password "retailer123" to gain access to further documents regarding the sale transaction.

3. The Sale Hearing to consider approval of the Sale of the Acquired Assets to the Proposed Purchaser or Successful Bidder (as defined in the Bid Procedures) free and clear of all liens, claims and encumbrances will be held before the Honorable Paul W. Bonapfel, United States Bankruptcy Judge, 75 Spring Street S.W., Room 1401, Atlanta, Georgia 30303, on March 25, 2010 at 2:00 p.m. (Eastern Time), or at such earlier date as counsel may be heard. The Sale Hearing may be continued from time to time without further notice to creditors or parties in interest other than by announcement of the continuance in open court on the date scheduled for the Sale Hearing (or in agenda).

4. Objections, if any, to the sale of the Acquired Assets contemplated by the Asset Purchase Agreement, or the relief requested in the Motion (including with respect to cure amounts and adequate assurance) must: (a) be in writing; (b) comply with the Bankruptcy Rules and the local rules for the Bankruptcy Court of the Northern District of Georgia; (c) be filed with the clerk of the Bankruptcy Court for the Northern District of Georgia, 75 Spring Street S.W., Room 1340, Atlanta, Georgia 30303 (or filed electronically via the Bankruptcy Court's electronic filing system), on or before 12:00 p.m. (Eastern Time) on March 22, 2010, or such earlier date and time as the Debtor may agree and (d) be served so as to be received no later than 12:00 p.m. (Eastern Time) on the same day, upon: (i) counsel to the Debtor, Smith, Gambrell & Russell, LLP, Promenade II, Suite 3100, 1230 Peachtree Street N.E., Atlanta, Georgia 30309, Attn: Michael S. Haber and Brian P. Hall; (ii) counsel to the official committee of unsecured creditors appointed in these chapter 11 cases; (iii) counsel to the Proposed Purchaser, Kirkland & Ellis LLP, 300 North LaSalle Street, Chicago, Illinois, 60654, Attn: Patrick Nash and Paul Wierbicki; and (iv) the Office of the United States Trustee.

5. In the event that the Proposed Purchaser is not the Successful Bidder at the Auction, the non-Debtor party to any Scheduled Contract(s) will have until the Sale Hearing to object to the Successful Bidder's ability to perform under such Scheduled Contract(s).

6. This Notice and the Sale Hearing are subject to the fuller terms and conditions of the Motion, the Bid Procedures Order and the Bid Procedures, which shall control in the event of any conflict and the Debtor encourages parties in interest to review such documents in their entirety. Copies of the Motion, the Asset Purchase Agreement, the Bid Procedures, and/or the Bid Procedures Order may be obtained by written request to counsel to the Debtor, Smith, Gambrell & Russell, LLP, Promenade II, Suite 3100, 1230 Peachtree Street N.E., Atlanta, Georgia 30309, Attn: Michael S. Haber and Brian P. Hall. In addition, copies of the aforementioned pleadings may be found on the Bankruptcy Court's electronic filing system website, <http://ecf.ganb.uscourts.gov>, and are on file with the Clerk of the Bankruptcy Court, 75 Spring Street S.W., Room 1340, Atlanta, Georgia 30303.

Atlanta, Georgia
Dated: March 1, 2010

Respectfully submitted,

/s/ Michael S. Haber
Michael S. Haber
Georgia Bar No. 316250
Brian P. Hall
Georgia Bar No. 318171
Nicholas J. Roecker
Georgia Bar No. 211708
SMITH, GAMBRELL & RUSSELL, LLP
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



LADY GAGA

DIALING FOR HITS

>> On Mainstream Top 40, with "Telephone" (5-3) lining up directly below "Bad Romance," Lady Gaga becomes the third female in the chart's history to occupy two of the top three slots. Ashanti (2002) and Mariah Carey (1995) previously doubled up at such heights.

CARRIE ON

>> Newcomer, at last: Recording on Rounder Records since 1991, Carrie Newcomer's 12th album for the label marks her first appearance on a Billboard chart. Her "Before & After" bows at No. 14 on the Top Folk Albums tally.



'GONE' CLUBBING

>> Lifehouse charts its first hit on the Hot Dance Club Songs tally with "Halfway Gone" entering at No. 43. The band returns to more familiar territory next week, when its "Smoke & Mirrors" debuts on the Billboard 200.

CHART BEAT

>> With her 15th No. 1 on the Hot Dance Club Songs chart, Kristine W ties Mariah Carey for third-most leaders, behind only Madonna (40) and Janet Jackson (19). "I am so honored to be in the company of these amazing women," Kristine W says. "I've built a fan base one show at a time over the years. It has given me a career and fans that feel like my family."

>> Until this year, the Beatles' original (No. 1, 1970) and Joan Baez's cover (No. 49, 1971) were the only versions of "Let It Be" to chart on the Billboard Hot 100. In the past five weeks, the classic has appeared twice, thanks to Jennifer Hudson (No. 98) and, this week, Kris Allen (No. 63).

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

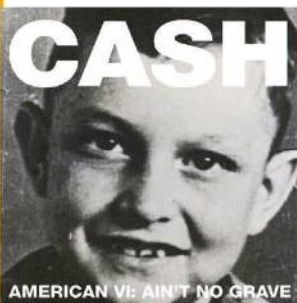
LADY GAGA: HEDD S. MANE; LIFEHOUSE: PAMELA LITTY

CHARTS

Johnny Cash's Continued 'American' Success

Talk about perfect timing.

Two days after Johnny Cash's latest album, "American VI: Ain't No Grave," was released Feb. 23, Apple announced that the iTunes store had sold its 10 billionth song: Cash's "Guess Things Happen That Way." Only a publicist could dream of such a scenario, and with such an appropriately named song, too.



AMERICAN VI: AIN'T NO GRAVE

Louie Sulzer of Woodstock, Ga., made the purchase and was rewarded with an iTunes gift card worth \$10,000. Let's hope he then bought Cash's new album, if he hadn't already.

The Cash set starts at No. 3 on the Billboard 200 with 54,000 copies, according to Nielsen SoundScan. It's the late legend's final installment in his American Recordings series with producer Rick Rubin. The last one, "Amer-

ican V: A Hundred Highways," debuted at No. 1 with 88,000 in July 2006.

Incredibly, "American VI" is only Cash's fifth top 10 album on the Billboard 200. Previous to the chart-topping success "American V," he had only visited the top 10 with "Johnny Cash at San Quentin" (No. 1, 1969), "Hello, I'm Johnny Cash" (No. 6, 1970) and "The Legend of Johnny Cash" (No. 5, 2006).

CASH MONEY: Since Johnny Cash's death in September 2003, his catalog of albums have sold surprisingly well. From January 2004 through the week ending Feb. 21, 2010, his collected albums sold nearly 13 million copies.

During that span, he ranks ninth among all acts with the most albums sold. Rascal Flatts leads with 16.2 million, followed by Kenny Chesney (15.2 million), the Beatles (13.72 million), Michael Jackson (13.7 million), Toby Keith (13.64 million), Josh Groban (13.6 million), Nickelback (13.43 million) and Tim McGraw (13.4 million), with Coldplay rounding out the list with 12.8 million.

It's a man's world among the top 10 album acts—the top 15 even—as the top female albums artist since Janu-

ary 2004 is at No. 16: Mariah Carey (10 million).

Cash's haul is more than Eminem (12.2 million), Green Day (10.4 million) and Alicia Keys (9.3 million). And it's more than the combined total of Queen (4.7 million), Madonna (4.4 million) and Nirvana (3.7 million).

Cash has been a consistent seller since 2004 too, moving more than 1 million albums every year between 2004 and 2008. In 2004, he sold 1.8 million, followed by 2.8 million in 2005, 4.9 million in 2006, 1.7 million in 2007 and 1 million in 2008. Last year, his catalog shifted 702,000.

Over The Counter

KEITH CAULFIELD



RENAISSANCE: While Johnny Cash never dropped off the music radar in the late '80s and early '90s, many point to his first "American Recordings" album in 1994 as starting his renewed popularity and gaining him a new generation of fans.

What truly kicked open the door was "American IV: The Man Comes Around," released in late 2002. The set initially drew my attention because it included a fantastic cover of Depeche Mode's "Personal Jesus." However, the one song on the album that gar-

nered Cash the most acclaim was his take on Nine Inch Nails' "Hurt."

As Cash's health declined in 2003, the song took on increased resonance. By the time of September's MTV Video Music Awards, where Cash's clip for "Hurt" was nominated for multiple honors—including video of the year—the Cash renaissance was in full swing.

Shortly after the show aired, Cash died. But "Hurt" and "American IV" continued to find success. The "Hurt" video would later win a Grammy Award, while the set received the Country Music Assn. trophy for album of the year.

As happens whenever a music icon dies (such as Michael Jackson, Frank Sinatra and 2Pac), interest in all things Cash naturally increased in the wake of his death. Things reached a head in late 2005, when the biopic "Walk the Line," starring Joaquin Phoenix and Reese Witherspoon, was released. The film earned five Academy Award nominations in 2006, winning Witherspoon the best actress Oscar.

"American IV" is his third-best-selling album since Nielsen SoundScan began tracking sales in 1991, with 1.7 million sold. Only two greatest-hits sets best it: "16 Biggest Hits" (3 million) and "The Legend of Johnny Cash" (2.6 million). ♦♦♦

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,998,000	1,604,000	23,845,000
Last Week	6,535,000	1,606,000	25,214,000
Change	-8.2%	-0.1%	-5.4%
This Week Last Year	6,912,000	1,387,000	23,593,000
Change	-13.2%	15.6%	1.1%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	55,309,000	51,051,000	-7.7%
Digital Tracks	201,198,000	202,399,000	0.6%
Store Singles	225,000	316,000	40.4%
Total	256,732,000	253,766,000	-1.2%
Albums w/TEA*	75,428,800	71,290,900	-5.5%

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

DIGITAL TRACKS SALES

'09	201.2 million
'10	202.4 million

SALES BY ALBUM FORMAT

CD	43,169,000	36,616,000	-15.2%
Digital	11,786,000	14,042,000	19.1%
Vinyl	342,000	388,000	13.5%
Other	11,000	7,000	-36.4%

For week ending Feb. 28, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



	2009	2010	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	29,405,000	28,477,000	-3.2%
Catalog	25,904,000	22,574,000	-12.9%
Deep Catalog	18,786,000	17,171,000	-8.6%

CURRENT ALBUM SALES

'09	29.4 million
'10	28.5 million

CATALOG ALBUM SALES

'09	25.9 million
'10	22.6 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
101	93	48	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	1
102	97	106	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	6
103	64	64	CAMILA SONY MUSIC LATIN 59881 (14.98)	Dejarte Do Amar	84
104	82	90	R. KELLY JIVE 51156/JLG (13.98)	Untitled	4
105	114	173	FIVE FINGER DEATH PUNCH PROSPECT PARK 50160* (13.98) Ⓢ	War Is The Answer	7
106	74	33	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/EMI 07645/CAPITOL (18.98)	NOW That's What I Call Love	32
107	104	108	JOURNEY COLUMBIA 44493 (13.98) Ⓢ	Journey's Greatest Hits	10
108	NEW	1	GUY PENROD SONY MUSIC 48693/CAPTAIN MUSIC GROUP (17.98)	Breathe Deep	108
109	91	93	MICHAEL JACKSON EPIC/LAUREL 17867/SONY MUSIC (17.98)	Thriller	1
110	94	131	AVENTURA PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)	The Last	5
111	78	68	SPOON MERGE 365* (15.98)	Transference	4
112	95	120	THREE DAYS GRACE JIVE 48256/JLG (13.98)	Life Starts Now	3
113	123	121	COLBIE CAILLAT UNIVERSAL REPUBLIC 013194/UMRG (12.98) Ⓢ	Breakthrough	1
114	90	91	SADE EPIC 85378/SONY MUSIC (9.98)	The Best Of Sade	9
115	109	116	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND 422-848-210/UMG (13.98) Ⓢ 96		54
116	106	112	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (18.98)	Greatest Hits	3
117	118	122	FLYLEAF A&M/OCTONE 013512/IGA (13.98)	Memento Mori	8
118	105	109	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1
119	108	132	PARAMORE FUGLO BY WARREN 512650*/AG (18.98)	Brand New Eyes	2
120	101	100	SOUNDTRACK SUMMIT/SONY 59074/ATLANTIC 519421*/AG (18.98)	The Twilight Saga: New Moon	1
121	126	143	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (12.98)	The Carter III	3
122	110	115	REBA STARBUCK MD100/VALORY (18.98) Ⓢ	Keep On Loving You	1
123	134	-	THE XX YOUNG TURKS 450* (14.98)		xx
124	111	107	TOBY KEITH SHOW DOG/UNIVERSAL 027 (18.98)	American Ride	3
125	NEW	1	BUTCH WALKER AND THE BLACK WIDOWS SONY MUSIC 48693/CAPTAIN MUSIC GROUP (17.98)	I Liked It Better When You Had No Heart	125
126	155	176	KUTLESS BEC 87124 (12.98)	It Is Well	42
127	RE-ENTRY	40	KENNY CHESNEY BNA 49530/SMN (11.98)	Greatest Hits II	3
128	120	125	FOO FIGHTERS ROGUE/WEA 28621*/RMG (11.98) Ⓢ	Greatest Hits	11
129	150	160	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	1
130	99	96	THE WHO GEFFEN 073800*/RME (13.98)	Greatest Hits	56
131	152	185	BEACH HOUSE SUB 292 845* (15.98 CD/DVD) Ⓢ	Teen Dream	43
132	122	63	YEASAYER SECRETLY CANADIAN 210* (15.98)	ODD BLOOD	63
133	NEW	1	VARIOUS ARTISTS SONY MUSIC CUSTOM MARKETING GROUP 64351 EX/STARBUCKS (12.98)	Good Ol' Nashville	133
134	113	134	JAY SEAN CASH MONEY/UNIVERSAL REPUBLIC 013683/UMRG (13.98)	All Or Nothing	37
135	137	158	JASON MRAZ ATLANTIC 448508*/AG (18.98) Ⓢ	We Sing, We Dance, We Steal Things.	3
136	146	163	CAGE THE ELEPHANT ATLANTIC 448508*/AG (18.98) Ⓢ	Cage The Elephant	67
137	147	137	JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMRG (13.98)	That Lonesome Song	28
138	139	165	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 013090/UMRG (12.98) Ⓢ	Priced \$\$	33
139	NEW	1	KINA GRANNIS KINA GRANNIS 1758 EX (11.98)	Stairwells	139
140	125	128	PEARL JAM MONEY/FRENCH 8274* (18.98)	Backspacer	1
141	132	102	MICHAEL BUBLE 143 RE-PRICE 49946/WARNER BROS. (18.98) Ⓢ	It's Time	3
142	127	-	MUMFORD & SONS GUSTO/EMM OF THE ROAD 0109/GLOSSNOTE (12.98)	Sigh No More	127
143	86	25	HIM SIRE/RE-PRICE 52730/WARNER BROS. (13.98)	Screamworks: Love In Theory And Practice, Chapters 1-13	25
144	68	17	DAVE MATTHEWS & TIM REYNOLDS BAMA PARS/RCR 6198/RMG (21.98)	Live In Las Vegas	17
145	141	147	MUDVAYNE EPIC 62153*/SONY MUSIC (11.98)	Mudvayne	53
146	147	162	DAUGHTRY 19/RCR 88660/RMG (9.98) Ⓢ	Daughtry	4
147	135	144	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC 29617/SONY MUSIC (18.98)	NOW 31	1
148	NEW	1	PHOENIX LOULIE DIGITAL EX/CLASSNOTE (5.98)	iTunes Live From SoHo	148
149	NEW	1	NEWSONG HMM 55343/EMI CMG (14.98)	Give Yourself Away	149
150	156	182	SLIPKNOT ROADRUNNER 617938 (18.98) Ⓢ	All Hope Is Gone	1

105
Best Buy sales tags priced at \$7.99 help an assortment of albums, including this one (up 6%) and those at Nos. 7, 66, 74 and 88.



127
Last week a deluxe version of the set was offered through Walmart with two bonus tracks (including "Ain't Back Yet," No. 11 on Hot Country Songs) and priced at \$11.88. As a result, the set is up 54%.



133
A pair of Starbucks-exclusive compilations arrive, with "Good Ol' Nashville," featuring Hank Williams (pictured) and Johnny Cash, shifting 4,000 while jazz-tinged "Jango" starts at No. 77 with 7,000.

139
The University of Southern California graduate and popular YouTube artist, who was briefly signed to Interscope, makes her Billboard 200 debut with her fourth album (4,000). Grannis also bows on No. 2 on Heatseekers Albums.



186
Like Kris Allen at No. 82, last season's fourth-place finisher also profits from a performance on the "Idol" stage, as her album rises 192% and returns to the chart for the first time since January.

151 145 119	152 159 142	153 133 171	154 158 172	155 176 190	156 126 126	157 140 141	158 165 196	159 119 94	160 143 157	161 138 151	162 131 117	163 55 154	164 149 136	165 42 -	166 162 178	167 144 148	168 190 -	169 151 180	170 161 145	171 180 -	172 172 159	173 174 188	174 129 129	175 102 46	176 148 166	177 153 153	178 166 -	179 187 -	180 63 -	181 167 -	182 177 170	183 117 -	184 181 -	185 170 139	186 RE-ENTRY	187 116 67	188 121 83	189 189 183	190 194 -	191 173 156	192 RE-ENTRY	193 178 193	194 200 195	195 171 -	196 182 -	197 195 181	198 103 61	199 188 191	200 NEW
ABBA	CARRIE UNDERWOOD	THIRTY SECONDS TO MARS	BOB SEGER & THE SILVER BULLET BAND	ONEREPUBLIC	CHRIS BROWN	OMARION	PINK FLOYD	MICHAEL BUBLE	BANDA LOS RECODITOS	JAMES FORTUNE & FIYA	SUGARLAND	FRANK SINATRA	RASCAL FLATTS	STORY OF THE YEAR	THEORY OF A DEADMAN	SOUNDTRACK	PASSION PIT	CHRISTINA AGUILERA	VARIOUS ARTISTS	CREED	CREED	JUSTIN MOORE	DJ POET NAME LIFE	MASSIVE ATTACK	CHRISTE TTE MICHELE	SHAKIRA	SICK PUPPIES	ORIGINAL BROADWAY CAST RECORDING	FREEWAY & JAKE ONE	HOLLYWOOD UNDEAD	YON JUVI	PRESERVATION HALL JAZZ BAND	THREE DAYS GRACE	GEORGE STRAIT	ALLISON IRAHETA	CELTIC THUNDER	BARRY MANLOW	BROOKS & DUNN	JOHN MAYER	BRAD PAISLEY	EVENESCENCE	MGMT	GARTH BROOKS	JENNI RIVERA	USHER	BILLY CURRINGTON	VARIOUS ARTISTS	THE BEATLES	SHOUT OUT LOUDS
Gold - Greatest Hits	Some Hearts	This Is War	Greatest Hits	Waking Up	Graffiti	Illusion	Dark Side Of The Moon	Call Me Irresponsible	Ando Bien Pedo	Encore	Love On The Inside	Nothing But The Best	Greatest Hits Volume 1	The Constant	Scars & Souvenirs	Avatar	Manners	Keeps Gettin' Better: A Decade Of Hits	NOW That's What I Call Country Vol. 2	Greatest Hits	Full Circle	Justin Moore	Total Club Hits	Heligoland	Epiphany	She Wolf	Tri-Polar	Wicked	The Stimulus Package	Swan Songs	Cross Road	Preservation	One - X	Twang	Just Like You	It's Entertainment!	The Greatest Love Songs Of All Time	#1s ... And Then Some	Continuum	American Saturday Night	Fallen	Oracular Spectacular	The Ultimate Hits	La Gran Senora	Confessions	Little Bit Of Everything	Hope For Haiti Now	Abbey Road	Work
63	2	19	8	21	7	19	1	1	87	51	1	2	1	42	26	31	51	9	10	2	15	2	25	46	1	15	31	128	63	22	1	11	5	1	35	67	5	5	2	2	3	38	3	171	1	1	1		

TOP POP CATALOG™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT. Top entries include Michael Jackson (#1), Michael Jackson (#2), Creedence Clearwater Revival (#3), Journey (#4), Michael Jackson (#5), Sade (#6), Bob Marley and The Wailers (#7), Guns N' Roses (#8), Lil Wayne (#9), Jason Mraz (#10), Jamey Johnson (#11), Michael Bublé (#12), Greatest Gainer: Daughtry (#13), Abba (#14), Carrie Underwood (#15), Bob Seger & The Silver Bullet Band (#16), Pink Floyd (#17), Michael Bublé (#18), Sugarland (#19), Frank Sinatra (#20), Creed (#21), Original Broadway Cast Recording (#22), Hot Shot Debut: Hollywood Undead (#23), Bon Jovi (#24), Three Days Grace (#25), John Mayer (#26), Evanescence (#27), MGMT (#28), Garth Brooks (#29), Usher (#30), The Beatles (#31), Linkin Park (#32), Michael Bublé (#33), Eminem (#34), Tom Petty and The Heartbreakers (#35), Nickelback (#36), Fleetwood Mac (#37), Muse (#38), Vampire Weekend (#39), Elton John (#40), The Beatles (#41), Michael Jackson (#42), Metallica (#43), Led Zeppelin (#44), Linkin Park (#45), Prince (#46), The Beatles (#47), Norah Jones (#48), Andrea Bocelli (#49), Guy Penrod (#50).

The Rocket Summer (aka soloist Stephen Byrd) nets its second-biggest sales week as "Of Men and Angels" debuts at No. 38 on the Billboard 200 with 15,000. The set, the act's fourth studio effort, also enters Top Digital Albums at No. 7 with nearly 9,000 downloads. The album is Rocket Summer's first to chart on the Top Christian Albums list, where it bows at No. 2.



