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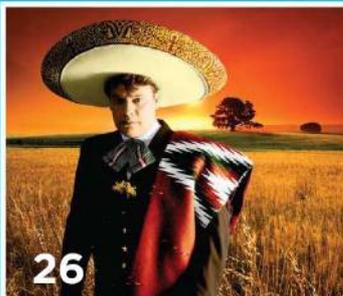
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360 DEGREES OF BILLBOARD

HOME FRONT

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LATIN MUSIC

The Billboard Latin Music Conference & Awards is set for April 26-29 in Puerto Rico, featuring Aventura, Marc Anthony, Victor Manuelle, Tito "El Bambino," A.B. Quintanilla and many more. More at billboardlatinconference.com.

Better Days

What U.S. Health Care Reform Means For Working Musicians

BY ALEX MAIOLO

There's already been a lot of talk about what the passage of health-care-reform legislation will mean for "real Americans," a demographic whose mythical stature is matched only by their ability to inspire talking points.

But what does it mean for "real musicians"—namely, those artists and songwriters trying to make a living in a time of unprecedented economic challenge?

Before we consider the potential impact of the health-care-reform bill, we should look at the facts. A 2002 Future of Music Coalition survey found that 44% of the 2,700 musicians surveyed didn't have health insurance—almost three times the national average. With the economy in a protracted downturn, there's good reason to believe that these figures haven't improved.

There's much to commend in the historic bill that President Barack Obama signed March 23. That doesn't mean it's perfect. It's not a single-payer system that would cover the medical expenses of every American. And there isn't a "government option" that would provide security outside of the private-insurance nexus.

Still, the legislation could improve conditions for musicians, who, as part-time or contract employees, often have difficulty securing consistent coverage. Aspects worth applauding include a clause that lets individuals stay on their parents' plans until the age of 26. Many insurance plans cease coverage for dependents when they turn 19 or finish college. This is good news for artists at prime touring age, whose van-driven vocation poses very real hazards.

Additionally, there's a catastrophic-coverage option for the young, which kicks in 2014. That makes sense for musicians who may only require this kind of plan. And the small-business tax benefit currently under discussion could conceivably benefit incorporated bands.

With the passage of reform, insurance companies can only deny fraudulent claims. They will also be prevented from dropping people when they get sick.

Most important, insurance companies will not be able to deny coverage based on pre-existing conditions. This policy will be a part of the state-run "insurance exchanges"—set to be implemented in 2014—that will let individuals and small businesses select from a range of supposedly affordable coverage options. Until then, qualifying individuals who have trouble get-



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ting insurance could obtain coverage through a temporary plan that would eventually be replaced by a plan they find through an exchange.

These stipulations could benefit musicians who may have otherwise been prevented from vigorously pursuing their careers due to insurance restrictions.

By 2014, most Americans will be required to carry insurance or risk paying fines. Some would argue that this represents an intrusion of government into people's individual decision-making. This is a valid point, but one that doesn't take into consideration the need to balance risk with nonexclusionary coverage.

What's more debatable is whether an insurance exchange (with tax credits for incomes up to 400% of the poverty line) will be as effective as a government option in terms of providing access to coverage for low-wage earners. Musicians may not be able to obtain employer-based insurance, and their incomes tend

to fluctuate. This is the part of the bill where our community should be paying close attention to outcomes.

It would be naive to think that the passage of health care reform will have an impact on the situation for musicians overnight. Still, this legislation should help ameliorate some of the most persistent problems with the for-profit insurance system: denial of coverage for those with pre-existing conditions and the risk of being dropped from coverage after getting sick.

I'm an active musician myself. And, as a partner at an independent insurance agency, I am familiar with the overall landscape and have been a longtime critic of the health insurance industry. For the better part of the last decade, I've counseled musicians on their health insurance options on behalf of the Future of Music Coalition, while personally advocating for reform that would make insurance more affordable and accessible to my peers.

I know firsthand that many working artists agree on the need for reform. But the endless back-and-forth about "death panels" and deficits doesn't exactly make for cheery post-show conversation. The protracted debate about health care reform has been highly contentious, and you can hardly blame musicians for tuning out.

But artists and creators must recognize how much they, like other Americans, have at stake. Even as we recognize the historic accomplishment of sweeping health care reform, we must keep a close eye on what's working and where there's room for improvement.

The health of the entire music ecosystem depends on the well-being of its musicians. We should all be ready to take its pulse.

Alex Maiolo is project coordinator for the Future of Music Coalition's Health Insurance Navigation Tool, which provides free consultations to musicians about their health insurance options. In addition to playing with the bands Violet Vector & the Lovely Lovelies and Hi-Fi Sky, Maiolo is a partner with an insurance agency in the Carrboro/Chapel Hill area of North Carolina.

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SUBSCRIPTIONS: 800-658-8372 (U.S. Toll Free) 847-559-7531 (International) or ribb@cnmeda.com

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BILLBOARD OFFICES

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Phone: 646-654-4500
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Ad: Fax: 646-654-4709

LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Ext. Fax: 323-525-2394/2395

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Fax: 011-44-207-420-6004

MIAMI: 101 Crandon Blvd., Suite 406, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299

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