TOP DIGITAL™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT. Top entries include Johnny Cash (#1), Sade (#2), Lady Antebellum (#3), The Black Eyed Peas (#4), Lady Gaga (#5), Phoenix (#6), The Rocket Summer (#7), Alkaline Trio (#8), Train (#9), Keshia Kemosabe (#10), Breaking Benjamin (#11), Vampire Weekend (#12), Lil Wayne (#13), Dave Matthews Band (#14), Zac Brown Band (#15), Joanna Newsom (#16), The Fray (#17), John Mayer (#18), Kris Allen (#19), Soundtrack (#20), Jay-Z (#21), The Script (#22), Soundtrack (#23), Rihanna (#24), Soundtrack (#25).

TOP INTERNET™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT. Top entries include Sade (#1), K.D. Lang (#2), Johnny Cash (#3), Alkaline Trio (#4), Kina Grannis (#5), Lady Antebellum (#6), Soundtrack (#7), The Canadian Tenors (#8), Susan Boyle (#9), Michael Bublé (#10), Lady Gaga (#11), Butch Walker and The Black Widows (#12), High On Fire (#13), Celtic Woman (#14), Barry Manilow (#15), Taylor Swift (#16), The Black Eyed Peas (#17), Corinne Bailey Rae (#18), K.D. Lang (#19), Josh Turner (#20), The Rocket Summer (#21), Zac Brown Band (#22), Kidz Bop Kids (#23), Crime In Stereo (#24), Joanna Newsom (#25).

AOL SONGS AOL.com

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, CERT. Top entries include Need You Now (#1), Breakaway (#2), Today Was a Fairytale (#3), Two Is Better Than One (#4), Life After You (#5), All the Right Moves (#6), Heartbreak Warfare (#7), Telephone (#8), Haven't Met You Yet (#9), Halfway Gone (#10), Tik Tok (#11), Bedrock (#12), Rude Boy (#13), Smile (#14), Imma Be (#15).

YAHOO! VIDEOS Y! MUSIC.com

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, CERT. Top entries include Gypsy (#1), Tik Tok (#2), Alice Avril Lavigne (#3), If We Ever Meet Again (#4), Bad Romance (#5), Give It Up to Me (#6), Replay (#7), Angels Cry (#8), Sweet Dreams (#9), Video Phone (#10), I Look to You (#11), Party in the U.S.A. (#12), Baby (#13), Down (#14), Hard (#15).

TOP FOLK ALBUMS™ .biz

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, CERT. Top entries include Have One On Me (#1), Sign No More (#2), I And Love and You (#3), Downtown Church (#4), The List (#5), Genuine Negro Jig (#6), True Devotion (#7), Give Up the Ghost (#8), Dear John (#9), Gossip in the Grain (#10), Strict Joy (#11), A Friend of a Friend (#12), Booker's Guitar (#13), Before & After (#14), Monsters of Folk (#15).

TOP POP CATALOG: Reflects 30-month-old titles or older that have fallen below No. 100 on the Billboard 200 or releases of older albums. Top Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Pop Catalog Albums. TOP DIGITAL: Reflects releases sold as a complete album bundle through original download services. TOP INTERNET: Reflects physical album releases entered through internet downloads, based on data collected by Nielsen SoundScan. Catalog title are included. See Charts legend for rules and specifications. All charts © 2010, © Global Radio, LLC and Nielsen SoundScan, Inc. All rights reserved. THE ROCKET SUMMER: JAMES DODD

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (SONGWRITER)	IMPRINT / PROMOTION LABEL	Artist	CERT.	PEAK POSITION
1	1	3	#1 IMMA BE (C. BRIDGES, W.L. GAY, W. ADAMS, A. PINEA, J. SCHWZ, F. FERGUSON, K. HARRIS, L. TAYLOR, D. FIDELL, T. BRENNECK, M. DELLEGLI) © INTERSCOPE	The Black Eyed Peas	1		
2	3	4	BEDROCK (D. BROWN, C. GALL, J. BROWN, T. HALL, J. A. MILLER, S. STEVENSON, D. JAMES, J. BARRETT, T. MURPHY, P. DUFFY, J. CARROLL) © CASH MONEY/UNIVERSAL REPUBLIC	Young Money Featuring Lloyd	2		
3	5	6	REDO YOU NOW (P. KELLY, E. JAY, ANTE-BELUM, D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR) © CAPITOL NASHVILLE	Lady Antebellum	3		
4	2	1	TIK TOK (L. GOTTLI, D. BLANCO, K. SEBERT, L. GOTTLI, B. LEVIN) © KEMOSABE/RCA/RMG	Ke\$ha	4		
5	4	5	BAD ROMANCE (R. LADY, A. GAGA, N. KHAYAT, S. G. GERMANOTTA) © 4 STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	Lady Gaga	5		
6	7	7	HEY, SOUL SISTER (M. TEREF, E. ESPINOZA, G. WATTENBERG, P. MOHANN, E. LIND, A. BJORKLUND) © COLUMBIA	Train	6		
7	8	8	LOW LOW (T. HAINES, D. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADLER, H. SHOCKLEY) © DTP/DEF JAM 10/IMG	Ludacris	7		
8	23	64	#1 RUDE BOY (T. HAINES, D. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADLER, H. SHOCKLEY) © DTP/DEF JAM 10/IMG	Rihanna	8		
9	10	12	GREATEST HITS DIGITAL + AIRPLAY TREY SONGZ FEATURING FABOLOUS (Y. KIM, D. G. CORLE, T. TAYLOR, R. M. FERRETT, JR., T. NEVSON, T. SCAL, E. N. WALKER, D. CORLE) © SONG SOUK/ATLANTIC	Trey Songz	9		
10	9	9	IN MY HEAD (J. ROTEM, J. DESROULLEAU, J. ROTEM, C. KELLY) © BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	10		
11	11	11	BLAH BLAH BLAH (B. BLANCO, K. SEBERT, B. LEVIN, H. HITCH, S. FOREMAN) © KEMOSABE/RCA/RMG	Ke\$ha	11		
12	14	14	TELEPHONE (R. LADY, A. GAGA, S. G. GERMANOTTA, R. HERNANDEZ, L. DANIEL, S. FRANKLIN, B. KNOX) © 4 STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	Lady Gaga Featuring Beyoncé	12		
13	13	13	BABY (S. THASCH, T. NASH, C. A. STEWART, J. BEBER, C. MILLAN, C. BRIDGES) © SCHOLOGY/RAMON/BRUNSI/ANDYDUN	Justin Bieber Featuring Ludacris	13		
14	12	10	SEXY CHICK (D. BROWN, C. GALL, J. BROWN, T. HALL, J. A. MILLER, S. STEVENSON, D. JAMES, J. BARRETT, T. MURPHY, P. DUFFY, J. CARROLL) © CASH MONEY/UNIVERSAL REPUBLIC	David Guetta Featuring Akon	14		
15	15	13	CARRY OUT (T. HAINES, D. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADLER, H. SHOCKLEY) © DTP/DEF JAM 10/IMG	Timbaland Featuring Justin Timberlake	15		
16	21	38	NOTHING ON YOU (B. BLANCO, K. SEBERT, B. LEVIN, H. HITCH, S. FOREMAN) © KEMOSABE/RCA/RMG	B.o.B Featuring Bruno Mars	16		
17	17	20	ACCORDING TO YOU (H. BENSON, S. DIAMOND, A. FRAMPTON) © TAL/GEFFEN/INTERSCOPE	Oriantii	17		
18	19	21	LIVE LIKE WE'RE DYING (S. KIPNER, A. FRAMPTON, J. S. KIPNER, A. FRAMPTON, D. O'DONOGHUE, M. SHEEHAN) © 15 JIVE/JLG	Kris Allen	18		
19	22	13	BREAKDOWN (D. O'DONOGHUE, M. SHEEHAN, A. FRAMPTON, S. KIPNER, D. O'DONOGHUE, M. SHEEHAN, A. FRAMPTON, S. KIPNER) © PHONOGRAM/CAP	The Script	19		
20	16	14	REPLAY (J. ROTEM, J. DESROULLEAU, J. ROTEM, C. KELLY) © BELUGA HEIGHTS/WARNER BROS.	Iyaz	20		
21	20	16	I GOTTA FEELING (T. HAINES, D. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADLER, H. SHOCKLEY) © DTP/DEF JAM 10/IMG	The Black Eyed Peas	21		
22	26	20	TIE ME DOWN (J. AYUB, M. THESSEN, A. YOUNG) © UNIVERSAL REPUBLIC	New Boyz Featuring Ray J	22		
23	17	25	EMPIRE STATE OF MIND (J. AYUB, M. THESSEN, A. YOUNG) © UNIVERSAL REPUBLIC	Jay-Z + Alicia Keys	23		
24	28	31	WHATAYA WANT FROM ME (M. MARTIN, S. HELLBACK, P. HINK, K. S. MARTIN, S. HELLBACK) © 15 JIVE/JLG	Adam Lambert	24		
25	34	41	ALL THE RIGHT MOVES (D. BROWN, C. GALL, J. BROWN, T. HALL, J. A. MILLER, S. STEVENSON, D. JAMES, J. BARRETT, T. MURPHY, P. DUFFY, J. CARROLL) © CASH MONEY/UNIVERSAL REPUBLIC	OneRepublic	25		
26	32	33	SAY SOMETHING (T. HAINES, D. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADLER, H. SHOCKLEY) © DTP/DEF JAM 10/IMG	Timbaland Featuring Drake	26		
27	25	22	DO YOU REMEMBER (J. ROTEM, J. DESROULLEAU, J. ROTEM, C. KELLY) © BELUGA HEIGHTS/WARNER BROS.	Jay Sean Featuring Sean Paul & Lil Jon	27		
28	33	25	HAVEN'T MET YOU YET (B. BLANCO, K. SEBERT, B. LEVIN, H. HITCH, S. FOREMAN) © KEMOSABE/RCA/RMG	Michael Buble	28		
29	29	23	TWO IS BETTER THAN ONE (B. HOWES, M. JOHNSON) © COLUMBIA	Boys Like Girls Featuring Taylor Swift	29		
30	31	27	DOWN (R. HAYES, S. BROWN, J. SEAN, J. COTTER, J. LAROW, J. SKALLER, J. PERKINS, D. CARTER) © CASH MONEY/UNIVERSAL REPUBLIC	Jay Sean Featuring Lil Wayne	30		
31	34	6	TODAY WAS A FAIRYTALE (M. MARTIN, S. HELLBACK, P. HINK, K. S. MARTIN, S. HELLBACK) © 15 JIVE/JLG	Taylor Swift	31		
32	30	24	FIREFLIES (A. YOUNG, M. THESSEN, A. YOUNG) © UNIVERSAL REPUBLIC	Owl City	32		
33	35	29	YOU BELONG WITH ME (N. CHAPMAN, T. SWIFT, T. SWIFT, L. ROSE) © BIG MACHINE/UNIVERSAL REPUBLIC	Taylor Swift	33		
34	27	18	HARD (C. STEWART, T. NASH, T. NASH, C. A. STEWART, R. FENTY, J. W. JENKINS) © SRP/DEF JAM 10/IMG	Rihanna	34		
35	36	32	WHATCHA SAY (J. ROTEM, J. DESROULLEAU, J. ROTEM, C. KELLY) © BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	35		
36	2	3	WE ARE THE WORLD 25: FOR HAITI (M. MARTIN, S. HELLBACK, P. HINK, K. S. MARTIN, S. HELLBACK) © 15 JIVE/JLG	Artists For Haiti	36		
37	41	51	ON TO THE NEXT ONE (S. WOTZ, B. BEAT, J. C. CARTER, K. DEAN, G. ALLEG, X. FERSON, J. CHATON) © ROC NATION	Jay-Z + Swizz Beatz	37		
38	39	35	WHY DON'T WE JUST DANCE (F. ROGERS, J. BEAVERS, J. SINGLETON, D. BROWN) © MCA NASHVILLE	Josh Turner	38		
39	48	50	HEARTBREAK WARFARE (J. MAYER, S. JORDAN, J. MAYER) © COLUMBIA	John Mayer	39		
40	47	56	HEY DADDY (DADDY'S HOME) (T. HAINES, D. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADLER, H. SHOCKLEY) © DTP/DEF JAM 10/IMG	Usher Featuring Pile	40		
41	46	48	LIFE AFTER YOU (H. BENSON, S. DIAMOND, A. FRAMPTON) © TAL/GEFFEN/INTERSCOPE	Daughtry	41		
42	42	40	ALREADY ONE (J. ROTEM, J. DESROULLEAU, J. ROTEM, C. KELLY) © BELUGA HEIGHTS/WARNER BROS.	Kelly Clarkson	42		
43	37	36	NATURALLY (A. ARMATO, T. JAMES, J. ARMATO, T. JAMES, D. KARAOGLU) © HOLLYWOOD	Selena Gomez & The Scene	43		
44	44	42	USE SOMEBODY (A. PETRAGLIA, L. KING, D. FOLLOUWILL, J. FOLLOUWILL, M. FOLLOUWILL, N. FOLLOUWILL) © RCA/RMG	Kings of Leon	44		
45	38	34	FOREVER (H. BENSON, S. DIAMOND, A. FRAMPTON) © TAL/GEFFEN/INTERSCOPE	Drake Featuring Kanye West, Lil Wayne & Eminem	45		
46	HOT SHOT DEBUT	1	MY CHICK BAD (THE LEGENDARY TRAXSTER, C. BRIDGES, O. MARRAJ, S. LINDLEY, O. DAVIDSON) © DTP/DEF JAM 10/IMG	Ludacris Featuring Nicki Minaj	46		
47	45	44	TRY SLEEPING WITH A BROKEN HEART (J. ROTEM, J. DESROULLEAU, J. ROTEM, C. KELLY) © BELUGA HEIGHTS/WARNER BROS.	Alicia Keys	47		
48	43	38	MEET ME HALFWAY (C. BRIDGES, W.L. GAY, W. ADAMS, A. PINEA, J. SCHWZ, F. FERGUSON, K. HARRIS, L. TAYLOR, D. FIDELL, T. BRENNECK, M. DELLEGLI) © INTERSCOPE	The Black Eyed Peas	48		
49	40	37	PAPARAZZI (R. LADY, A. GAGA, S. G. GERMANOTTA, R. FUSARI) © 4 STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	Lady Gaga	49		
50	56	62	HILLBILLY BONE (S. HENDRICKS, C. WISEMAN, L. LAIRD) © WARNER BROS. (NASHVILLE)/WMN	Blake Shelton Featuring Trace Adkins	50		
51	50	47	IT KILLS ME (J. FENIX, A. MARTIN, J. A. MARTIN, R. LITTLE, JOHN, JR., L. CARR, E. SHULMAN) © SRC/UNIVERSAL MOTOWN	Melanie Fiona	51		
52	54	54	TEMPORARY HOME (M. BRIGHT, C. UNDERWOOD, L. LAIRD, Z. MALOY) © 15 ARISTA NASHVILLE	Carrie Underwood	52		
53	NEW	1	BREAK YOUR HEART (NOT LISTED) © MERCURY	Taio Cruz Featuring Ludacris	53		
54	59	65	SEX THERAPY (P. WALKER, D. DOLPH, S. SAUNDERS, J. TRICK, F. DEAN, J. JONES, R. POWERS, W. WATSON, S. GOTTLEBERG, J. BLICK, R. GOLD) © STAR TRAK/INTERSCOPE	Robin Thicke	54		
55	53	57	HALFWAY GONE (J. COLLE, L. LIFEHOUSE, J. WADZ, J. COLLE, R. RUDOLF, F. KASHER) © GEFFEN/INTERSCOPE	Lifehouse	55		

8
Title becomes the first song to take dual gainer honors in successive weeks since Beyoncé's "Irreplaceable" in November/December 2006.

46
Rapper posts concurrent chart debuts for the first time in his 10-year career with this entry and his guest turn at No. 53. He now has 43 chart hits to his credit.

53
Track by British vocalist moves 31,000 in its first week of availability. The stateside release date for singer's debut Island Def Jam album, "Rokstar," has yet to be announced.


63
All proceeds from the sale of the digital track (46,000 shifted this week) go to the Ido Gives Back Foundation, benefiting the relief efforts in Haiti.

90
Song, featured heavily during NBC's coverage of the XXI Winter Olympics, moves 27,000 downloads and becomes reggae artist's second Hot 100 listing, following "King Without a Crown" (No. 28) peak in 2006.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (SONGWRITER)	IMPRINT / PROMOTION LABEL	Artist	CERT.	PEAK POSITION
56	66	71	HIGHWAY 20 RIDE (K. STEGALL, Z. BROWN, C. BROWN, W. DURRETTE) © HOME GROWN/ATLANTIC/BIGGER PICTURE	Zac Brown Band	56		
57	65	75	AMERICAN HONEY (P. KELLY, E. JAY, ANTE-BELUM, S. STEVENS, C. R. BARR, O. W. H. LINDEY) © CAPITOL NASHVILLE	Lady Antebellum	57		
58	51	45	THE TRUTH (Y. KIM, D. G. CORLE, J. B. JAMES, A. MOURRE) © SONG SOUK/ATLANTIC	Jason Aiden	58		
59	55	55	I AM (M. J. BLIGE, M. S. ERKSEN, T. E. HERMANSEN, J. AUSTIN, E. DEAN, M. BEITE) © MATRARCH/GEFFEN/INTERSCOPE	Mary J. Blige	59		
60	67	69	THAT'S HOW COUNTRY BOYS ROLL (C. CHAMBERLAIN, B. CURRINGTON, D. CURRINGTON, D. DAVIDSON, B. JONES) © MERCURY NASHVILLE	Billy Currington	60		
61	80	85	ALL THE WAY TURN'T UP (K. J. JOHNSON, D. WAY, K. FRODU, C. ARCED) © MMI/MUSIC LINE/ZONE 4/INTERSCOPE	Roscoe Dash Featuring Souja Boy Tell'em	61		
62	92	83	A LITTLE MORE COUNTRY THAN THAT (C. CHAMBERLAIN, D. PIVYTHRESS, R. LEEK, W. VARRLE) © MERCURY NASHVILLE	Easton Corbin	62		
63	NEW	1	LET IT BE (NOT LISTED) © J. LENNON/P.M.CARTNEY) © JIVE	Kris Allen	63		
64	52	92	UNSTOPPABLE (D. HUFFER, R. FLATTS, J. DEMARCO, H. LINDEY, J. T. SLATER) © LYRIC STREET	Rascal Flatts	64		
65	62	16	HISTORY IN THE MAKING (D. RUCKER, F. ROGERS, C. MILLS) © CAPITOL NASHVILLE	Darius Rucker	65		
66	74	81	LEMONADE (S. CRAWFORD, D. DAVIS, S. CRAWFORD, J. H. KAYLAN, M. VOLMAN) © BRICK SQUARE/ASYLUM/WARNER BROS.	Gucci Mane	66		
67	84	72	I MADE IT (CASH MONEY HEROES) (K. RUDOLF, F. KASHER, D. CARTER, B. WILLIAMS, J. SEAN, J. SKALLER, R. LAROW) © CASH MONEY/UNIVERSAL REPUBLIC	Kevin Rudolf Feat. Birdman, Jay Sean, & Lil Wayne	67		
68	58	53	IF YOU ONLY KNEW (R. CAVALLO, D. B. SMITH, D. BAGSETT) © ATLANTIC	Shinedown	68		
69	82	79	TIL SUMMER COMES AROUND (D. RUCKER, F. ROGERS, C. MILLS) © CAPITOL NASHVILLE	Keith Urban	69		
70	63	52	SOLDIER OF LOVE (S. ADU, A. HALE, S. MATTHEWMAN, P. S. DENMAN) © EPIC	Sade	70		
71	88	86	STEADY MOBBIN' (D. CARTER, D. JOHNSON, R. DAVIS) © CASH MONEY/UNIVERSAL MOTOWN	Young Money Featuring Gucci Mane	71		
72	70	43	SOLO (J. ROTEM, J. S. LEWIS, K. JONES, A. RHO, J. DESROULLEAU, J. HARRISON, J. JACKSON, J. ROTEM) © TIME IS MONEY/BELUGA HEIGHTS/REPRISE	Iyaz	72		
73	90	82	EVERYTHING TO ME (M. ELLIOTT, L. LAMB, J. SULLIVAN, F. BASKETT, C. MCDONALD, J. D. WILLIAMS) © J. RMG	Monica	73		
74	69	68	AMERICAN SATURDAY NIGHT (F. ROGERS, D. RUCKER, F. ROGERS, C. MILLS) © CAPITOL NASHVILLE	Brad Paisley	74		
75	68	60	I WANNA ROCK (S. BEVILL, C. C. BRADY, JR., E. MOLINA, R. BRIVARD, JR.) © DOGGYSTYLE/PRIORITY/CAPITOL	Snoop Dogg	75		
76	85	78	SOMEDAY (M. SERLETIC, R. THOMAS, M. SERLETIC, S. CARTER) © EMILIE/ATLANTIC	Rob Thomas	76		
77	75	73	CRYIN' FOR ME (WAYMAN'S SONG) (T. KEITH, M. WRIGHT, T. KEITH) © SNOW DOG/UNIVERSAL	Toby Keith	77		
78	97	7	YOUNG FOREVER (K. WEST, M. GOLD, F. MERTENS, L. BERNARD, S. C. CARTER, K. WEST) © ROC NATION	Jay-Z + Mr. Hudson	78		
79	96	3	WHEN I LOOK AT YOU (J. SHANKS, J. M. SHANKS, H. LINDEY) © COLUMBIA	Miley Cyrus	79		
80	64	2	ALL I DO IS WIN (D. J. KHALED, FEAT. T. PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS) © DOGGYSTYLE/PRIORITY/CAPITOL	DJ Khaled Feat. T-Pain, Ludacris, Snoop Dogg & Rick Ross	80		
81	87	77	I INVENTED SEX (LOS DRASTRO, D. MCKINNEY, T. SCAL, T. NEVSON, A. GRAHAM) © SONG SOUK/ATLANTIC	Trey Songz Featuring Drake	81		
82	78	66	WHITE LIAR (L. FIDELL, M. WRUCKE, M. LAMBERT, N. HEMBY) © COLUMBIA NASHVILLE	Miranda Lambert	82		
83	79	59	KNOCKOUT (J. U. S. T. T. C. LEAGUE, D. CARTER, O. MARRAJ, K. CROWE, E. ORTIZ) © CASH MONEY/UNIVERSAL MOTOWN	Lil Wayne Featuring Nicki Minaj	83		
84	95	95	O LET'S DO IT (TAY BEATZ, D. WINTERS, J. MALPHURS) © BRICK SQUARE/ASYLUM/WARNER BROS.	Waka Flocka Flame	84		
85	60	46	PANTS ON THE GROUND (NOT LISTED) © JIVE	General Larry Platt	85		
86	83	70	DROP THE WORLD (C. CASH, S. B. S. B. CASH, D. CARTER, J. WOODARD, M. MATHERL, E. RESTO, M. STRANGE, C. HILLIS) © CASH MONEY/UNIVERSAL MOTOWN	Lil Wayne Featuring Eminem	86		
87	76	58	SHUT IT DOWN (C. SPINKS, D. SHANKS, A. K. LOGAN, F. GUALLE, J. A. C. PEREZ, C. SPARKS, A. THAKA, W. BRINKHORN) © MR. 305/POLO GROUNDS/JRMG	Pitbull Featuring Akon	87		
88	NEW	1	NEIGHBORS KNOW MY NAME (T. TAYLOR, P. HAYES, J. MCGEE, T. NEVSON, T. TAYLOR, P. HAYES) © SONG SOUK/ATLANTIC	Trey Songz	88		
89	RE-ENTRY	11	1901 (PHOENIX, P. ZBAR, PHOENIX) © LOUAYE/RED GIANTS/EPIC	Phoenyx	89		
90	NEW	1	ONE DAY (H. BENSON, S. DIAMOND, M. MILLER, B. MARS, P. LAWRENCE, A. LEVINE, A. THAM) © JIVE	Mattsyah	90		
91	86	74	GANGSTA LUV (C. STEWART, T. NASH, T. NASH, C. A. STEWART, C. C. BRADY, JR.) © DOGGYSTYLE/PRIORITY/CAPITOL	Snoop Dogg Featuring The-Dream	91		
92	94	91	JUST BREATHE (B. D. BRIEN, E. VEDDER) © MONKEYWRENCH	Pearl Jam	92		
93	NEW	1	WOMEN LIE, MEN LIE (B. YOUNG, M. MIMMS, B. YOUNG, D. CARTER) © NEVITABLE/POLO GROUNDS/JRMG	Yo Gotti Featuring Lil Wayne	93		
94	RE-ENTRY	4	FEARLESS (N. CHAPMAN, T. SWIFT, T. SWIFT, L. ROSE, H. LINDEY) © BIG MACHINE	Taylor Swift	94		
95	93	88	SHOTS (L. MFAO, S. K. GORDYS, A. GORDY, J. H. SMITH, E. DELATORRE) © PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE	LMFAO Featuring Lil Jon	95		
96	RE-ENTRY	3	RAIN (H. BENSON, S. DIAMOND, S. STAPP) © BRIND-UP	Creed	96		
97	RE-ENTRY	2	DIDN'T YOU KNOW HOW MUCH I LOVED YOU (C. LINDSEY, C. LINDSEY, A. MINDY, T. VERGEE) © 15 ARISTA	Kellie Pickler	97		
98	NEW	1	GIMMIE THAT GIRL (M. WRIGHT, R. BAKIN, D. DAVIDSON, B. HAYS/LIP) © SHOW DOG/UNIVERSAL	Joe Nichols	98		
99	RE-ENTRY	4	VANILLA TWILIGHT (A. YOUNG, A. YOUNG) © UNIVERSAL REPUBLIC	Owl City	99		
100	NEW	1	BACKWOODS (J. STOVER, J. MOORE, J. PAULIN, J. S. STOVER) © VALORY	Justin Moore	100		

BETWEEN THE BULLETS

'RUDE' RETURNS RIHANNA TO TOP 10



Rihanna captures her 14th top 10 single on the Billboard Hot 100 as "Rude Boy" catapults 23-8, taking dual Greatest Gainer Digital and Airplay honors for a second straight week. "Rude" zooms 20-6 on Hot Digital Songs (124,000, up 90%), up 90% and leaps 36-18 on Hot 100 Airplay (46.8 million in audience, up 41%). Rihanna has now posted the most Hot 100 top 10s by a female artist since the beginning of the last decade. She was tied with Beyoncé (13 top 10s) among women and is now even with Ludacris (14) for second among all artists. Only Jay-Z, with 15 top 10s since 2000, has scored more.

—Silvio Pietrolungo

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 TIK TOK	KE\$HA (KEMOSABE RCA/RMG)
2	3	14	BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)
3	2	18	BAD ROMANCE	LADY GAGA (STREAMLINE/KOOLHAUS/CHERRYTREE/INTERSCOPE)
4	6	24	NEED YOU NOW	LADY ANTELLUM (CAPITOL NASHVILLE/CAPITOL)
5	4	16	SAY AAH	THEY SONOZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)
6	8	12	TELEPHONE	LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KOOLHAUS/CHERRYTREE/INTERSCOPE)
7	7	13	HOW LOW	LUDACRIS (DTP/DEF JAM/IDJMG)
8	9	9	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)
9	5	22	SEXY CHICK	DAVID GUETTA FEAT. AKON (GULM/ASTRALWORKS/CAPITOL)
10	10	13	ACCORDING TO YOU	ORIANTHI (TAL/GEFFEN/INTERSCOPE)
11	11	7	SAY SOMETHING	TIMBALAND FEAT. DRAKE (MUSLEY/BLACKGROUND/INTERSCOPE)
12	22	4	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (RED ROCK GRAND/HUSTLE/ATLANTIC)
13	13	16	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOUTY/ASYLUM/WARNER BROS.)
14	17	10	CARRY OUT	TIMBALAND FEAT. JUSTIN TIERNANE (MUSLEY/BLACKGROUND/INTERSCOPE)
15	21	7	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
16	12	21	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
17	18	14	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/IVE/JLG)
18	36	3	RUDE BOY	RIHANNA (SRP/DEF JAM/IDJMG)
19	14	44	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
20	28	13	HEY, SOUL SISTER	TRAIN (COLUMBIA)
21	16	15	IT KILLS ME	MELANIE LYNN (SRP/UNIVERSAL MOTOWN)
22	19	32	DOWN	JAY SEAN FEAT. UL WYRNE (CASH MONEY/UNIVERSAL REPUBLIC)
23	20	25	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
24	23	15	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
25	29	8	SEX THERAPY	ROBIN THICKE (STAR TRAK/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	25	13	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (MRK-L/RMG)
27	30	5	BLAH BLAH BLAH	KESHA FEAT. 3OH3S (KEMOSABE RCA/RMG)
28	24	12	I AM	BLIGE (MARTINI/ARCH/GEFFEN/INTERSCOPE)
29	27	15	WHY DON'T WE JUST DANCE	JOSH TURNER (MCA NASHVILLE)
30	40	5	BREAK EVEN	THE SCRIPT (PHONOGENIC/EPIC)
31	26	26	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
32	31	38	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
33	37	5	WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)
34	35	11	HAVEN'T MET YOU YET	MICHAEL BUBLE (14/3/REPRISE)
35	47	6	HEY DADDY (DADDY'S HOME)	USHER FEAT. PLIES (LAFAFE/JLG)
36	42	15	THIS IS HOW COUNTRY BOYS ROLL	BILLY CURRINGTON (MERCURY)
37	23	17	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LL JON (CASH MONEY/UNIVERSAL REPUBLIC)
38	46	8	HILLBILLY BONE	BLAKE SHELTON FEAT. TRACE ADKINS (WARNER BROS. NASHVILLE/WGN)
39	41	5	BABY	JUSTIN BIEBER FEAT. LUDACRIS (SCORPIO/REPMAD/BRUNO MAGLI/IDJMG)
40	34	41	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
41	43	22	I INVENTED SEX	THEY SONOZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
42	32	14	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
43	39	19	HISTORY IN THE MAKING	DARIUS RUCKER (CAPITOL NASHVILLE)
44	52	7	A LITTLE MORE COUNTRY THAN THAT	EASTON CORBIN (MERCURY NASHVILLE)
45	33	14	AMERICAN SATURDAY NIGHT	TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
46	60	4	ALL THE RIGHT MOVES	ONEREPUBLIC (MUSLEY/INTERSCOPE)
47	50	9	TEMPORARY HOME	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
48	55	7	LIFE AFTER YOU	DAUGHTERY (19/RCA/RMG)
49	54	12	TIL SUMMER COMES AROUND	KEITH URBAN (CAPITOL NASHVILLE)
50	58	5	HIGHWAY 20 RIDE	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BUENA VISTA)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	57	6	HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)
52	49	6	ON TO THE NEXT ONE	JAY-Z + SWIZZ BEATZ (ROC NATION)
53	48	21	FIREFLIES	OWI CITY (UNIVERSAL REPUBLIC)
54	45	18	THE TRUTH	JASON ALDEAN (BROKEN BOW)
55	51	24	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
56	68	2	EVERYTHING TO ME	MONICA (J/RMG)
57	56	26	PAPARAZZI	LADY GAGA (STREAMLINE/KOOLHAUS/CHERRYTREE/INTERSCOPE)
58	61	17	SOMEDAY	ROB THOMAS (EMBLEM/ATLANTIC)
59	59	25	FOREVER	DRAKE (WARNEY/MASON/TONE 4/STREAMLINE/INTERSCOPE)
60	38	16	HARD	RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)
61	44	12	I WANNA ROCK	SNOOP DOGG (DOGS/STYLE/PRIORITY/CAPITOL)
62	65	3	AMERICAN HONEY	LADY ANTELLUM (CAPITOL NASHVILLE)
63	53	13	CRYIN' FOR ME (WAYMAN'S SONG)	RYAN REID (SRP/DEF JAM/IDJMG)
64	71	2	STEADY MOBBIN'	YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN)
65	64	11	SOLDIER OF LOVE	SAIDÉ (EPIC)
66	-	1	AIN'T BACK YET	KENNY CHESNEY (BNA)
67	67	5	HALFWAY GONE	LIFEHOUSE (GEFFEN/INTERSCOPE)
68	63	17	IF YOU NEVER KNEW	SHINEDOWN (ATLANTIC)
69	-	1	NEIGHBORS KNOW MY NAME	THEY SONOZ (SONG BOOK/ATLANTIC)
70	-	1	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
71	70	3	O LET'S DO IT	WAKA FLORICA FLAME (BRICK SQUAD/ASYLUM/WARNER BROS.)
72	73	2	FEARLESS	TAYLOR SWIFT (BIG MACHINE)
73	75	2	LEMONADE	GUCCI MANE (BRICK SQUAD/ASYLUM/WARNER BROS.)
74	72	2	ALL THE WAY TURN UP	POSSAGE DASH FEAT. SOULJA BOY TULLER (MUSLEY/INTERSCOPE)
75	66	8	AIN'T LEAVIN' WITHOUT YOU	JAREMI (ATLANTIC)

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

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	11	#1 IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)	
2	3	21	HEY, SOUL SISTER	TRAIN (COLUMBIA)	
3	4	28	NEED YOU NOW	LADY ANTELLUM (CAPITOL NASHVILLE)	
4	5	14	BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)	
5	6	21	TIK TOK	KE\$HA (KEMOSABE RCA/RMG)	
6	20	3	RUDE BOY	RIHANNA (SRP/DEF JAM/IDJMG)	
7	8	8	BLAH BLAH BLAH	KESHA FEAT. 3OH3S (KEMOSABE RCA/RMG)	
8	9	12	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
9	10	6	BABY	JUSTIN BIEBER FEAT. LUDACRIS (SCORPIO/REPMAD/BRUNO MAGLI/IDJMG)	
10	11	12	HOW LOW	LUDACRIS (DTP/DEF JAM/IDJMG)	
11	17	18	BAD ROMANCE	LADY GAGA (STREAMLINE/KOOLHAUS/CHERRYTREE/INTERSCOPE)	
12	14	13	SAY AAH	THEY SONOZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)	
13	15	12	CARRY OUT	TIMBALAND FEAT. JUSTIN TIERNANE (MUSLEY/BLACKGROUND/INTERSCOPE)	
14	13	14	TELEPHONE	LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KOOLHAUS/CHERRYTREE/INTERSCOPE)	
15	19	4	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (RED ROCK GRAND/HUSTLE/ATLANTIC)	
16	17	8	BREAK EVEN	THE SCRIPT (PHONOGENIC/EPIC)	
17	13	3	WE ARE THE WORLD 25: FOR HAITI	ARTISTS FOR SMITH (WE ARE THE WORLD FOUNDATION)	
18	16	38	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
19	21	16	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/IVE/JLG)	
20	18	31	SEXY BITCH	DAVID GUETTA FEAT. AKON (GULM/ASTRALWORKS/CAPITOL)	
21	27	21	ALL THE RIGHT MOVES	ONEREPUBLIC (MUSLEY/INTERSCOPE)	
22	12	6	TODAY WAS A FAIRYTALE	TAYLOR SWIFT (BIG MACHINE)	
23	24	9	WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)	
24	28	12	ACCORDING TO YOU	ORIANTHI (TAL/GEFFEN/INTERSCOPE)	
25	25	25	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	23	26	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
27	-	1	MY CHICK BAD	LUDACRIS FEAT. MIKI MIYANO (DTP/DEF JAM/IDJMG)	
28	-	1	NATURALLY	SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
29	-	1	LET IT BE	KRIS ALLEN (19/IVE/JLG)	
30	37	17	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOUTY/ASYLUM/WARNER BROS.)	
31	35	17	HAVEN'T MET YOU YET	MICHAEL BUBLE (14/3/REPRISE)	
32	30	17	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LL JON (CASH MONEY/UNIVERSAL REPUBLIC)	
33	31	19	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)	
34	32	26	FIREFLIES	OWI CITY (UNIVERSAL REPUBLIC)	
35	26	13	HARD	RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)	
36	42	6	ON TO THE NEXT ONE	JAY-Z + SWIZZ BEATZ (ROC NATION)	
37	51	30	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	
38	36	24	FOREVER	DRAKE (WARNEY/MASON/TONE 4/STREAMLINE/INTERSCOPE)	
39	40	29	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)	
40	38	62	POKER FACE	LADY GAGA (STREAMLINE/KOOLHAUS/CHERRYTREE/INTERSCOPE)	
41	55	8	HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)	
42	53	48	BOOM BOOM BOOM	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
43	67	4	I MADE IT (CASH MONEY HEROES)	KEVIN RUDOLF (CASH MONEY/UNIVERSAL REPUBLIC)	
44	45	4	KNOCKOUT	UL WYRNE FEAT. MOKI MINAJ (CASH MONEY/UNIVERSAL MOTOWN)	
45	47	34	DOWN	JAY SEAN FEAT. UL WYRNE (CASH MONEY/UNIVERSAL REPUBLIC)	
46	50	27	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
47	73	3	WHEN I LOOK AT YOU	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
48	33	3	PANTS ON THE GROUND	GENERAL LARRY PAUL (AMERICAN KING)	
49	49	23	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)	
50	-	1	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	44	27	PAPARAZZI	LADY GAGA (STREAMLINE/KOOLHAUS/CHERRYTREE/INTERSCOPE)	
52	39	2	ALL I DO IS WIN	LL WYRNE FEAT. T-PAIN, LUDACRIS, SNOOP DOGG & FICKR ROSS (WE'VE GOTTA)	
53	59	11	LIFE AFTER YOU	DAUGHTERY (19/RCA/RMG)	
54	63	3	HEY DADDY (DADDY'S HOME)	USHER FEAT. PLIES (LAFAFE/JLG)	
55	48	9	DROP THE WORLD	LL WYRNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	
56	65	5	SAY SOMETHING	TIMBALAND FEAT. DRAKE (MUSLEY/BLACKGROUND/INTERSCOPE)	
57	-	1	ALL THE WAY TURN UP	POSSAGE DASH FEAT. SOULJA BOY TULLER (MUSLEY/INTERSCOPE)	
58	54	3	SOLO	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
59	41	3	UNSTOPPABLE	RASCAL FLATTS (LYRIC STREET)	
60	58	29	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
61	-	1	ONE DAY	MATTHEW FLY (JOLIB/GR/EPIC)	
62	-	1	AMERICAN HONEY	LADY ANTELLUM (CAPITOL NASHVILLE)	
63	61	6	WHY DON'T WE JUST DANCE	JOSH TURNER (MCA NASHVILLE)	
64	-	1	BLOW ME AWAY	BREAKING BENJAMIN (HOLLYWOOD)	
65	68	55	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
66	56	7	HALFWAY GONE	LIFEHOUSE (GEFFEN/INTERSCOPE)	
67	62	72	JUST DANCE	JAY G FEAT. GILBY CORNISH (STREAMLINE/KOOLHAUS/CHERRYTREE/INTERSCOPE)	
68	-	1	TOGETHER AGAIN	EVANESCENCE (WIND-UP)	
69	-	7	YOUNG FOREVER	JAY-Z + MR. HUSBON (ROC NATION)	
70	-	1	LEMONADE	GUCCI MANE (BRICK SQUAD/ASYLUM/WARNER BROS.)	
71	70	10	SHOTS	LEWIS CAPLON FEAT. JAY-Z, TAYLOR SWIFT, JUSTIN TIERNANE (INTERSCOPE)	
72	75	4	TEMPORARY HOME	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
73	29	2	HERO	CHRISTOPHER WILDE (WALT DISNEY)	
74	65	48	SINGLE LADIES (PUT A RING ON IT)	BEYONCÉ (MUSIC WORLD/COLUMBIA)	
75	-	1	HIGHWAY 20 RIDE	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BUENA VISTA)	

ALBUM CHARTS

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

● Albums with the greatest sales gains this week.

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

CD/CONFIGURATION/AVAILABILITY

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

SONG CHARTS

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

RADIO AIRPLAY CHARTS

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

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

GREATEST GAINER Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES

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

CONFIGURATIONS

● CD single available. ● Digital Download available. ● DVD single available. ● Vinyl available. ● CD Multi-Single available. Configurations are not included on all singles charts.

HOT DANCE CLUB SONGS

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	1	2		
1	1	20		5	#1 TIK TOK KESHA (KEMOSABE/ RCA/RMG)
2	2	19		2	BAD ROMANCE LADY GAGA (STREAMLINE/NOVA/INE/CHERRYTREE/INTERSCOPE)
3	5	13		66	TELEPHONE DAVID GUETTA FEAT AKON (GUM/ASTRALWORKS/CAPITOL)
4	4	15			ACCORDING TO YOU ORIANTHI (TAL/GEFFEN/INTERSCOPE)
5	6	10			IMMA BE THE BLACK EYED PEAS (INTERSCOPE)
6	9	6			BEDROCK YOUNG MONEY FEAT LLCOY (CASH MONEY/UNIVERSAL MOTOWN)
7	3	23			SEXY CHICK DAVID GUETTA FEAT AKON (GUM/ASTRALWORKS/CAPITOL)
8	10	11			IN MY HEAD ASAH BENOLO (BELUGA HEIGHTS/WARNER BROS.)
9	12	12			CARRY OUT TIMBALAND FEAT JUSTIN TIMBERLAKE AND JAY-Z (A&R/INTERSCOPE)
10	13	6			NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
11	11	24			REPLAY RYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
12	14	17			LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/J.G.)
13	8	16			DO YOU REMEMBER JAY-Z/EM FEAR (BEAN PAUL & CO./JUNO/CAJH MUSIC/UNIVERSAL REPUBLIC)
14	7	18			TWO IS BETTER THAN ONE ROY L KID GIRLS FEAT TAYLOR SWIFT (COLUMBIA)
15	15	5			BLAH BLAH BLAH KESHA FEAT 3OH3S (KEMOSABE/ RCA/RMG)
16	16	12			BRAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
17	18	11			WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
18	19	5			BABY JUSTIN BIEBER FEAT LUDACRIS (GOOD/LOVE/RAY/D/SHAWN/BLVD/REPUBLIC)
19	17	29			WHATCHA SAY JASON BENOLO (BELUGA HEIGHTS/WARNER BROS.)
20	21	15			ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
21	22	14			LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
22	23	5			HEY, SOUL SISTER TRAIN (COLUMBIA)
23	24	7			TIE ME DOWN NEW BOYZ FEAT RAY J (SHOTTY/ASYLUM/WARNER BROS.)
24	20	19			EMPIRE STATE OF MIND JAY-Z & ALICIA KEYS (ROC NATION)
25	32	2			RUDE BOY Rihanna (SRP/DEF JAM/JMG)
26	25	7			HOW LOW LUDACRIS (DTP/DEF JAM/JMG)
27	27	3			TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
28	31	3			SAY AAH TREY SONGZ FEAT FABOLOUS (SONG BOOK/ATLANTIC)
29	28	5			NATURALLY SELENA GOMEZ & THE SCENE (HOLLYWOOD)
30	29	7			HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
31	34	2			BREAK YOUR HEART TWO CIZ FEAT LUDACRIS (MERCURY/JMG)
32	30	10			SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
33	40	2			NOTHIN' ON YOU B.O.B FEAT BRUNO MARS (REPERE/GOOD/INTERSCOPE)
34	39	2			SOLO RYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
35	37	4			HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE)
36	26	14			HARD Rihanna FEAT JEEZY (SRP/DEF JAM/JMG)
37	36	3			VANILLA TWILIGHT OWN CITY (UNIVERSAL REPUBLIC)
38	38	2			SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
39	33	9			SHUT IT DOWN PITBULL FEAT AKON (MR. 305/POLYGRAM/INTERSCOPE)
40	NEW				SYNDICATE THE FRAY (EPIC)

Timbaland's "Carry Out" lifts 12-9 on Mainstream Top 40, pushing featured artist Justin Timberlake past Akon and Nelly for most top 10s among solo males.

The song is Timberlake's 13th top 10 on the chart and first since he was a featured vocalist on T.I.'s "Dead and Gone," which reached the top 10 a year ago this week.

Among all artists, Timberlake is now tied with Rihanna for third-most top 10s. The two trail only Mariah Carey (17) and Madonna (14), the latter of whom notched her most recent top 10 with the Timbaland and Timberlake collaboration "4 Minutes" in 2008.

With the climb of "Carry Out," Timberlake passes his top 10 output with "N Sync, which collected a dozen top 10s from April 1998 through May 2002. Timberlake earned his first solo top 10 with "Like I Love You" in October 2002.



THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	1	2		
1	2	26		5	#1 HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
2	1	30			FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	3	33			YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	4	21			ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
5	5	38			NO SURPRISE DAUGHTRY (19/RCA/RMG)
6	6	7			NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
7	7	36			PLEASE DON'T LEAVE ME PINK (LAFAJE/J.G.)
8	8	42			HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
9	9	51			THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
10	10	26			CHANCES FIVE FOR FIGHTING (AWARE/COLUMBIA)
11	11	22			SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
12	16	9			GREATEST GAINER HEY, SOUL SISTER TRAIN (COLUMBIA)
13	17	9			SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
14	12	14			FIREFLIES OWN CITY (UNIVERSAL REPUBLIC)
15	15	26			USE SOMEBODY KINGS OF LEON (JCA/RMG)
16	18	17			CHASING PIRATES NORAH JONES (BLUE NOTE/CAPITOL)
17	19	9			HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
18	21	21			I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
19	22	7			FIFTEEN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
20	20	19			WE WEREN'T BORN TO FOLLOW RON JOWI (ISLAND/JMG)
21	25	9			PAPARAZZI LADY GAGA (STREAMLINE/NOVA/INE/CHERRYTREE/INTERSCOPE)
22	30	2			SAY HEY (I LOVE YOU) MICHAEL BUBLE & FRIENDS (143/REPRISE)
23	23	20			LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/J.G.)
24	24	5			EMPIRE STATE OF MIND (PART II) BROKEN DOWN ALICIA KEYS (ROC NATION)
25	26	11			HAD IT ALL KATHARINE MCPHIE (NERVE FORECAST/VEVO)

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	1	2		
1	1	28		5	#1 HEY, SOUL SISTER TRAIN (COLUMBIA)
2	2	18			HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE)
3	4	14			HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
4	10	8			GREATEST GAINER NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
5	5	16			LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
6	3	24			SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
7	6	19			LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/J.G.)
8	8	13			BAD ROMANCE LADY GAGA (STREAMLINE/NOVA/INE/CHERRYTREE/INTERSCOPE)
9	7	30			ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
10	9	25			BRAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
11	11	8			ACCORDING TO YOU ORIANTHI (TAL/GEFFEN/INTERSCOPE)
12	14	19			HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
13	15	23			IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
14	13	23			NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RRP)
15	12	21			FIREFLIES OWN CITY (UNIVERSAL REPUBLIC)
16	18	22			ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
17	16	10			TIK TOK KESHA (KEMOSABE/ RCA/RMG)
18	17	17			TWO IS BETTER THAN ONE ROY L KID GIRLS FEAT TAYLOR SWIFT (COLUMBIA)
19	21	9			WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
20	20	7			SYNDICATE THE FRAY (EPIC)
21	25	4			I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
22	23	11			UPRISING MUZE (HELIUM-3/WARNER BROS.)
23	24	5			SUPERMAN TONIGHT RON JOWI (ISLAND/JMG)
24	26	6			YOU RUN AWAY BARNEKAND LADIES (RAISIN)
25	22	13			FIFTEEN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	1	2		
1	1	13		5	#1 YOUR DECISION ALICIA IN CHAINS (VIRGIN/CAPITOL)
2	3	30			UPRISING MUZE (HELIUM-3/WARNER BROS.)
3	2	26			BREAK THREE DAVE GRACE (19/J.G.)
4	5	37			SAVIOR RISE AGAINST (DGC/INTERSCOPE)
5	4	21			KINGS AND QUEENS THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
6	11	34			1901 PHOENIX (LOVAUTE/RED/CLASSNOTE)
7	10	20			SNUFF SLIPKNOT (ROADRUNNER/RRP)
8	8	28			(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
9	6	29			I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
10	7	20			JUST BREATHE PEARL JAM (MONKEYWRENCH)
11	9	25			IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
12	14	13			LETTER FROM A THIEF CHEVELLE (EPIC)
13	12	28			BACK AGAINST THE WALL CASE THE ELEPHANT (DSP/JIVE/J.G.)
14	13	27			AGAIN FIVE FINGER BROTHERS (DGC/INTERSCOPE)
15	15	8			RESISTANCE MUZE (HELIUM-3/WARNER BROS.)
16	18	3			GREATEST GAINER CRYIN' LIKE A BITCH GODSMACK (UNIVERSAL REPUBLIC)
17	17	39			YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
18	16	16			SWIM WITH ME MIDWAYNE (EPIC)
19	21	7			GIVE ME A SIGN (FOREVER AND EVER) WEEZER (DGC/INTERSCOPE)
20	22	10			BRICK BY BORING BRICK PARMOR (FUELED BY RAMEN/ATLANTIC/RRP)
21	20	19			CRASH CAVO (REPRISE)
22	26	14			ODD ONE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
23	23	18			MESS OF ME SWITCHFOOT (ATLANTIC)
24	24	9			MOUNTAIN MAN CRASH KINGS (CUSTARD UNIVERSAL MOTOWN)
25	19	19			SPACESHIP FUSED 3 OF BURNS (LAWLESS/GEFFEN/INTERSCOPE)
26	29	4			THE GOOD LIFE THREE DAVE GRACE (19/J.G.)
27	25	8			COUSINS VAMPIRE WEEKEND (XL/BEGGARS GROUP)
28	30	13			IT'S NOT YOU HALESTORM (ATLANTIC)
29	31	12			WALK AWAY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
30	35	3			LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
31	32	17			ESSORE JAMES BLUNT (J.G.)
32	28	13			SHAKIN' HANDS NICKELBACK (ROADRUNNER/RRP)
33	33	9			YOU AND ME DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
34	27	18			NEW FANG THEM CROOKED VULTURES (DGC/INTERSCOPE)
35	34	5			LITTLE SMIRK THEORY OF A DEADMAN (ROADRUNNER/RRP)
36	40	4			I'M YOUR DADDY WEEZER (DGC/INTERSCOPE)
37	36	19			HEY, SOUL SISTER TRAIN (COLUMBIA)
38	37	7			SWEET DISPOSITION THE TEMPER TRAP (LIBERATION GLASSNOTE/COLUMBIA)
39	38	8			GOLD GUNS GIRLS METRIC (METRIC/LAST GANG)
40	50	2			THE ROYAL WE SILVERSN PICKUPS (DANGERBIRD)
41	39	11			FIRE IT UP THOUSAND FOOT KRITCH (TOOTH & NAIL/CAPITOL)
42	41	7			DRAGONFLY SHAMAN & HARVEST (SHAMAN'S HARVEST/IRIS)
43	44	4			JESUS STOLE MY GIRLFRIEND VIELT BOND (ELASTIC PEACE/UNIVERSAL MOTOWN)
44	46	4			FEEL LIKE I DO DROWNING POOL (EVEN SEVEN)
45	47	8			LISZTOMANIA PHOENIX (LOVAUTE/RED/CLASSNOTE)
46	42	5			THE HIGH ROAD BROKEN BELLS (COLUMBIA)
47	45	7			HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
48	43	17			CHASING PIRATES NORAH JONES (BLUE NOTE/CAPITOL)
49	48	2			RISE UP CYPRESS HILL FEAT TOM MORELLO (PRIORITY/CAPITOL)
50	RE-ENTRY				RIDE TO CALIFORNIA PAPER TONGUES (A&M/OCTONE/INTERSCOPE)

Melissa Etheridge notches her seventh Triple A top 10, as "Fearless Love" rises 12-10. She last ranked in the top tier with the No. 1 "Breathe" in 2004. "Fearless Love" is the title cut from Etheridge's 11th studio album, due April 27.



THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	1	2		
1	1	30		5	#1 BACK AGAINST THE WALL CASE THE ELEPHANT (DSP/JIVE/J.G.)
2	2	30			UPRISING MUZE (HELIUM-3/WARNER BROS.)
3	3	34			1901 PHOENIX (LOVAUTE/RED/CLASSNOTE)
4	4	37			SAVIOR RISE AGAINST (DGC/INTERSCOPE)
5	6	27			AGAIN LIVE/LEAF (A&M/OCTONE/INTERSCOPE)
6	10	11			GREATEST GAINER RESISTANCE MUZE (HELIUM-3/WARNER BROS.)
7	5	21			KINGS AND QUEENS THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
8	7	13			YOUR DECISION ALICIA IN CHAINS (VIRGIN/CAPITOL)
9	9	28			IF YOU'RE WONDERING IF I WANT YOU TO I WANT YOU TO WEEZER (DGC/INTERSCOPE)
10	8	19			JUST BREATHE PEARL JAM (MONKEYWRENCH)
11	12	16			MOUNTAIN MAN CRASH KINGS (CUSTARD UNIVERSAL MOTOWN)
12	14	14			LETTER FROM A THIEF CHEVELLE (EPIC)
13	16	20			MESS OF ME SWITCHFOOT (ATLANTIC)
14	11	26			BREAK THREE DAVE GRACE (19/J.G.)
15	17	14			BRICK BY BORING BRICK PARMOR (FUELED BY RAMEN/ATLANTIC/RRP)
16	13	21			SNUFF SLIPKNOT (ROADRUNNER/RRP)
17	20	15			ODD ONE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
18	19	7			GIVE ME A SIGN (FOREVER AND EVER) WEEZER (DGC/INTERSCOPE)
19	18	13			COUSINS VAMPIRE WEEKEND (XL/BEGGARS GROUP)
20	21	9			SWEET DISPOSITION THE TEMPER TRAP (LIBERATION GLASSNOTE/COLUMBIA)
21	22	14			GOLD GUNS GIRLS METRIC (METRIC/LAST GANG)
22	24	4			I'M YOUR DADDY WEEZER (DGC/INTERSCOPE)
23	23	11			BEAUTIFUL THIEVES AFI (DGC/INTERSCOPE)
24	26	3			LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
25	28	5			THE ROYAL WE SILVERSN PICKUPS (DANGERBIRD)

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HOT COUNTRY SONGS™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
			PRODUCER (SONGWRITER)	IMPRINT & NUMBER / PROMOTION LABEL						PRODUCER (SONGWRITER)	IMPRINT & NUMBER / PROMOTION LABEL		
1	1	28	#1 WHY DON'T WE JUST DANCE F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN)	Josh Turner MCA NASHVILLE		1	26	30	31	6 I KEEP ON LOVING YOU R. MCENTRIST, T. BROWN, R. DUNN, T. MCBRIDE	Reba STARBUCK VALORY		26
2	5	25	THAT'S HOW COUNTRY BOYS ROLL C. CHAMBERLAIN, G. CURRINGTON, D. DAVIDSON, B. JONES	Billy Currington MERCURY		2	27	29	28	14 DANCING IN CIRCLES J. COPPIN, R. E. GRIMAL, S. B. LILES, R. E. GRIMAL, R. SPRINGER	Love And Theft LYRIC STREET		27
3	3	26	HISTORY IN THE MAKING F. ROGERS (D. RUCKER, F. ROGERS, C. MCKEE)	Darius Rucker CAPITOL NASHVILLE		3	28	31	34	8 RAIN IS A GOOD THING J. STEVENS, L. BROWN, D. DAVIDSON	Luke Bryan CAPITOL NASHVILLE		28
4	6	20	HILLBILLY BONE S. HENDRICKS (C. WISEMAN, L. LAIRD)	Blake Shelton Featuring Trace Adkins WARNER BROS. WAIN		4	29	32	33	28 LOVE LIKE CRAZY D. JOHNSON, T. JAMES	Lee Brice CUBB		29
5	2	16	AMERICAN SATURDAY NIGHT F. ROGERS (B. PAISLEY, A. GORLEY, L. LOVELE)	Brad Paisley MCA NASHVILLE		2	30	33	36	18 WORK HARD, PLAY HARDER G. WILSON, J. RICH, B. CHANCEY (G. WILSON, J. RICH, V. MCGEHE)	Gretchen Wilson REDNECK CD5		30
6	9	29	A LITTLE MORE COUNTRY THAN THAT C. CHAMBERLAIN (D. POWTHRESS, R. L. FEEK, W. VARRBLE)	Easton Corbin MERCURY		6	31	35	39	12 MY BEST DAYS ARE AHEAD OF ME M. BRIGHT (M. GREEN, K. BLAIZ)	Danny Gokey 19/RCR		31
7	7	14	TEMPORARY HOME M. BRIGHT (C. UNDERWOOD, L. LAIRD, Z. MALOY)	Carrie Underwood 19/ARISTA NASHVILLE		7	32	34	35	19 THERE IS A GOD T. BROWN (A. GORLEY, C. DURBOIS)	Lee Ann Womack MCA NASHVILLE		32
8	10	16	TIL SUMMER COMES AROUND K. HINDEY (C. UNDERWOOD, L. LOVELE)	Keith Urban CAPITOL NASHVILLE		8	33	37	38	22 THE CALL J. STROUD (M. KINNON, N. GORDON, J. CAMPBELL)	Matt Kennon BAMA/JAM STRONG/VARIOUS		33
9	11	16	HIGHWAY 20 RIDE K. STEGALL, J. BROWN, N. DUJRETTTE	Zac Brown Band HOME GROWN/ATLANTIC/RIGGS PICTURE		9	34	36	40	7 THIS AIN'T NOTHIN' P. O'DONNELL, C. MORGAN (C. DURBOIS, K. K. PHILLIPS)	Craig Morgan SNA		34
10	12	11	AMERICAN HONEY P. WOLFE, L. ADY ANTEBELLUM, J. STEVENS, C. R. BARLOWE, H. LINDSEY	Lady Antebellum CAPITOL NASHVILLE		10	35	38	44	14 PRAY FOR YOU C. SMITTY (J. LOWENSTEIN, J. BRENTLINGER)	Jaron And The Long Road To Love JARONWOOD UNIVERSAL REPUBLIC BIG MACHINE		35
11	15	23	GREATEST GAINER AIN'T BACK YET B. CANNON, K. CHESENEY (C. WISEMAN, C. TOMPKINS)	Kenny Chesney BNA		11	36	49	-	2 CRAZY TOWN M. KNOX (R. CLAWSON, B. JONES)	Jason Aldean BROKEN BOW		36
12	13	11	FEARLESS N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE, H. LINDSEY)	Taylor Swift BIG MACHINE		12	37	40	42	7 STAY HERE FOREVER N. CHAPMAN (K. J. CHIER, D. BARON, B. PINSKY)	Jewel VALORY		37
13	17	19	UNSTOPPABLE D. HUFF, R. SCAL, T. ATTS (J. DEMARCUS, H. LINDSEY, J. T. SLATER)	Rascal Flatts LYRIC STREET		13	38	39	41	5 TURNING HOME F. RIDDELL (M. CHESENEY, CARUSO)	David Nail MCA NASHVILLE		38
14	14	27	DIDN'T YOU KNOW HOW MUCH I LOVED YOU C. HINDEY (C. UNDERWOOD, M. THORGE)	Kellie Pickler 19/BNA		14	39	51	-	2 THE HOUSE THAT BUILT ME E. LIDDELL, M. WYLUCKE (TODDUSAS, A. SHARLIN)	Miranda Lambert COLUMBIA		39
15	16	25	KEEP ON LOVIN' YOU D. HUFF (C. STAPLETON, T. WILLIAMS)	Steel Magnolia BIG MACHINE		15	40	43	45	19 SMILE R. CAYALLO (M. SHAFER, B. DALY, J. HARDING, J. ROSE)	Uncle Kracker TOP DOG/ATLANTIC/RIGGS PICTURE		40
16	18	21	BACKWOODS J. STOVER (J. MOORE, J. PAULIN, J. S. STOVER)	Justin Moore VALORY		16	41	41	43	6 TODAY WAS A FAIRYTALE N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE		41
17	19	20	HELL ON THE HEART J. JOYCE (E. CHURCH, D. RUTAN, J. SPILLMAN)	Eric Church CAPITOL NASHVILLE		17	42	44	46	9 JACKSON HOLE D. FRISSELL, B. CLAWSON (R. CLAWSON, M. CRISWELL)	James Wesley BROKEN BOW		42
18	21	21	AIR POWER GIMMIE THAT GIRL M. WRIGHT (R. AMIS, D. DAVIDSON, B. HAYSUP)	Joe Nichols SHOW DOG/UNIVERSAL		18	43	46	50	6 BEST OF BOTH WORLDS J. BROWN, K. GRANT (D. WORLEY, J. BROWN)	Darryl Worley STROUD/VARIOUS		43
19	20	22	IT'S JUST THAT WAY P. STEGALL, M. WRIGHT, K. CHERRY, K. STEGALL	Alan Jackson ARISTA NASHVILLE		19	44	48	53	4 GIDDY ON UP M. SHIMACK (L. B. BUNDY, J. COHEN, M. SHIMACK)	Laura Bell Bundy MERCURY		44
20	22	16	AIR POWER THE MAN I WANT TO BE J. STROUD (G. JAMES, T. HUGHES)	Chris Young RCA		20	45	45	47	6 FREE J. JOYCE (J. KNOWLES, T. SUMMERS)	Jack Ingram BIG MACHINE		45
21	24	29	I GOTTA GET TO YOU T. BROWN, S. STRAIT (J. LAUDERDALE, J. RITCHIEY, B. LARSEN)	George Strait MCA NASHVILLE		21	46	47	48	4 BLUE SKY M. BRIGHT (E. WEST, B. BURR)	Emily White Featuring Keith Urban CAPITOL NASHVILLE		46
22	28	30	STILL B. GALLAGHER, T. MCGRAW, D. SMITH (L. BRICE, K. JACOBS, J. LEATHERS)	Tim McGraw CUBB		22	47	RE-ENTRY	47	5 EVERY DOG HAS ITS DAY T. KEITH (KEITH, B. PINSON, J. WAPLES)	Toby Keith SHOW DOG/UNIVERSAL		47
23	27	32	WRONG BABY WRONG D. HUFF, M. MCBRIDE (S. B. LILES, B. F. ORRALL, B. WARREN, B. WARREN)	Martina McBride RCA		23	48	50	52	4 BRING ON THE LOVE W. KIRKPATRICK, K. KADISH (K. KADISH, B. JANE, L. CRUTCHFIELD, W. KIRKPATRICK)	Coldwater Jane MERCURY		48
24	25	26	SHE WON'T BE LONELY LONG K. STEGALL (D. JOHNSON, P. O'DONNELL, G. GRIFFIN)	Clay Walker CUBB		24	49	52	-	2 LOVER, LOVER D. BRANARD, J. NIEMANN (D. PRITZKER)	Jerrold Niemann SEA GAPE, ARISTA NASHVILLE		49
25	26	27	HIP TO MY HEART N. CHAPMAN (K. PERRY, P. PERRY, B. BEAVERS)	The Band Perry REPUBLIC NASHVILLE		25	50	54	-	2 CHILLIN' J. RITCHIEY (G. LARSEN, E. M. HILL, P. O'DONNELL)	Blaine Larsen TREHOUSE		50



Fourth top 10 from "The Foundation" marks the first time a new group has claimed that many top 10s from a debut album since Rascal Flatts in 2000-02. Song gains 3.1 million listeners (up 14%) for a weekly total of 24.4 million.



Up 1.6 million impressions (15%), second track from "Old Things New" (No. 43 on Top Country Albums) gets Airpower stripes in 21st chart week and is the artist's highest rank in 22 months. Lead single "Believers" peaked at No. 26 in October.

TOP COUNTRY ALBUMS™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
			IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)							IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
1	1	5	#1 LADY ANTEBELLUM CAPITOL NASHVILLE 07702 (16.98)	Need You Now		1	26	21	21	27	VARIOUS ARTISTS DUBMUSIC 562930 MUSIC (16.98)	Now That's What I Call Country Vol. 2	4
2	NEW	1	HOT SHOT DEBUT JOHNNY CASH AMERICAN LEGEND RECORDS 019947 (11.98)	American Vlt. Ain't No Grave		2	27	24	28	29	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore	3
3	3	68	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless		1	28	22	20	29	GEORGE STRAIT MCA NASHVILLE 013173* (13.98)	Twang	1
4	4	67	ZAC BROWN BAND WARNER BROS. PICTURES 020006 (16.98) (16.98) ⊕	The Foundation		2	29	25	26	25	BROOKS & DUNN ARISTA NASHVILLE 49022 (13.98)	#1s ... And Then Some	1
5	2	2	JOSH TURNER MCA NASHVILLE 012463 (13.98)	Haywire		2	30	23	35	35	BRAD PAISLEY ARISTA NASHVILLE 47323 (13.98)	American Saturday Night	1
6	5	17	CARRIE UNDERWOOD 19/BNA 010000 (13.98)	Play On		1	31	26	25	72	BILLY CURRINGTON MERCURY NASHVILLE 010000 (13.98)	Little Bit Of Everything	2
7	7	98	LADY ANTEBELLUM CAPITOL NASHVILLE 03209 (12.98)	Lady Antebellum		1	32	29	36	56	COLT FORD AVERAGE JOES 1001 (16.98)	Ride Through The Country	2
8	6	8	SOUNDTRACK FOX FOX SEARCHLIGHT 6184 NEW/NEW (17.98)	Crazy Heart		6	33	31	31	74	KELLIE PICKLER 19/BNA 22811 (11.98) ⊕	Kellie Pickler	1
9	NEW	1	JOSH THOMPSON COLUMBIA 56658 (9.98)	Way Out Here		9	34	30	32	49	ERIC CHURCH CAPITOL NASHVILLE 20811* (12.98)	Carolina	1
10	8	7	JASON ALDEAN WARNER BROS. 7637 (18.98)	Wide Open		2	35	33	29	4	DAILEY & VINCENT CASCAR 9999 67342/2009 (11.98)	Dailey & Vincent Sing The Statler Brothers	14
11	9	76	DARIUS RUCKER CAPITOL NASHVILLE 05505 (18.98)	Learn To Live		1	36	32	30	21	ROSANNE CASH MANHATTAN 96016 (8.98)	The List	5
12	NEW	1	SARAH BUXTON LYRIC STREET 165061 (10.98)	Sarah Buxton		12	37	34	34	3	CHRIS CAGLE MERCURY NASHVILLE 00311 (13.98)	Best Of Chris Cagle	34
13	10	22	MIRANDA LAMBERT COLUMBIA 46654 (12.98)	Revolution		1	38	38	39	6	GRETCHEN WILSON COLUMBIA 61854 (9.98)	Greatest Hits	24
14	11	18	TIM MCGRAW CUBB 79152 (18.98)	Southern Voice		1	39	35	33	53	JAKE OWEN RCA 31287 (12.98)	Easy Does It	2
15	13	26	CHRIS YOUNG RCA 22818 (10.98)	The Man I Want To Be		6	40	39	40	30	GLORIANA EMBLEM REPRISSE/WARNER BROS. 519780 (13.98)	Gloriana	2
16	12	175	TAYLOR SWIFT BIG MACHINE 079612 (18.98) ⊕	Taylor Swift		1	41	40	38	67	RANDY HOUSER SHOW DOG-UNIVERSAL 011869 (10.98)	Anything Goes	21
17	14	48	KEITH URBAN CAPITOL NASHVILLE 05751* (18.98)	Defying Gravity		1	42	37	35	56	DIERKS BENTLEY CAPITOL NASHVILLE 02115 (18.98)	Feel That Fire	1
18	15	21	LUKE BRYAN CAPITOL NASHVILLE 05823 (18.98)	Doin' My Thing		2	43	43	42	18	JOE NICHOLS SHOW DOG-UNIVERSAL 012089 (13.98)	Old Things New	15
19	16	17	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie		1	44	47	56	19	PACE BOMSHEL CUBB 78046 (11.98)	Fight Like A Girl	24
20	17	28	REBA STARBUCK 00100 (18.98) ⊕	Keep On Loving You		1	45	44	44	50	RANDY TRAVIS WARNER BROS. 518180 (18.98)	I Told You So: The Ultimate Hits Of Randy Travis	3
21	18	21	TOBY KEITH SHOW DOG-UNIVERSAL 027 (18.98)	American Ride		1	46	36	22	3	RECKLESS KELLY YEP ROCK 2209 (16.98)	Somewhere In Time	22
22	27	41	GREATEST GAINER KENNY CHESENEY BNA 45530 (11.98)	Greatest Hits II		1	47	NEW	1	47	STEEL MAGNOLIA BIG MACHINE DIGITAL EX (9.98)	Steel Magnolia EP	27
23	20	47	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Unstoppable		1	48	28	-	2	JOSH ABBOTT BAND MERCURY NASHVILLE 02130 (12.98)	She's Like Texas	28
24	NEW	1	VARIOUS ARTISTS DUBMUSIC 562930 MUSIC (16.98)	Good Of Nashville		24	49	42	37	30	SUGARLAND MERCURY 033151 EX/AMA (14.98) CD/DVD ⊕	LIVE On The Inside	1
25	19	70	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		2	50	45	45	49	MARTINA MCBRIDE RCA 24190 (17.98)	Shine	1

TOP BLUEGRASS ALBUMS™											
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
			IMPRINT & NUMBER / DISTRIBUTING LABEL						IMPRINT & NUMBER / DISTRIBUTING LABEL		
1	2	4	#1 DAILEY & VINCENT CASCAR 9999 67342/2009 (11.98)	Dailey & Vincent Sing The Statler Brothers		1	2	1	2	CAROLINA CHOCOLATE DROPS WARNER BROS.	Genuine Negro Jig
2	1	2	STEVE MARTIN 48 SHIRE 610847* (16.98)	The Crow: New Songs For The Five-String Banjo		2	3	4	54	JACK ROSE THRILL JOCKEY 229*	Luck In The Valley
3	4	54	PATTY LOVELESS SAGUARO ROAD 24978	Mountain Soul II		3	5	22	22	THE ISAACS CASCAR 9999 67342/2009 (11.98)	The Isaacs ... Naturally: An Almost A Cappella Collection
4	NEW	1	LOU DONAHUE 2ND STORY SOUND 001	High Wide & Handsome: The Charlie Poole Project		4	6	25	25	THE WALIN JENNY'S LIVE AT THE MAUCH CHURCH OPERA HOUSE	Live At The Mauch Church Opera House
5	5	22	OLD CROW MEDICINE SHOW NETWORK 30812*	Tennessee Pusher		5	7	10	24	LOU DONAHUE 2ND STORY SOUND 001	High Wide & Handsome: The Charlie Poole Project
6	6	25	RICKY SKAGGS SKAGGS FAMILY 901008	Solo: Songs My Dad Loved		6	8	75	75	LOU DONAHUE 2ND STORY SOUND 001	High Wide & Handsome: The Charlie Poole Project
7	10	24				7	9	23	23		
8	7	75				8	9	23	23		
9	3	23				9	10	RE-ENTRY	10		
10	RE-ENTRY	10				10					

BETWEEN THE BULLETS

NEW MAN IN TOWN

NEWCOMER Josh Thompson logs the first top 10 start by a new artist on Top Country Albums in six months, as "Way Out Here" arrives at No. 9 with 15,000 copies sold. He's the first rookie to open inside the top 10 since Love and Theft's No. 10 bow with "World Wide Open" on the Sept. 12, 2009, chart (13,000 copies). Among new solo male artists, Thompson's start is the highest since Justin Moore's self-titled, full-length debut set opened with 34,000 copies atop the Aug. 29, 2009, list. Thompson's lead single, "Beer on the Table," peaked at No. 17 on the Feb. 27 Hot Country Songs chart.

—Wade Jensen

TOP R&B/HIP-HOP ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	4	1	#1 SADE SOLDIER OF LOVE EPIC (S3033) SONY MUSIC
2	2	38	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE 012887* NGA
3	3	4	LIL WAYNE REBIRTH CASH MONEY/UNIVERSAL MOTOWN 012737*UMRG
4	4	12	ALICIA KEYS THE ELEMENT OF FREEDOM MRKJ 46571** RRG
5	7	14	RIHANNA RATED R SRP/DEF JAM 013736*IDJMG
6	5	3	JAHEIM ANOTHER ROUND ATLANTIC 522783*AG
7	6	11	MARY J. BLIGE STRONGHER WITH TEAR MATRIARCH/GEFFEN 013722*NSA
8	9	26	TREY SONGZ READY CASH MONEY/UNIVERSAL MOTOWN 013784*AG
9	10	16	MELANIE FIONA THE BRIDGE SRC/UNIVERSAL MOTOWN 013150*UMRG
10	8	10	YOUNG MONEY WE ARE YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013794*UMRG
11	15	11	ROBIN THICKE SEX THERAPY: THE SESSION STAR TRAK/INTERSCOPE 013704*NSA
12	11	25	JAY-Z THE BLUEPRINT 3 ROC NATION 520856**AG
13	13	19	MICHAEL JACKSON WORLD, BEYOND THE 3RD DIMENSION MUSE/EPIC 706703**MUSC
14	14	12	GUCCI MANE THE STEEP VS. MONTANA TRACK SQUAD/ASYLUM/WMARNER BROS.
15	12	5	CORINNE BAILEY RAE THE SEEA CAPITOL 09378
16	17	41	EMINEM RELAPSE WEB SHADY/AFTEMATH/INTERSCOPE 012863**NSA
17	16	68	BEYONCÉ I AM...SASHA FENICE MUSIC WORLD/COLUMBIA 194920*SONY MUSIC
18	25	16	PACE 50 CENT SETTLER (SRP/DEF JAM) 013737*IDJMG
19	27	23	GG MARIAH CAREY MEMORIES (SRP/DEF JAM) 013738*IDJMG
20	18	12	SNOOP DOGG MILK & HONEYLAND (DOGGYSTYLE/PRIORITY/CAPITOL)
21	24	12	TIMBALAND TIMBALAND PRESENTS SHOCK VALLEY (SRP/DEF JAM) 013739*IDJMG
22	21	24	DRAKE 31 MIN EPY YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013849*UMRG
23	20	34	MAXWELL BLACKSUMMERS NIGHT COLUMBIA 891422*SONY MUSIC
24	24	24	KID CUDI MONUMENTAL MY BLOC/DEF JAM 013740*IDJMG
25	22	22	BEBE & CECE WINANS STILL SAC 21156*MLAGD
26	23	13	R. KELLY UNTITLED JIVE 31138*JLG
27	32	14	BIRDMAN PROCEDES CASH MONEY/UNIVERSAL MOTOWN 013090*UMRG
28	30	35	VARIOUS ARTISTS NOW 31 FM/UNIVERSAL ZOMBA 28617*SONY MUSIC
29	28	12	CHRIS BROWN GRAPTIFF JIVE 41434*JLG
30	33	7	OMARION GLOW UP (SRP/DEF JAM) 013741*IDJMG
31	31	5	JAMES FORTUNE & FIYA ENJOBE (BLACKSMOKE 3072) WORLDWIDE
32	29	7	DJ POET NAME LIFE TOTAL CRUIZ HITS 4 THRIVE 08025*IDJMG
33	34	43	CHRISTETTE MICHELE EPIPHANY DEF JAM 012797*IDJMG
34	19	2	FREEWAY & JAKE ONE THE STIMULUS PACKAGE RH/MPT/SAYERS 6117*
35	NEW	1	KEKE WYATT WHO KNEW? TRIA/EPIC 47461*SHAN/ARHITE
36	40	3	PRINCE&THE NEW POWER GENERATION LULLABY (SRP/DEF JAM) 013742*IDJMG
37	35	26	WHITNEY HOUSTON I LOOK TO YOU ARISTA 10823*RMG
38	39	71	MARY MARY THE SOUND MY BLOC/COLUMBIA 28687*SONY MUSIC
39	37	15	JANET NUMBER ONES A&M 013612*UME
40	46	50	KERI HILSON IN A PERFECT WORLD...MUSLEY/ZONE 49/INTERSCOPE 012890*NSA
41	42	24	NEW BOYZ SUNNY JACARD AND A.M.E. SHOTTY VS. LLOYD 520425*WMARNER BROS.
42	45	54	CHARLIE WILSON UNCLE CHARLIE P MUSIC/JIVE 23389*JLG
43	43	33	JOE SIGNATURE 583 00005*KEOAR
44	41	7	TEDDY PENDERGRASS PAPER TRAIL (SRP/DEF JAM) 013743*IDJMG
45	47	75	T.I. PAPER TRAIL GRAND HUSTLE ATLANTIC 512267**AG
46	51	26	PITBULL REBELLION MR. 305/POLO GROUNDS/J RMG
47	58	16	WALE ATTENTION DEFICIT AL LINDO/INTERSCOPE 013299**NSA
48	49	63	ANTHONY HAMILTON THE POINT OF IT ALL MPTERS/MUSIC/SO 50 DEF 23387*JLG
49	50	28	LEDISI TURN ME LOOSE VERVE FORECAST 012677*VM
50	48	3	GIL SCOTT-HERON I'M NEW HERE XL 471*

MAINSTREAM R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 SAY SOMETHING TIMBALAND FEAT. DRAKE (MUSLEY/BLACKGROUND/INTERSCOPE)
2	2	17	SAY AAH TREY SONGZ FEAT. FABILOUS (SONS BOOK/ATLANTIC)
3	4	16	SEX THERAPY ROBIN THICKE (STAR TRAK/INTERSCOPE)
4	3	14	HOW LOW LUDACRIS (DTP/DEF JAM/IDJMG)
5	5	15	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS (MRKJ/RMG)
6	5	15	BEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
7	10	12	HEY DADDY (DADDY'S HOME) USHER FEAT. PILELS (LAFACE/JLG)
8	7	20	I KILLS ME MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
9	9	15	I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
10	8	8	ON TO THE NEXT ONE JAY-Z & SWIZZ BEATZ (ROC NATION)
11	13	14	O LETS DO IT WAKA FLOCCA FLAME (BRICK SQUAD/ASYLUM/WMARNER BROS.)
12	11	12	I WANNA ROCK SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
13	16	5	EVERYTHING TO ME MONICA (J/RMG)
14	14	6	LEMONADE GUCCI MANE (BRICK SQUAD/ASYLUM/WMARNER BROS.)
15	12	26	I INVENTED SEX TREY SONGZ FEAT. DRAKE (SONS BOOK/ATLANTIC)
16	18	4	NEIGHBORS KNOW MY NAME TREY SONGZ (SONS BOOK/ATLANTIC)
17	15	11	ALL THE WAY TURN UP RESQURE DASH FEAT. SOULJA BOY TELLEEM (M&MUSIC/NE/TIME 4/INTERSCOPE)
18	17	8	WOMEN LIE, MEN LIE YO GOTTI FEAT. LIL WAYNE (REVENUE/EP/LO GROUNDS/J RMG)
19	21	12	STEADY MOBBIN' YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
20	20	6	DO YOU THINK ABOUT ME 50 CENT (SHADY/AFTEMATH/INTERSCOPE)
21	27	5	LIL FREAK USHER FEAT. NICKI MINAJ (LAFACE/JLG)
22	23	7	SPEEDIN' OMARION (STARWORLD/MUSICWORKS/CAPITOL)
23	24	7	UP OUT MY FACE MARIAH CAREY FEAT. NICKI MINAJ (ISLAND/IDJMG)
24	22	4	SOLDIER OF LOVE SADE (EPIC/COLUMBIA)
25	26	7	FLEX THE PARTY BOYZ (CANOLIVE/AGE/HITZ COMMITTEE/BATTERY)
26	29	6	YOU'RE THE ONE DONDRIA (SO 50 DEF/MLAGD)
27	31	3	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
28	40	2	GG MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
29	25	16	HARD RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)
30	33	2	RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG)
31	28	9	AIN'T LEAVIN' WITHOUT YOU JANET (ARISTA/ATLANTIC)
32	32	4	4 MY TOWN (PLAY BALL) BRIAN FEAT. DRAKE & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
33	34	3	HOMEGURU (HE GOTTA) BONE (CITI U.S. DEF JAM/IDJMG)
34	37	3	FISTFUL OF TEARS MAXWELL (COLUMBIA)
35	35	3	SPONSOR TERINA HUNTER FEAT. GUCCI MANE & SOULJA BOY TELLEEM (M&MUSIC/NE/TIME 4/INTERSCOPE)
36	36	2	MILLION DOLLAR GIRL TRINA FEAT. DIDDY & KERI HILSON (SL/P-N-SLIDE/CAPITOL)
37	38	17	I'M GOING IN JIMIE ISLA NIXON & YOUNG JEWEL (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
38	NEW	1	FALLIN' K. MICHELLE (HITZ COMMITTEE/JIVE/JLG)
39	NEW	1	BUSY LYFE JENNINGS (JESUS SWINGS/ASYLUM/WMARNER BROS.)
40	39	2	PRETTY GIRLS WALE FEAT. GUCCI MANE & MEEGANS OF BACKYARD BAND (ALDO/INTERSCOPE)

RHYTHMIC™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 BEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
2	2	13	SAY AAH TREY SONGZ FEAT. FABILOUS (SONS BOOK/ATLANTIC)
3	3	17	TIK TOK KESHA (CASHMONEY/RCA/RMG)
4	4	14	HOW LOW LUDACRIS (DTP/DEF JAM/IDJMG)
5	5	25	TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WMARNER BROS.)
6	6	11	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)
7	8	6	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
8	7	17	BAD ROMANCE LADY GAGA (STARBUCK/ROK/NEOLINE/CHERRYTREE/INTERSCOPE)
9	13	6	SAY SOMETHING TIMBALAND FEAT. DRAKE (MUSLEY/BLACKGROUND/INTERSCOPE)
10	9	21	REPLAY NYAZ (TIME S MONEY/BLU GAZE HEIGHTS/REPRISE/WMARNER BROS.)
11	11	12	CARRY OUT TIMBALAND FEAT. JUSTIN TIEBERLAKE (MUSLEY/BLACKGROUND/INTERSCOPE)
12	17	7	GREATEST RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG)
13	10	24	SEXY CHICK DAVID GUETTA FEAT. AKON (GUM/ASTRALWORKS/CAPITOL)
14	16	12	TELEPHONE LADY GAGA FEAT. BERTINE STREUMER/NEOLINE/CHERRYTREE/INTERSCOPE
15	12	23	EMPIRE STATE OF MIND JAY-Z & ALICIA KEYS (ROC NATION)
16	20	5	BABY JUSTIN BEBER FEAT. LUDACRIS (SCHOOL BOY/WMARNER BROS./IDJMG)
17	22	4	BLAH BLAH BLAH KESHA FEAT. 2010 (CASHMONEY/RCA/RMG)
18	14	12	I WANNA ROCK SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
19	23	11	IN MY HEAD JASON DERULO (BE/UGLA HEIGHTS/WARNER BROS.)
20	19	29	WHATCHA SAY LADY GAGA FEAT. BERTINE STREUMER/NEOLINE/CHERRYTREE/INTERSCOPE
21	15	18	DO YOU REMEMBER JAY SEAN FEAT. SEAN PAUL & LIL SON (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
22	18	20	GANGSTA LUV SNOOP DOGG FEAT. THE DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
23	26	5	STEADY MOBBIN' YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
24	21	16	HARD RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)
25	30	5	BREAK YOUR HEART TRINA FEAT. DIDDY & KERI HILSON (SL/P-N-SLIDE/CAPITOL)
26	25	7	FEEL IT THEE SUPER VS. TESTA WITH SEAN HUNTER & RICHIE HUNTER (M&MUSIC/COLUMBIA)
27	31	3	YOUNG FOREVER JAY-Z & MR. HUDSON (ROC NATION)
28	24	16	I INVENTED SEX TREY SONGZ FEAT. DRAKE (SONS BOOK/ATLANTIC)
29	27	18	MONEY TO BLOW BRIAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
30	32	5	LIL FREAK USHER FEAT. NICKI MINAJ (LAFACE/JLG)
31	29	8	IT KILLS ME MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
32	28	19	SHUT IT DOWN PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J RMG)
33	34	5	I MADE IT (CASH MONEY HEROES) NEW BOYZ FEAT. BRUNO MARS, LIL WAYNE & KESHA (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
34	NEW	1	LEMONADE GUCCI MANE (BRICK SQUAD/ASYLUM/WMARNER BROS.)
35	37	2	MILLION DOLLAR GIRL TRINA FEAT. DIDDY & KERI HILSON (SL/P-N-SLIDE/CAPITOL)
36	33	6	DO YOU THINK ABOUT ME 50 CENT (SHADY/AFTEMATH/INTERSCOPE)
37	35	6	ON TO THE NEXT ONE JAY-Z & SWIZZ BEATZ (ROC NATION)
38	40	2	HEY DADDY (DADDY'S HOME) USHER FEAT. PILELS (LAFACE/JLG)
39	36	2	ACCORDING TO YOU ORIANTHI (TAL./GEFFEN/INTERSCOPE)
40	39	9	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS (MRKJ/RMG)

ADULT R&B™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	22	#1 IT KILLS ME MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
2	1	12	SOLDIER OF LOVE SADE (EPIC/COLUMBIA)
3	3	16	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS (MRKJ/RMG)
4	5	14	I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
5	4	18	AIN'T LEAVIN' WITHOUT YOU JANET (ATLANTIC)
6	6	15	FISTFUL OF TEARS MAXWELL (COLUMBIA)
7	10	5	EVERYTHING TO ME MONICA (J/RMG)
8	11	7	THERE GOES MY BABY USHER (LAFACE/JLG)
9	9	42	CLOSE TO YOU DEE & GEE WINANS (RAC/MALAGD)
10	7	37	BAD HABITS MAXWELL (COLUMBIA)
11	8	21	PAPERS USHER (LAFACE/JLG)
12	12	24	MILLION DOLLAR BILL WHITNEY HOUSTON (ARISTA/RMG)
13	13	17	SEX THERAPY ROBIN THICKE (STAR TRAK/INTERSCOPE)
14	24	2	GREATEST WINDOW SEAT GAMER (SRC/UNIVERSAL MOTOWN/UMRG)
15	14	22	DON'T MAKE EM LIKE U NO MORE BRIAN STUDDARD (16 HICKORY RD)
16	15	5	CLOSER CORINNE BAILEY RAE (CAPITOL)
17	16	5	I DON'T CARE RAHEEM DEVAUGHN (JIVE/JLG)
18	17	8	WORST CASE SCENARIO JOE (562/KEOAR)
19	18	4	FINDING MY WAY BACK JANET (ATLANTIC)
20	21	3	WORTH IT WHITNEY HOUSTON (ARISTA/RMG)
21	20	20	I AIN'T HEARIN' U ANGIE STONE (STAR/CMG)
22	23	3	BEAUTIFUL VIVIAN GREEN (E1)
23	25	3	ALL I EVER THINK ABOUT CHRISTETTE MICHELE (DEF JAM/IDJMG)
24	22	12	HIGHER THAN THIS LEDISI (VERVE FORECAST/VERVE)
25	31	4	THE BEST IN ME MARVIN SAPP (VERITY/JLG)

HOT RAP SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 BEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
2	2	16	HOW LOW LUDACRIS (DTP/DEF JAM/IDJMG)
3	3	11	SAY SOMETHING TIMBALAND FEAT. DRAKE (MUSLEY/BLACKGROUND/INTERSCOPE)
4	7	6	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
5	5	22	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WMARNER BROS.)
6	6	9	ON TO THE NEXT ONE JAY-Z & SWIZZ BEATZ (ROC NATION)
7	4	14	I WANNA ROCK SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
8	8	21	MONEY TO BLOW BRIAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
9	13	18	STEADY MOBBIN' YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
10	12	13	O LETS DO IT WAKA FLOCCA FLAME (BRICK SQUAD/ASYLUM/WMARNER BROS.)
11	10	27	FOREVER DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
12	11	12	ALL THE WAY TURN UP RESQURE DASH FEAT. SOULJA BOY TELLEEM (M&MUSIC/NE/TIME 4/INTERSCOPE)
13	14	6	LEMONADE GUCCI MANE (BRICK SQUAD/ASYLUM/WMARNER BROS.)
14	9	25	EMPIRE STATE OF MIND JAY-Z & ALICIA KEYS (ROC NATION)
15	15	6	DO YOU THINK ABOUT ME 50 CENT (SHADY/AFTEMATH/INTERSCOPE)
16	17	7	WOMEN LIE, MEN LIE YO GOTTI FEAT. LIL WAYNE (REVENUE/EP/LO GROUNDS/J RMG)
17	16	20	GANGSTA LUV SNOOP DOGG FEAT. THE DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
18	22	2	GG MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
19	19	7	FLEX THE PARTY BOYZ (CANOLIVE/AGE/HITZ COMMITTEE/BATTERY)
20	23	3	MILLION DOLLAR GIRL TR

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	2	3	4				
1	1	24	#1	24	WHAT FAITH CAN DO	KUTLESS REC. TOOTH & NAIL	
2	2	27			UNTIL THE WHOLE WORLD HEARS	CASTING CROWNS BEACH STREET REUNION/PLG	
3	3	21			THERE IS A WAY	NEWWORLDSON INPOP	
4	4	29			CITY ON OUR KNEES	TOBYMAC FOREFRONT/EMI CMG	
5	6	24			FORGIVEN	SANCTUS REAL SPARROW/EMI CMG	
6	7	23			SAFE	PHIL WICKHAM FEAT. BART MILLARD INO	
7	5	41			HOLD MY HEART	TENTH AVENUE NORTH REUNION/PLG	
8	8	34			THE WORDS I WOULD SAY	PHILIP L. CHAMBERS & BEAN INC.	
9	9	5			ALL OF CREATION	MERCYME INO	
10	10	23			LET THE WATERS RISE	MIKESCHAIR CURB	
11	11	9			SOMETHING BEAUTIFUL	NEEDTOBREATHE ATLANTIC/WORD-CURB	
12	12	9			BEFORE THE MORNING	JASON GRAY CENTRICITY	
13	14	8			GREATEST HEALING HAND OF GOD	JEREMY CAMP REC. TOOTH & NAIL	
14	15	8			LOVE NEVER FAILS	BRANDON HEATH MONOMODE/REUNION/PLG	
15	13	21			ON AND ON	CHASEN INO	
16	16	8			CAN ANYBODY HEAR ME	MERCYME INO	
17	17	9			SAVE A PLACE FOR ME	MATTHEW WEST SPARROW/EMI CMG	
18	18	16			YOUR HANDS	JJ HELLER STONE T&B	
19	19	14			WALK ON THE WATER	BRITTI NICOLE SPARROW/EMI CMG	
20	20	23			EVERYTHING FALLS	FEE INO	
21	21	7			HOLD US TOGETHER	MATT MAHER ESSENTIAL/PLG	
22	22	8			MORE LIKE FALLING IN LOVE	JASON GRAY CENTRICITY	
23	21	20			ALIVE	POCKET FULL OF ROCKS MYRRH/WORD-CURB	
24	22	3			BEAUTIFUL HISTORY	PLUMBS CURB	
25	25	2			LOVE HAS COME	MARIA SORRELLA MUSIC/CURB	
26	26	16			SOMETIMES	MATT BROWDER BLACK SHOT	
27	27	17			LIVE LIKE WE'RE DYING	KRIS ALLEN INO/PLG	
28	28	16			DONT YOU KNOW YOU'RE BEAUTIFUL	SEABIRD CRESENTIAL/EMI CMG	
29	29	26			BETTER THAN A HALLELUJAH	AMY GRANT SPARROW/EMI CMG	
30	30	33			GET BACK UP	TOBYMAC FOREFRONT/EMI CMG	
31	30	9			STAND FOR YOU	JONNY DIAZ INO	
32	48	2			COME TOGETHER NOW (MUSIC CITY UNITES FOR Haiti)	VARIOUS ARTISTS DEER VALLEY	
33	31	7			WHAT A SAVIOR	CATALYST MUSIC PROJECT FEAT. LAURA STORY INO	
34	29	6			YOU'RE THE ONE	CHRIS AND CONRAD V&R	
35	34	10			DESPERATE	FIRELIGHT FLICKER/PLG	
36	35	19			AGAIN	A NEW Hallelujah Music/Interscope	
37	34	14			MESS OF ME	SMITHCROFT CRESENTIAL ATLANTIC/EMI CMG	
38	32	3			I'LL BE	NEWSBOYS INPOP	
39	RE-ENTRY				NEVER SAW YOU COMING	BENO NORMAN REC. TOOTH & NAIL	
40	37	20			HEARTBEAT	REMEDY DRIVE WORD-CURB	
41	43	2			BORN AGAIN	NEWSBOYS INPOP	
42	44	19			FOR THE FIRST TIME AGAIN	JASON GRAY CENTRICITY	
43	39	18			HEALER	KARI JOBE INTEGRITY	
44	42	7			YAHWEH	TAL & AGACIA ESSENTIAL/PLG	
45	41	15			HANDS	THE ALMOST TOOTH & NAIL	
46	40	14			I AM LOVED	ABOVE THE GOLDEN STATE SPARROW/EMI CMG	
47	45	16			ALWAYS	SMITHCROFT CRESENTIAL ATLANTIC/EMI CMG	
48	46	2			AWAKE AND ALIVE	SKILLET ARDENT INO	
49	HOI SHOT DEBUT				TAKE OVER	AARON SHURT BRASH	
50	47	4			WE SHINE	STELLAR KART INO	

Cincinnati-based pop/rock band Seabird crowns Christian CHR with lead single from sophomore set "Rocks Into Rivers." The act released these EPs before issuing its first full-length, "Til We See the Shore," in 2008. Spring concert schedule includes dates with Needtobreathe through the end of May.



THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	2	3	4				
1	1	3	#1	3	TOBYMAC	TONIGHT FOREFRONT 6071/EMI CMG	
2	HOI SHOT DEBUT				THE ROCKET SUMMER	OF MICH AND ANGELLES 510/D 013924/40JMG	
3	4	15			CASTING CROWNS	UNTOUCHABLE/BEACH STREET REUNION/PLG	
4	3	27			SKILLET	AWAKE ARDENT INO/ATLANTIC 2564/PROVIDENT-INTEGRITY	
5	5	21			VARIOUS ARTISTS	WON HITS 2010 WOPD-CURB/PROVIDENT-INTEGRITY 4667/EMI CMG	
6	2	2			THE CANADIAN TENSORS	THE CANADIAN TENSORS DECCA 013369	
7	NEW				GUY PENROD	BREATHIE (REP. SHAWNTA) GATHER MUSIC GROUP REC/EMI CMG	
8	6	16			FLYLEAF	RESENTMENT WORN ASH/OCTONE 013512/EMI CMG	
9	9	19			KUTLESS	IT IS WELL REC. 7174/EMI CMG	
10	14	8			GREATEST GAINER	NEWSONG GIVE YOURSELF AWAY 144H/5045/EMI CMG	
11	10	71			MARY MARY	THE SOUND IN BLACK/INTERSCOPE 4404/PROVIDENT-INTEGRITY	
12	8	3			FIREFLIGHT	FOR THOSE WHO WANT FLICKER 10009/PROVIDENT-INTEGRITY	
13	11	16			SWITCHFOOT	WON HITS 2010 WOPD-CURB/PROVIDENT-INTEGRITY 4667/EMI CMG	
14	NEW				STARFIELD	THE SAVING ONE SPARROW 6507/EMI CMG	
15	NEW				NEWWORLDSON	NEWWORLDSON INPOP 1563/EMI CMG	
16	15	93			TENTH AVENUE NORTH	OVER AND UNDERWEATH REUNION 10206/PROVIDENT-INTEGRITY	
17	12	27			NEEDTOBREATHE	THE OUTSIDERS ATLANTIC 518702/WORD-CURB	
18	13	76			CHRIS TOMLIN	HELLO LOVE SIXTEENS SPARROW 2359/EMI CMG	
19	18	23			DAVID CROWDER BAND	CHURCH WALK LOVE SIXTEENS SPARROW 4515/EMI CMG	
20	19	17			STEVEN CURTIS CHAPMAN	BEAUTY WILL RISE SPARROW 6516/EMI CMG	
21	16	71			FRANCESCA BATTISTELLI	MY PAPER HEART FERVENT 887378/WORD-CURB	
22	17	19			SIDEWALK PROPHETS	THESE SIMPLE TRUTHS FERVENT 887380/WORD-CURB	
23	23	6			MORNING TABERNACLE	CHORUS ORCHESTRA AT TEMPLE SQUARE (MILK&HONEY) MORNING TABERNACLE CHORUS 6335926	
24	20	5			GAITHER VOCAL BAND	BETTER DAY GATHER MUSIC GROUP 4041/EMI CMG	
25	36	14			PHIL WICKHAM	HEAVEN & EARTH INO 3563/PROVIDENT-INTEGRITY	
26	28	56			RED	INNOVENCE & INSTINCT ESSENTIAL 10893/PROVIDENT-INTEGRITY	
27	27	29			BRITT NICOLE	THE LOST GET FOUND SPARROW 2358/EMI CMG	
28	7	21			VARIOUS ARTISTS	SONGS & WORSHIP 90 INTEGRITY 24702/TIME LIFE	
29	29	56			KARI JOBE	KARI JOBE INTEGRITY 4550/PROVIDENT-INTEGRITY	
30	25	25			GAITHER VOCAL BAND	REUNITED GATHER MUSIC GROUP 4040/EMI CMG	
31	35	15			YOLANDA ADAMS	PLAIST THE VERY BEST OF YOLANDA ADAMS 497190/INTERSCOPE 27849/WORD-CURB	
32	34	47			MERCYME	19 INO 4828/PROVIDENT-INTEGRITY	
33	31	73			VARIOUS ARTISTS	WON HITS 2009 EM CMG/PROVIDENT-INTEGRITY 8872/WORD-CURB	
34	38	27			SELAH	YOU DELIVER ME CURB 79138/WORD-CURB	
35	40	25			THOUSAND FOOT KRUTCH	FINELINE TO THE MASQUERADE TOOTH & NAIL 4705/EMI CMG	
36	39	70			MICHAEL W. SMITH	A NEW Hallelujah Music/Interscope 10333/PROVIDENT-INTEGRITY	
37	43	63			JEREMY CAMP	SPEAKING LOUDER THAN BEFORE REC. 6780/EMI CMG	
38	26	75			MATTHEW WEST	SOMETHING TO SAY SPARROW 4520/EMI CMG	
39	42	20			MARK SCHULTZ	COME ALIVE WORD-CURB 887284	
40	30	24			BARLOWGIRL	LOVE & WAR FERVENT 887861/WORD-CURB	
41	RE-ENTRY				TERCER CIELO	2009/EMI CMG	
42	44	39			MAT KEARNEY	CITY OF BLACK & WHITE/INNOVENCE/COLUMBIA/INPOP 1484/EMI CMG	
43	49	34			THE DEVIL WEARS PRADA	WITH ROOTS AND BRANCHES BELOW FERRET 229020/WORD-CURB	
44	46	44			ISRAEL HOUGHTON	THE POWER OF ONE INTEGRITY 4561/PROVIDENT-INTEGRITY	
45	RE-ENTRY				LECRAE	REBEL REACH 98070/INFINITY	
46	RE-ENTRY				ANTHONY EVANS	UNDOUBTED ANTHONY EVANS/DIGITAL EXPLOSION/INTEGRITY	
47	RE-ENTRY				MANDISA	FREEDOM SPARROW 6778/EMI CMG	
48	RE-ENTRY				HILLSONG	BEHOLD + HOPE + LOVE LINE HILLSONG/INTEGRITY 4669/PROVIDENT-INTEGRITY	
49	50	35			HILLSONG	WHERE IS CROSS THE BIRTH OF HILLSONG/INTEGRITY 4669/PROVIDENT-INTEGRITY	
50	37	22			JASON CRABB	JASON CRABB GATHER MUSIC GROUP 1143/EMI CMG	

With the chart's fastest No. 1 climb in more than four years, Marvin Sapp's "The Best in Me" tops Hot Gospel Songs in its 11th week and introduces his similarly named album, due March 16. Sapp's No. 1 rise is the quickest since Kirk Franklin's "Looking for You" needed 11 weeks to peak in November 2005.



THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	2	3	4				
1	1	23	#1	23	WHAT FAITH CAN DO	KUTLESS REC. TOOTH & NAIL	
2	2	27			UNTIL THE WHOLE WORLD HEARS	CASTING CROWNS BEACH STREET REUNION/PLG	
3	4	14			THERE IS A WAY	NEWWORLDSON INPOP	
4	3	28			CITY ON OUR KNEES	TOBYMAC FOREFRONT/EMI CMG	
5	5	32			THE WORDS I WOULD SAY	SIDEWALK PROPHETS FERVENT/WORD-CURB	
6	6	22			SAFE	PHIL WICKHAM FEAT. BART MILLARD INO	
7	7	16			FORGIVEN	SANCTUS REAL SPARROW/EMI CMG	
8	8	44			REVELATION SONG	PHILIP L. CHAMBERS & BEAN INC.	
9	10	4			ALL OF CREATION	MERCYME INO	
10	9	27			FOLLOW YOU	LEELAND WITH BRANDON HEATH ESSENTIAL/PLG	
11	12	17			LET THE WATERS RISE	MIKESCHAIR CURB	
12	11	41			HOLD MY HEART	TENTH AVENUE NORTH REUNION/PLG	
13	13	9			SOMETHING BEAUTIFUL	NEEDTOBREATHE ATLANTIC/WORD-CURB	
14	14	8			BEFORE THE MORNING	JASON GRAY SPARROW/EMI CMG	
15	17	8			GREATEST GAINER	HEALING HAND OF GOD JEREMY CAMP REC. TOOTH & NAIL	
16	20	7			CAN ANYBODY HEAR ME	MERCYME INO	
17	15	8			LOVE NEVER FAILS	BRANDON HEATH MONOMODE/REUNION/PLG	
18	16	14			ALIVE	POCKET FULL OF ROCKS MYRRH/WORD-CURB	
19	19	6			YOUR HANDS	JJ HELLER STONE T&B	
20	21	9			WALK ON THE WATER	BRITTI NICOLE SPARROW/EMI CMG	
21	22	6			MORE LIKE FALLING IN LOVE	JASON GRAY CENTRICITY	
22	23	14			ON AND ON	CHASEN INO	
23	24	8			SAVE A PLACE FOR ME	MATTHEW WEST SPARROW/EMI CMG	
24	26	9			STAND FOR YOU	JONNY DIAZ INO	
25	25	15			I'D NEED A SAVIOR	AMONG THE THIRSTY REV.	

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	2	3	4				
1	2	19	#1	19	DONT YOU KNOW YOU'RE BEAUTIFUL	SEABIRD CRESENTIAL/EMI CMG	
2	1	23			ON AND ON	CHASEN INO	
3	3	13			WALK ON THE WATER	BRITTI NICOLE SPARROW/EMI CMG	
4	4	13			DESPERATE	FIRELIGHT FLICKER/PLG	
5	7	8			GREATEST GAINER	SOMETHING BEAUTIFUL NEEDTOBREATHE ATLANTIC	
6	8	14			WE SHINE	STELLAR KART INO	
7	5	25			WHAT FAITH CAN DO	KUTLESS REC. TOOTH & NAIL	
8	6	14			HANDS	THE ALMOST TOOTH & NAIL	
9	9	16			AGAIN	FLYLEAF ASH/OCTONE INTERSCOPE	
10	10	12			HERE IN THIS MOMENT	BECKAN SHAE SHAE SHOC	
11	15	25			FORGET AND NOT SLOW DOWN	RELENT K MONO VS STEREO/GOTITE	
12	13	20			LET THE WATERS RISE	MIKESCHAIR CURB	
13	11	25			FORGIVEN	SANCTUS REAL SPARROW/EMI CMG	
14	14	6			HEALING HAND OF GOD	JEREMY CAMP REC. TOOTH & NAIL	
15	16	6			REDISCOVER YOU	STARFIELD SPARROW/EMI CMG	
16	17	18			SAFE IN YOUR ARMS	ABANDON FOREFRONT/EMI CMG	
17	20	4			WALLS DRIVE WHIRLASH	MANN CURB	
18	19	17			HANG ON	PLUMBS CURB	
19	23	3			ALREADY HOME	THROUGHTS FROM A HEAVEN TOOTH & NAIL	
20	24	2			AWAKE AND ALIVE	SKILLET ARDENT INO	
21	21	9			SAFE	PHIL WICKHAM FEAT. BART MILLARD INO	
22	18	12			LOSERS	ME IN MOTION CENTRICITY	
23	22	13			MESS OF ME	SWITCHFOOT ATLANTIC	
24	27	2			BORN AGAIN	NEWSBOYS INPOP	
25	25	2					

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMP/INT / PROMOTION / LABEL)
1	1	15	#1 DILE AL AMOR BANDA LOS RECODITOS (UNIVERSAL LATIN)
2	2	8	#2 ANDO BIEN PERO MI MEJOR REGALO (DISA)
3	3	19	#3 ME GUSTA TODO DE TI BANDA EL RECODO DE CRUZ LIZARRAGA (FONOVISA)
4	5	13	MIENTES CAMILA (SONY MUSIC LATIN)
5	4	13	COLGANDO EN TUS MANOS CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)
6	10	16	GREATEST GAINER #6 ME ENAMORE DE TI CHAYANNE (SONY MUSIC LATIN)
7	7	21	LA CALABAZA LA ARROLDADORA BANDA EL LIMON (DISA)
8	8	19	#8 SE ME VA LA VOZ ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO)
9	6	15	#9 DID IT AGAIN (LO HECHO ESTA HECHO) SHAKIRA (EPIC/SONY MUSIC LATIN)
10	11	17	SIN EVIDENCIAS BANDA MS (DISA ASL)
11	14	6	TE PIDO PERDON TITO 'EL BAMBINO' (SIENTE)
12	9	13	HASTA ABAJO DON OMAR (MAGNETE UNIVERSAL MUSIC LATINO)
13	13	18	#13 ESTUVE ALEJANDRO FERNANDEZ (FONOVISA)
14	12	17	EL DOCTORADO TONY DIZE (PNA)
15	19	11	#15 CARRI DE ANGEL LARRY HERNANDEZ (MENDIETA FONOVISA MUSIVISA)
16	17	18	#16 SOY TODO TUYO LOS TITANES DE TIJUANA (FONOVISA MUSIVISA)
17	18	34	#17 TE VES FATAL EL TRONO DE MEXICO (FONOVISA MUSIVISA)
18	15	21	#18 HOY OJTOS INTOCABLE (SUDO-1) (SONY MUSIC LATIN)
19	23	5	#19 AL MENOS LA ORIGINAL BANDA EL LIMON (FONOVISA)
20	20	6	#20 TIK TOK KESHA (KEMOSABE RCA RMG)
21	22	5	#21 DESCONTROL DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN)
22	24	13	#22 YA LO SE JENNI RIVERA (FONOVISA)
23	16	7	#23 ESA MUCHACHITA LOS REYES DE AMRANQUE (SONY MUSIC LATIN)
24	34	3	#24 ESTAMOS EN ALGO INTOCABLE (SUDO-1) (SONY MUSIC LATIN)
25	28	5	#25 POR AMARTE ASI ANA ISABELLE & CRISTIN CASTRO (UNIVERSAL MUSIC LATINO)
26	33	5	#26 DESDE CUANDO ALEJANDRO SANZ (WARNER LATINA)
27	21	11	#27 BAD ROMANCE LADY GAGA (STREAMLINE/KONAMI/CHERRYTREE/INTERSCOPE)
28	35	6	#28 MI NINA BONITA CHINO Y NACHO (MAGNETE UNIVERSAL MUSIC LATINO)
29	31	4	#29 MENTIRAS PIADOSAS ALEJANDRA GUZMAN (CAPITOL LATIN)
30	25	5	#30 COMAMOS DEL M.P. VOZ DE FOMENTO (SONY MUSIC LATIN)
31	30	10	#31 PONTE EN MI LUGAR ESPIÑOZA PAZ (DISA ASL)
32	29	17	#32 CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO PESADO (DISA ASL)
33	40	2	#33 ME ENAMORADO LOS TITANES DE DURANGO (DISA)
34	32	19	#34 TE AMO CUMBRE NORTEÑA (SONY MUSIC LATIN)
35	44	16	#35 SEXY CHICK DAVID QUETTA FEATURING ARON (GUSTAF/MERKS/CAPITOL)
36	26	10	#36 DOWN JAY-Z FEATURING LI, MAYNIE, CASHMON/UNIVERSAL REPUBLIC
37	43	4	#37 STAND BY ME PRINCE ROYCE (TOP STEP)
38	36	20	#38 NI CON OTRO CORAZON PEDRO FERNANDEZ (FONOVISA)
39	37	20	#39 CAMINOS DIFERENTES ROBERTO TAPIA (FONOVISA MUSIVISA)
40	27	17	#40 EQUIVOCADA THALIA (SONY MUSIC LATIN)
41	41	9	#41 MI CURIOSIDAD LOS TITANES DEL NORTE (FONOVISA)
42	42	6	#42 AYER LA VI ANGEL & KHRIZ (MAGNETE UNIVERSAL MUSIC LATINO)
43	HOT SHOT DEBUT		#43 LA PEINADA CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
44	38	10	#44 90 MILLAS (90 MILES) LOS INQUIETOS DEL NORTE (EAGLE MUSIC)
45	39	3	#45 ESTA VIDA TUYA Y MIA KAMY GARCIA (SONY MUSIC LATIN)
46	45	7	#46 WATAGATAPITUSBERRY SENSATO DEL PATIO FEATURING BLACK POINT (TIURGUN)
47	RE-ENTRY		#47 MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)
48	42	9	#48 TE SIENTO WISIN & YANDEL (MAGNETE UNIVERSAL MUSIC LATINO)
49	NEW		#49 MI PRINCESA DAVID BISBAL (VALE UNIVERSAL MUSIC LATINO)
50	47	13	#50 SIN TI NO VIVO PATRULLA 81 (DISA)

Latin starlet Belinda's latest single, "Egoista," catapults 34-12 on Latin Rhythm Airplay with Greatest Gainer honors. The PR-bull-aired track, which is bubbling under the Latin Pop Airplay list, marks her first appearance on Latin Rhythm.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMP/INT / DISTRIBUTING LABEL)
1	HOT SHOT DEBUT		#1 CHAYANNE NO HAY IMPOSIBLES SONY MUSIC LATIN 61972
2	1	3	#2 CAMILA DEBUTE AL AMAR SONY MUSIC LATIN 5981
3	2	36	#3 AVENTURA THE LAST PREAMBLA LATRI 20080 SONY MUSIC LATIN
4	3	6	#4 BANDA LOS RECODITOS ANDO BIEN PERO DISA 721423 UMLE
5	4	13	#5 JENNI RIVERA LA GRAN SENORA FONOVISA 354398 UMLE
6	7	40	#6 WISIN & YANDEL LA REVOLUCION WY MACHETE 812967 UMLE
7	6	41	#7 ESPIÑOZA PAZ YO NO CANTO PERO LO INTENTAMOS ASL DISA 720510 UMLE
8	12	51	#8 TITO 'EL BAMBINO' EL PATRON SIENTE 653883 UMLE
9	5	3	#9 ANA ISABELLE MI SUENO UNIVERSAL MUSIC LATINO 012860 UMLE
10	8	12	#10 ALEJANDRO FERNANDEZ DOS MUNDOS: EVOLUCION UNIVERSAL MUSIC LATINO 013989 UMLE
11	9	16	#11 JENCARLOS RUSCAME BULL SEVE 8914
12	11	12	#12 ALEJANDRO FERNANDEZ DOS MUNDOS - TRADICION FONOVISA 354372 UMLE
13	13	13	#13 PESADO DESDE LA CANTINA VOLUMEN 1 DISA 726553 UMLE
14	23	2	#14 GREATEST GAINER #14 LOS INQUIETOS DEL NORTE FERRO 14 ROMANTICAS CATAPIUL DIGITAL TX
15	18	13	#15 THALIA PRIMERA FLA SONY MUSIC LATIN 58691
16	NEW		#16 LOS PRIMOS DE DURANGO MI MEJOR REGALO ASL DISA 721474 UMLE
17	10	25	#17 LOS TIGRES DEL NORTE LA GRANJA FONOVISA 354192 UMLE
18	17	15	#18 LARRY HERNANDEZ EN VIVO DESDE COLACAN MENDOZA FONOVISA 570850 UMLE
19	14	13	#19 BANDA EL RECODO DE CRUZ LIZARRAGA ME GUSTA TODO DE TI FONOVISA 354394 UMLE
20	15	3	#20 LA ORIGINAL BANDA EL LIMON SOY TU MAESTRO: 45 ANOS GRANIAS A TI FONOVISA 354370 UMLE
21	NEW		#21 LOS CUATES DE SINALOA PURO CARTEL SONY MUSIC LATIN 63480
22	20	17	#22 EL TRONO DE MEXICO HASTA MI FINAL FONOVISA 354315 UMLE
23	16	4	#23 LOS INQUIETOS DEL NORTE LOCOS DESDE AYER CATAPIUL DIGITAL EX
24	21	13	#24 INTOCABLE CLASSIC 600D-1 60130 SONY MUSIC LATIN
25	19	41	#25 LUIS ENRIQUE CLASICO 5710-1 60130 SONY MUSIC LATIN
26	24	46	#26 LARRY HERNANDEZ DE NARCO CORRIDOS MENDIETA FONOVISA 570837 UMLE
27	30	30	#27 TERCER CIELO GIGAS TOP STOP 85114
28	22	14	#28 PATRULLA 81 SIN TI NO VIVE DISA 721404 UMLE
29	27	23	#29 DON CHETO EL KTM DE USTEDES PLATINO 8832
30	25	17	#30 MARCO ANTONIO SOLIS MI MEJOR REGALO ASL DISA 721474 UMLE
31	31	12	#31 ALEJANDRO FERNANDEZ DOS MUNDOS UNIVERSAL MUSIC LATINO 013989 UMLE
32	34	13	#32 COSCULLUELA EL PRINCIPE ME ANIMABA/EL PRINCE DE LOS REYES 633696 UMLE
33	37	49	#33 MARISELA 20 EXITOS INMORTALES IM 6614
34	32	16	#34 PATRULLA 81 SERIE DIAMANTE: 30 SUPER EXITOS DISA 721355 UMLE
35	39	13	#35 LA ARROLDADORA BANDA EL LIMON SERIE DIAMANTE: 30 SUPER EXITOS DISA 721351 UMLE
36	36	7	#36 VARIOUS ARTISTS SUPER BACHATA 2010 PLATINO 90126 SONY MUSIC LATIN
37	28	2	#37 ESTRELLAS DE TUZANTLA TU PUELO DISA 721429 UMLE
38	38	21	#38 VARIOUS ARTISTS RADIO EXITOS: EL DISCO DEL AÑO 2009 DISA 724187 UMLE
39	35	18	#39 LOS BUKIS SERIE DIAMANTE: 30 SUPER EXITOS FONOVISA 354396 UMLE
40	NEW		#40 PAQUITA LA DEL BARRIO RESULTO VEGETARIANO MUSIART 4310 BALBGA
41	29	79	#41 LUIS FONSI PALMARES (SONY MUSIC LATINO) 013180 UMLE
42	42	4	#42 PAQUITA LA DEL BARRIO 20-20 MUSIART 4290 BALBGA
43	41	18	#43 LOS TEMERARIOS SERIE DIAMANTE: 30 SUPER EXITOS DISA 721347 UMLE
44	40	68	#44 EL TRONO DE MEXICO ALMAS GEMELAS FONOVISA 354280 UMLE
45	64	69	#45 PACE PANCHO BARRAZA LA REVOLUCION DEL MANDO Y MACHETE 720623
46	50	4	#46 VARIOUS ARTISTS I LOVE BACHATA PLATINO 90125 SONY MUSIC LATIN
47	61	4	#47 ALACRANES DEL BRANVO Y CENTENARIOS DE N. LEON CORRIDOS DE PUL CALIDAD RANCHERO 7802
48	26	15	#48 TONY DIZE LA MELINDA DE LA CALLE (UPORTER) PNA 7001 SONY MUSIC LATIN
49	58	7	#49 CARLOS Y JOSE LO MEJOR DE LO NUESTRO PLATINO 8836
50	43	50	#50 LA QUINTA ESTACION SIN FRENSO SONY MUSIC LATIN 44947

Bachata newcomer Prince Royce breaks into the top 10 on Tropical Airplay with his remake of Ben E. King's classic "Stand by Me" (#1-6). He's the third new artist to reach the list's top 10 this year following Chino & Nacho and J'Martin.



REGIONAL MEXICAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMP/INT / DISTRIBUTING LABEL)
1	1	6	#1 BANDA LOS RECODITOS ANDO BIEN PERO DISA 721423 UMLE
2	2	13	#2 JENNI RIVERA LA GRAN SENORA FONOVISA 354398 UMLE
3	3	41	#3 ESPIÑOZA PAZ YO NO CANTO PERO LO INTENTAMOS ASL DISA 720510 UMLE
4	5	12	#4 ALEJANDRO FERNANDEZ DOS MUNDOS - TRADICION FONOVISA 354372 UMLE
5	6	13	#5 PESADO DESDE LA CANTINA VOLUMEN 1 DISA 726553 UMLE
6	14	2	#6 LOS INQUIETOS DEL NORTE FERRO 14 ROMANTICAS CATAPIUL DIGITAL EX
7	NEW		#7 LOS PRIMOS DE DURANGO MI MEJOR REGALO ASL DISA 721474 UMLE
8	4	24	#8 LOS TIGRES DEL NORTE LA GRANJA FONOVISA 354192 UMLE
9	10	15	#9 LARRY HERNANDEZ EN VIVO DESDE COLACAN MENDOZA FONOVISA 570850 UMLE
10	7	13	#10 BANDA EL RECODO DE CRUZ LIZARRAGA ME GUSTA TODO DE TI FONOVISA 354394 UMLE
11	8	3	#11 LA ORIGINAL BANDA EL LIMON SOY TU MAESTRO: 45 ANOS GRANIAS A TI FONOVISA 354370 UMLE
12	NEW		#12 LOS CUATES DE SINALOA PURO CARTEL SONY MUSIC LATIN 63480
13	11	17	#13 EL TRONO DE MEXICO HASTA MI FINAL FONOVISA 354315 UMLE
14	9	4	#14 LOS INQUIETOS DEL NORTE LOCOS DESDE AYER CATAPIUL DIGITAL EX
15	12	13	#15 INTOCABLE CLASSIC 600D-1 60130 SONY MUSIC LATIN
16	15	45	#16 LARRY HERNANDEZ DE NARCO CORRIDOS MENDIETA FONOVISA 570837 UMLE
17	13	14	#17 PATRULLA 81 SIN TI NO VIVE DISA 721404 UMLE
18	17	21	#18 DON CHETO EL KTM DE USTEDES PLATINO 8832
19	16	17	#19 MARCO ANTONIO SOLIS MI MEJOR REGALO ASL DISA 721474 UMLE
20	19	7	#20 PATRULLA 81 SERIE DIAMANTE: 30 SUPER EXITOS DISA 721355 UMLE

TROPICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMP/INT / DISTRIBUTING LABEL)
1	1	36	#1 AVENTURA THE LAST PREAMBLA LATRI 20080 SONY MUSIC LATIN
2	2	42	#2 LUIS ENRIQUE CLASICO TOP STOP 85114
3	3	4	#3 VARIOUS ARTISTS I LOVE BACHATA 2010 PLATINO 90126 SONY MUSIC LATIN
4	NEW		#4 VARIOUS ARTISTS HOT LATIN FREN VOL. 1 TOP STOP 80820 SONY MUSIC LATIN
5	4	47	#5 VARIOUS ARTISTS 30 TROPICALES DE AYER, HOY Y SIEMPRE VOL. 5 10
6	5	40	#6 HECTOR ACOSTA SUNBELITE (THE DANCE) UNIVERSAL MUSIC LATIN 013989 UMLE
7	6	16	#7 VICTOR MANUELLE YO MISMO KIVANI 24174 SONY MUSIC LATIN
8	10	31	#8 OMEGA EL QUENO DEL FLOW PLATINO 90118 SONY MUSIC LATIN
9	7	67	#9 VARIOUS ARTISTS I AM BACHATA 2009 DISA 721404 UMLE
10	8	32	#10 VARIOUS ARTISTS SUPER 1'S MEGA HITS MAGNETE 013149 UMLE
11	13	36	#11 VARIOUS ARTISTS 40 BAKERS WARRIORS VOL. 1 MEJOR MÚSICA DEL MUNDO 033696 UMLE
12	9	55	#12 GILBERTO SANTA ROSA EL CAMPULLER DE LA CALLE (DUO) 65091 44 80509 UMLE
13	11	43	#13 VARIOUS ARTISTS FIESTA LATINA (DISCO) 405 17203 SONY MUSIC LATIN
14	15	17	#14 JOSEPH FONSECA JANEKE BACHATA (DISCO) 606522 SONY MUSIC LATIN
15	17	46	#15 VARIOUS ARTISTS BACHATA DE AMOR VOL. 4 (A) 55043 SONY MUSIC LATIN
16	RE-ENTRY		#16 VARIOUS ARTISTS SUPER BACHATA 2010 PLATINO 90126 SONY MUSIC LATIN
17	NEW		#17 TITO ROJAS VIDA MUSICA PRODUCTION 57502 SONY MUSIC LATIN
18	12	19	#18 GRUPO MANIA SE PUDO LA MANIA MIA MUSIART 4300 SONY MUSIC LATIN
19	RE-ENTRY		#19 ALEX SENSATION AQUA SENSATION FRENTE LA BARRA MUSIART 4300 SONY MUSIC LATIN
20	16	56	#20 XTRME CHAPTER DOS MAGNETE UMLE

BETWEEN THE BULLETS CHAYANNE'S FOURTH NO. 1



With the release of his 14th studio album, "No Hay Imposibles," Latin superstar Chayanne scores his fourth No. 1 title on the Top Latin Albums and Latin Pop Albums charts (17,000 copies). The No. 1 debut marks his third simultaneous chart-topping entry on both charts, a feat he last accomplished with "Cautivo" in the Oct. 15, 2005, issue. Meanwhile, the new set's lead single, "Me Enamore De Ti," skips 5-3 on Latin Pop Airplay with Greatest Gainer honors. —Raul Ramirez

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) MARCH 2, 2010
1	NEW	TOKYO JIHEN SPORTS EMI
2	1	FUNKY MONKEY BABYS FUNKY MONKEY BABYS BEST OF AM MUSIC
3	NEW	THE BLUE HEARTS ALL TIME SINGLES - SUPER PREMIUM BEST TRIM
4	1	DONG BANG SHIN KI BEST SELECTION 2010 (A) AVEX TRAX
5	4	KAELA KIMURA 5 YEARS (LTD EDITION) COLUMBIA
6	3	DONG BANG SHIN KI BEST SELECTION 2010 (B) AVEX TRAX
7	NEW	CHEMISTRY REGENERATION (CD+DVD LTD EDITION) DEFSTAR
8	7	KUMI KODA BEST THIRD UNIVERSAL & BTH ALBUMS AVEX TRAX
9	9	KAELA KIMURA SYSTEM COLUMBIA
10	NEW	TOSHINOBU KUBOTA TIMELESS FLY (CD+DVD LTD EDITION) SONY MUSIC

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) FEBRUARY 28, 2010
1	2	LADY GAGA THE FAME STREAMLINE/MCA/CHERRYTREE/INTERSCOPE
2	1	SOUNDTRACK GLEE:THE MUSIC SEASON ONE VOL.1 COLUMBIA
3	4	ALICIA KEYS THE ELEMENT OF FREEDOM J
4	3	FLORENCE + THE MACHINE LUNGS ISLAND
5	NEW	MARINA & THE DIAMONDS THE FAMILY JEWELS 479 RECORDINGS/PURE GROOVE
6	NEW	THE COURTEENERS FALCON ALAM
7	5	PAOLO NUTINI SUNNY SIDE UP ATLANTIC
8	17	JLS JLS EPIC
9	NEW	JOHNNY CASH AMERICAN VIBES NO.100 GREATEST AMERICAN SONGS/WARNER
10	18	MUMFORD & SONS SIGN NO MORE ISLAND

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) MARCH 2, 2010
1	NEW	UNHEILIG GROSSE FREIHEIT UNIVERSAL
2	NEW	BUSHIDO ZEITEN AENDERN DICH SONY MUSIC
3	1	PETER MAFFAY TATTOOS (40 JAHRE MAFFAY) SONY MUSIC
4	3	SADE SOLDIER OF LOVE EPIC
5	5	LADY GAGA THE FAME STREAMLINE/MCA/CHERRYTREE/INTERSCOPE
6	2	SCRATCH MY BACK PETER GABRIEL VIRGIN
7	NEW	OWL CITY OCEAN EYES ISLAND/UNIVERSAL REPUBLIC
8	7	ICH + ICH GUTE REISE DOMESTIC POP
9	11	WISE GUYS AMERICAN VIBES NO.100 GREATEST AMERICAN SONGS/WARNER
10	NEW	SOUNDTRACK ROCK IN DIE MUSIK ZUM FILM WARNER

EUROPEAN HOT 100 SINGLES		
THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) MARCH 3, 2010
1	1	TIK TOK KESHA KEMOSABE/RCA
2	2	BAD ROMANCE LADY GAGA/STREAMLINE/MCA/CHERRYTREE/INTERSCOPE
3	3	FIREFLIES OWL CITY UNIVERSAL REPUBLIC ISLAND
4	NEW	IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BROS.
5	14	MEMORIES DAVID GUETTA FT. KID CUDI GUM/VIRGIN
6	5	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
7	19	RUDE BOY RIHANNA SRP/DEF JAM
8	6	DINGUE, DINGUE, DINGUE CHRISTOPHE MAE WARNER
9	13	I LIKE KERI HILSON MOSLEY/INTERSCOPE/INTERSCOPE
10	8	YOU GOT THE DIRTEE LOVE FLORENCE/DIZZEE RASCAL DIRTEE STANK
11	21	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE
12	7	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
13	22	ALORS ON DANSE STROMAE WERE
14	9	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
15	NEW	STARRY EYED ELLIE GOULDING POLYDOR
16	4	EVERYBODY HURTS HELMING HART SYCO
17	NEW	JEM PERDS JEM LEE MCGOWAN
18	10	DISCO POGO ATZEN FRAUENARTZ & MANNY MARC EDEL
19	11	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA SPINNIN'
20	17	EMPIRE STATE OF MIND (PART 2) ALICIA KEYS J

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 13, 2010
1	6	RUDE BOY RIHANNA SRP/DEF JAM
2	NEW	IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BROS.
3	2	FIREFLIES OWL CITY UNIVERSAL REPUBLIC
4	1	YOU GOT THE DIRTEE LOVE FLORENCE + THE MACHINE AND DIZZIE RASCAL DIRTEE STANK
5	3	IF WE EVER MEET AGAIN TIMBALAND FT. KATY PERRY MOSLEY/BLACKJACK/INTERSCOPE
6	NEW	STARRY EYED ELLIE GOULDING POLYDOR
7	4	EMPIRE STATE OF MIND (PART 2) BROKEN DOWN ALICIA KEYS MJK.1
8	7	TIK TOK KESHA KEMOSABE/RCA
9	8	BAD ROMANCE LADY GAGA/STREAMLINE/MCA/CHERRYTREE/INTERSCOPE
10	NEW	WEAR MY KISS SUGABABES ISLAND
11	9	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE
12	18	FIGHT FOR THIS LOVE CHERYL COLE POLYDOR
13	10	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
14	NEW	PARACHUTE CHERYL COLE POLYDOR
15	13	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) MARCH 2, 2010
1	1	SADE SOLDIER OF LOVE EPIC/SONY MUSIC
2	NEW	JACOUES HIGELIN COUP DE FOUJURE EMI
3	8	MUSE THE RESISTANCE A&E/HELUM 3/WARNER
4	2	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
5	5	LADY GAGA THE FAME STREAMLINE/MCA/CHERRYTREE/INTERSCOPE
6	6	VARIOUS ARTISTS MOZART L'OPERA ROCK WARNER
7	3	MASSIVE ATTACK HELIOLAND PARLOPHONE
8	12	COEUR DE PIRATE COEUR DE PIRATE BARCLAY
9	4	SCRATCH MY BACK PETER GABRIEL VIRGIN
10	9	DAVID GUETTA ONE LOVE GUM VIRGIN

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) MARCH 13, 2010
1	1	SADE SOLDIER OF LOVE EPIC/SONY MUSIC
2	5	LADY ANTEBELLUM NEED YOU NOW CAPITOL NASHVILLE/EMI
3	4	VARIOUS ARTISTS NOW 15 UNIVERSAL
4	NEW	JOHNNY CASH AMERICAN VIBES NO.100 GREATEST AMERICAN SONGS/WARNER
5	3	K.D. LANG RECOLLECTION NONESUCH/WARNER
6	2	PETER GABRIEL SCRATCH MY BACK REAL WORLD
7	7	LADY GAGA THE FAME STREAMLINE/MCA/CHERRYTREE/INTERSCOPE/UNIVERSAL
8	11	KESHA ANIMAL KEMOSABE/RCA/SONY MUSIC
9	6	VARIOUS ARTISTS DAVID GUETTA FT. KATY PERRY MOSLEY/BLACKJACK/INTERSCOPE
10	8	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE/UNIVERSAL

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) FEBRUARY 28, 2010
1	1	MUMFORD & SONS SIGN NO MORE ISLAND
2	3	K.D. LANG RECOLLECTION NONESUCH
3	2	SUSAN BOYLE I DREAMED A DREAM SYCO
4	7	LADY GAGA THE FAME MONSTER STREAMLINE/MCA/CHERRYTREE/INTERSCOPE
5	5	TAYLOR SWIFT FEARLESS DISC MACHINE
6	4	SADE SOLDIER OF LOVE RCA
7	6	MICHAEL BUBLE CRAZY LOVE 1.43/REPRISE
8	12	FLORENCE + THE MACHINE LUNGS ISLAND
9	8	MUSE THE RESISTANCE A&E/HELUM 3/WARNER
10	9	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE

EURO DIGITAL SONGS SPOTLIGHT		
IRELAND		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 13, 2010
1	6	IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BROS.
2	7	RUDE BOY RIHANNA SRP/DEF JAM
3	3	FIREFLIES OWL CITY UNIVERSAL REPUBLIC
4	NEW	GAVE IT ALL AWAY BOYZONE POLYDOR
5	4	IF WE EVER MEET AGAIN TIMBALAND FT. KATY PERRY MOSLEY/BLACKJACK/INTERSCOPE
6	9	PARACHUTE CHERYL COLE POLYDOR
7	8	EMPIRE STATE OF MIND (PART II) BROKEN DOWN ALICIA KEYS MJK.1
8	2	UNDER PRESSURE (ICE ICE BABY) EDWARD MAYA FT. VANILLA ICE SONY MUSIC
9	RE	SWEET DISPOSITION THE TEMPER TRAP INFECTIOUS
10	5	HALO/WALKING ON SUNSHINE GLEE CAST 20TH CENTURY FOX TV COLUMBIA

EUROPEAN ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) MARCH 3, 2010
1	1	SADE SOLDIER OF LOVE SONY
2	3	LADY GAGA THE FAME STREAMLINE/MCA/CHERRYTREE/INTERSCOPE
3	5	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
4	6	ALICIA KEYS THE ELEMENT OF FREEDOM J
5	4	MASSIVE ATTACK HELIOLAND PARLOPHONE
6	NEW	BUSHIDO ZEITEN AENDERN DICH ERS/GUTEKUNDE
7	NEW	UNHEILIG GROSSE FREIHEIT UNIVERSAL
8	8	SOUNDTRACK GLEE:THE MUSIC SEASON ONE VOL.1 COLUMBIA
9	15	MUSE THE RESISTANCE A&E/HELUM 3/WARNER
10	7	MICHAEL BUBLE CRAZY LOVE 1.43/REPRISE
11	12	FLORENCE + THE MACHINE LUNGS ISLAND
12	9	PETER MAFFAY TATTOOS (40 JAHRE MAFFAY) SONY
13	14	RIHANNA RATED B SRP/DEF JAM
14	22	OWL CITY OCEAN EYES UNIVERSAL REPUBLIC/ISLAND
15	27	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN) FEBRUARY 26, 2010
1	NEW	MARCO MONGONI RE MATTO RCA
2	1	SADE SOLDIER OF LOVE EPIC
3	5	SCRATCH MY BACK PETER GABRIEL VIRGIN
4	4	ALESSANDRA AMOROSO SENZA NUOVE EPIC
5	NEW	VALERIO SCANU PER TUTTE LE VOCI CHE CAPITOL
6	NEW	MALIKA AYANE GROUPE SUGAR
7	9	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
8	NEW	SONOHRA METAL RCA
9	6	LADY GAGA THE FAME MONSTER STREAMLINE/MCA/CHERRYTREE/INTERSCOPE
10	8	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) MARCH 3, 2010
1	NEW	JOAN MANUEL SERRAT HIJO DE LA LUZ Y DE LA SOMBRERA SONY MUSIC
2	1	BUMBURY LAS CONSECUENCIAS EMI
3	3	ESTOPA X ANIVERSARIUM SONY MUSIC
4	2	SADE SOLDIER OF LOVE EPIC
5	4	ALEJANDRO SANZ PARADISO EXPRESS DRG
6	8	JOAQUIN SABINA VIVARE Y ROSAS SONY MUSIC
7	NEW	BAJO LA CORTEZA/LENO BAJO LA CORTEZA EMI
8	17	MICHAEL JACKSON THIS IS IT (DELUXE EDITION) EPIC/LEGACY
9	6	DAVID BISBAL SIN MIRAR ATRAS VALE
10	NEW	NAJWA EL ULTIMO PRIMATE DRG

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BISMA) MARCH 3, 2010
1	NEW	CAMILA DEARTE DE AMAR SONY MUSIC
2	3	KALIMBA AMAR Y QUARER HOMENAJE A LAS GRANDES SONY MUSIC
3	4	THALIA PRIMERA PILA SONY MUSIC
4	2	ROBIN MCKELLE VOCES POR HATI SONY MUSIC
5	6	ALEJANDRO FERNANDEZ DOS MUNDOS: EVOLUCION UNIVERSAL
6	10	PESADO ODIO LA CANTINA UNIVERSAL
7	5	LADY GAGA THE FAME STREAMLINE/MCA/CHERRYTREE/INTERSCOPE
8	9	ALEJANDRO FERNANDEZ DOS MUNDOS: TRADICION UNIVERSAL
9	8	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
10	1	NICK JONAS & THE ADMINISTRATION WHO I AM UNIVERSAL

Marina & the Diamonds (the stage name of Welsh singer Marina Diamandis) take its debut album straight to No. 5 on the U.K. Albums chart.



EUROPEAN AIRPLAY		
THIS WEEK	LAST WEEK	(NIELSEN MUSIC CONTROL) MARCH 3, 2010
1	2	KESHA TIK TOK KEMOSABE/RCA
3	3	OWL CITY FIREFLIES ISLAND/UNIVERSAL REPUBLIC
2	1	LADY GAGA BAD ROMANCE/STREAMLINE/MCA/CHERRYTREE/INTERSCOPE
4	4	THE BLACK EYED PEAS MEET ME HALFWAY INTERSCOPE
10	10	RIHANNA RUDE BOY SRP/DEF JAM
6	6	IYAZ REPLAY TIME IS MONEY/BELUGA HEIGHTS/REPRISE
7	7	JASON DERULO WHATCHA SAY BELUGA HEIGHTS/WARNER BROS.
5	5	RIHANNA RUSSIAN ROULETTE SRP/DEF JAM
8	8	JAY-Z + ALICIA KEYS EMPIRE STATE OF MIND ROC NATION
11	11	CHERYL COLE FIGHT FOR THIS LOVE POLYDOR
9	9	BEYONCE SWEET DREAMS MUSIC WORLD/COLUMBIA
12	12	DAVID GUETTA FT. KID CUDI MEMORIES GUM VIRGIN
13	13	JAY SEAN FT. LIL WAYNE DOWN CASH MONEY/UNIVERSAL REPUBLIC
14	14	TIMBALAND FT. KATY PERRY IF WE EVER MEET AGAIN BLACKJACK/INTERSCOPE
15	15	CHRISTOPHE MAE DINGUE, DINGUE, DINGUE WARNER

WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) MARCH 3, 2010
1	3	MEMORIES DAVID GUETTA FT. KID CUDI GUM/VIRGIN
2	2	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA SPINNIN'
3	1	WE ARE THE WORLD 25: FOR HATI ARTISTS FOR HATI WE ARE THE WORLD FOUNDATION
4	6	FIREFLIES OWL CITY UNIVERSAL REPUBLIC
5	4	TIK TOK KESHA KEMOSABE/RCA

ALBUMS		
THIS WEEK	LAST WEEK	(MUSIC)
1	2	SADE SOLDIER OF LOVE EPIC
2	1	SCRATCH MY BACK PETER GABRIEL VIRGIN
3	3	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
4	4	MASSIVE ATTACK HELIOLAND VIRGIN
5	6	VARIOUS ARTISTS MOZART L'OPERA ROCK WARNER

SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) MARCH 2, 2010
1	1	TIK TOK KESHA KEMOSABE/RCA
2	2	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA SPINNIN'
3	10	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE
4	4	BAD ROMANCE LADY GAGA/STREAMLINE/MCA/CHERRYTREE/INTERSCOPE
5	3	I WILL LOVE YOU MONDAY (365) AURA DIONE MUSIC FOR DREAMS

ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL)
1	1	LUNIK SMALL LIGHTS IN THE DARK SONY MUSIC
2	2	SADE SOLDIER OF LOVE SONY MUSIC
3	NEW	BUSHIDO ZEITEN AENDERN DICH SONY MUSIC
4	5	LADY GAGA THE FAME STREAMLINE/MCA/CHERRYTREE/INTERSCOPE
5	4	MASSIVE ATTACK HELIOLAND PARLOPHONE

PORTUGAL		
SINGLES		
THIS WEEK	LAST WEEK	(IFPI FINLAND) MARCH 2, 2010
1	1	RITA GUERRA LUAR FANTOL
2	2	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
3	3	SADE SOLDIER OF LOVE EPIC
4	4	BEYONCE I AM...SASHA PIERCE MUSIC WORLD/COLUMBIA
5	7	LEANDRO TAMBORA EL ESPACIAL

ALBUMS		
THIS WEEK	LAST WEEK	(IFPI FINLAND)
6	5	PAULO GONZO PERFIL COLUMBIA
7	11	HOJE AMALIA HOJE LA FOLIE
8	NEW	DAVID FONSECA BETWEEN WAVES MERCURY
9	NEW	NICK JONAS & THE ADMINISTRATION WHO I AM HOLLYWOOD
10	8	LADY GAGA THE FAME STREAMLINE/MCA/CHERRYTREE/INTERSCOPE

HUNGARY		
SINGLES		
THIS WEEK	LAST WEEK	(MAHASZ) MARCH 2, 2010
1	1	BANAT UTCA HOLDVIOLA/WARNER
2	2	AJJAJJAJ QUMBY TOM TOM
3	3	BAD ROMANCE LADY GAGA/STREAMLINE/MCA/CHERRYTREE/INTERSCOPE
4	NEW	FIGHT FOR THIS LOVE CHERYL COLE FASCINATION POLYDOR
5	9	MAXIKUKAC ALMA ALMA ESZAKAL

ALBUMS		
THIS WEEK	LAST WEEK	(MAHASZ)
1	1	SADE SOLDIER OF LOVE EPIC
2	4	HOLDVIOLA MADARKA/WARNER
3	3	LADY GAGA THE FAME STREAMLINE/MCA/CHERRYTREE/INTERSCOPE
4	16	BUDAPEST BAR VOLUME 2 - TRAC EMI
5	8	HALASZ JUDIT CSIRIBIRI EMI

EUROPEAN AIRPLAY		
THIS WEEK	LAST WEEK	(NIELSEN MUSIC CONTROL) MARCH 3, 2010
1	2	KESHA TIK TOK KEMOSABE/RCA
3	3	OWL CITY FIREFLIES ISLAND/UNIVERSAL REPUBLIC
2	1	LADY GAGA BAD ROMANCE/STREAMLINE/MCA/CHERRYTREE/INTERSCOPE
4	4	THE BLACK EYED PEAS MEET ME HALFWAY INTERSCOPE
10	10	RIHANNA RUDE BOY SRP/DEF JAM
6	6	IYAZ REPLAY TIME IS MONEY/BELUGA HEIGHTS/REPRISE
7	7	JASON DERULO WHATCHA SAY BELUGA HEIGHTS/WARNER BROS.
5	5	RIHANNA RUSSIAN ROULETTE SRP/DEF JAM
8	8	JAY-Z + ALICIA KEYS EMPIRE STATE OF MIND ROC NATION
11	11	CHERYL COLE FIGHT FOR THIS LOVE POLYDOR
9	9	BEYONCE SWEET DREAMS MUSIC WORLD/COLUMBIA
12	12	DAVID GUETTA FT. KID CUDI MEMORIES GUM VIRGIN
13	13	JAY SEAN FT. LIL WAYNE DOWN CASH MONEY/UNIVERSAL REPUBLIC
14	14	TIMBALAND FT. KATY PERRY IF WE EVER MEET AGAIN BLACKJACK/INTERSCOPE
15	15	CHRISTOPHE MAE DINGUE, DINGUE, DINGUE WARNER

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Warner Music appoints **John Keller** head of Warner Classic & Jazz. He was a consultant to Warner Music for the past nine years.

Jive Label Group names **Gihan Salem** senior director of publicity. She was senior director of publicity and artist development at Elektra Records.

PUBLISHING: Ole names **Arthur Buenahora** senior creative director in Nashville. He was VP of A&R at Universal Records South.



SALEM

HUGHEN

BARTON

MANUS

TOURING: Nederlander Concerts names **Jay Hughen** director of new media. He was director of new media marketing at Warner Bros. Records.

Facility management company VenuWorks appoints **Russell Ferguson** national director of food and beverage services. He was senior director of leisure services at Phillips Arena in Atlanta.

TV/FILM: CMT promotes **Anthony Barton** to senior VP of integrated marketing. He was VP.

RETAIL: HMV promotes **Mel Armstrong** to head of music. She was music product manager.

RELATED FIELDS: The Country Music Hall of Fame and Museum in Nashville promotes **Kerry Cicero** to senior director of marketing, **Warren Denny** to creative director and **Jo Ellen Drennon** to senior director of events management. Cicero was director of communications, Denny was production manager, and Drennon was director of events.

Educational music publisher **Alfred Music Publishing** names **Ron Manus** CEO. He was executive VP.

—Edited by Mitchell Peters

GOODWORKS

NONPROFIT TAPS ARTISTS FOR ENVIRONMENTAL COMP

Environmental nonprofit 1% For the Planet learned that the support of a major rock artist never hurts—the organization received a boost after Jack Johnson printed its logo on the back of his 2005 album, “In Between Dreams,” which has sold 3 million copies in the United States, according to Nielsen SoundScan.

Exposure from the CD raised awareness of 1%, but it was Johnson’s tour in support of the album that took the organization to a whole new level. “Wherever he went on tour, the phone rang from those cities,” VP of marketing and acquisitions Melody Grote says. “He was a catalyst at that time for 1% going global.”

Johnson had just become the 50th member of 1%, whose global network of companies (now 1,200 strong) donates 1% of their annual sales to environmental causes. Last year, the group gave away \$15 million, and since its founding in 2002, it has donated about \$50 million to some 2,000 environmental causes.

On Jan. 5, 1% released its first digital music compilation album, “1% For the Planet: The Music: Vol. 1,” which contains 41 exclusive or rare tracks from such artists as Johnson, Jackson Browne and Grace Potter. Grote estimates that the \$9.99 set—which is available for purchase at the organization’s Web site (onepercentfortheplanet.org) and other digital retailers—has sold between 10,000 and 15,000 copies. —Mitchell Peters

BACKBEAT



The Country Music DJ and Radio Hall of Fame dinner/awards ceremony acts as the unofficial launch for CRS. This year, **Kix Brooks** (right) and **Ronnie Dunn** received the CRB Career Achievement Award during the class of 2010 induction for their contribution to country radio.



Clear Channel Radio senior VP of research **Jess Hanson** (far right) moderated “The Gloves Are Off: Arbitron Vs. Nielsen.” The conversation compared the differences between the two ratings companies. Joining Hanson for a photo are (from left) Albright & O’Malley Consulting partner **Jaye Albright**, Arbitron VP of domestic research **Ed Cohen** and Nielsen managing director of global radio audience measurement **Lorraine Hadfield**.

CRS 2010

Country Radio Broadcasters (CRB) hosted the 41st Country Radio Seminar, better-known as CRS, Feb. 23-26 at the Nashville Convention Center. Amid the panels and exhibits were the “New Faces of Country Music” showcase, the Country Music DJ and Radio Hall of Fame induction ceremony and the inaugural Country Aircheck Awards, which presented 28 trophies to stations, labels and industry professionals. ALL PHOTOS: BEV MOSER/CRB



ABOVE: “The Art of Transition” panelists and attendees examined changes that need to be anticipated in order to survive the current business environment. From left: Management company Borman Nashville president **John Grady**, Arista Nashville regional promotion manager/CRB VP **R.J. Curtis**, moderator/radio content provider RadioTime president **Dan Halyburton**, digital marketing company Hi-Fi Fusion president **Todd Cassetty** and Magic Motivation motivational speaker **Eric Samuels**.

LEFT: After Lady Antebellum opened CRS’ second day with a rendition of “The Star-Spangled Banner,” veteran radio personality/author **Dave Ramsey** gave a keynote speech that focused on the brightening outlook for radio. From left: Lady Antebellum’s **Dave Haywood**, **Hillary Scott** and **Charles Kelly**; Ramsey; and Radio-Info.com executive editor of country music **Phyllis Stark** and publisher/CEO **Diana Fleming**.



The “New Faces of Country Music” showcase upheld its tradition of spotlighting future stars: Singer **Chris Young** nabbed an Academy of Country Music Award nomination for top new solo vocalist days after performing at the concert. Fellow “New Faces” act **Gloriana** was also nominated, for top new vocal group. From left: Sony Music Nashville VP of marketing **Tom Baldrica**, Lytle Management Group owner **John Lytle**, Sony Music Nashville VP of promotion **Skip Bishop** and senior director of creative services **Scott McDaniel**, Young, RCA Nashville VP of promotion **Keith Gale** and Sony Music Nashville chairman **Joe Galante**, senior VP of sales and operations **Paul Barnabee** and VP of digital business **Heather McBee**.



Music video/entertainment service Vevo presented "American Idol" runner-up **Katharine McPhee** in a private concert Feb. 26 at the Marriot Marquis in New York. McPhee performed for attendees of the Assn. of National Advertisers TV & Everything Video Forum. From left: ANA president/CEO **Bob Liodice**, McPhee and Vevo executive VP of sales and customer operations **David Kohl**. PHOTO: LARRY BUSACCA/BETTY IMAGES



Hugs don't lie, as NBA legend **Shaquille O'Neal** and **Shakira** prove Feb. 14 at the NBA All-Star Game at Cowboys Stadium in Arlington, Texas. The singer performed "She Wolf" and "Give It Up to Me" during halftime. PHOTO: NBA ENTERTAINMENT/GETTY IMAGES



The Black Eyed Peas followed up a Feb. 20 concert at Time Warner Cable Arena in Charlotte, N.C., with a DJ/live performance at the grand opening of the city's Butter NC, a sister property to New York's Butter club. From left: **Will.i.am**, Butter NC co-owner **Richie Akiva**, designer **Nicky Hilton**, **Fergie** and **Apl.de.ap**. PHOTO: GEORGE LAING/CATCH LIGHT STUDIO



Andrew Lloyd Webber extended his partnership with Universal Music Group, signing an exclusive worldwide distribution/marketing agreement for the catalog of his Really Useful Group, as well as for exploitation of its publishing, which will be handled by Universal Music Publishing Group. The renewal coincides with the March 9 U.K. release of the cast recording of Lloyd Webber's new musical, "Love Never Dies." From left: Universal Music U.K. chairman/CEO **David Joseph**, Lloyd Webber, Universal Music Group International chairman/CEO **Lucian Grainge** and Really Useful Group vice chairman **Jean-François Cécillon**.

INSIDE TRACK

OATES EYES NEW SOLO SET

Ask John Oates about his next solo set, and he'll talk about his next albums. Plural.

He just can't decide which one to do first. "I have a blues album and a folk album," says Oates, who's released two solo studio sets—2002's "Phunk Shui" and 2008's "1000 Miles of Life"—apart from his albums with Daryl Hall (see story, page 20). "I'm not sure what I want to do first or if I want to combine them. It's a weird dilemma to be in."

Oates says the folk album was inspired by his appearance on "The Village," 429 Records' 2009 tribute to the early-'60s Greenwich Village scene. "After that, the label said, 'Do you want to do a whole album like this?'" Oates recalls. "I said, 'Yeah.' So that was the spark that got me going. I started assembling songs, and the more songs I assembled the more I realized I have two albums."

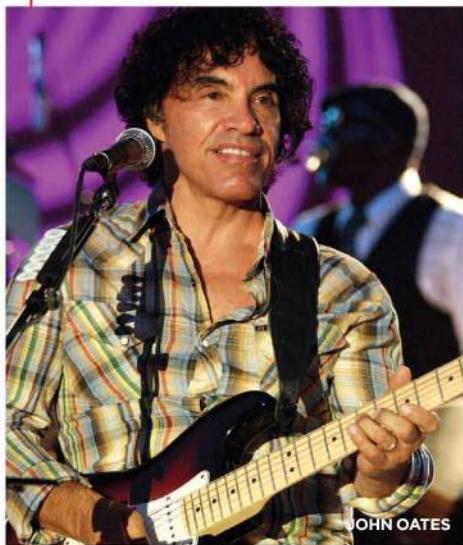
Oates has several CDs of possible songs for each album and hopes to hunker down with them this spring in his home studio in Colorado. "It won't take a lot of time once I figure it out," he says. "This is real playing and real singing. You just go into the studio with the right group of guys and make a record. We should be able to make it in as long as it takes to play it."



Maura Kennedy, one-half of pop-folk pair the Kennedys, is touring the East Coast to promote the January release of her debut solo effort, "Parade of Echoes" (Planned Effervescence Records). **Rob Roth's** Vintage Vinyl Records in Fords, N.J., was one of her four stops. PHOTO: BARBARA FRISBENY



Miles Davis' son **Erin Davis** and the jazz icon's nephew, Miles Davis Properties representative **Vince Wilburn Jr.**, are marking the 40th anniversary of seminal recording "Bitches Brew" with a panel at the upcoming South by Southwest conference. They took time out from the endeavor to be presenters at the Polstar Awards Feb. 17 at Nokia Theatre L.A. Live. From left: Davis, producer **Todd Rundgren** and Wilburn. PHOTO: KAREN SUNDELL



JOHN OATES



Grateful Dead founding member **Bob Weir** and album-cover artist **Ioannis Vasilogopoulos** were acknowledged for their contributions to the T.J. Martell Foundation Feb. 24 at Sirius XM's New York offices. Weir regularly autographs Vasilogopoulos' artwork, which is auctioned to support AIDS and cancer research. From left: T.J. Martell Foundation CEO **Peter Quinn** and president **Ron Hartenbaum**, Sirius XM PD and T.J. Martell board member **Kid Leo**, Weir, Vasilogopoulos and Sirius XM's Grateful Dead channel PD **Lou Brutus**. PHOTO: MARG HOSOPAN

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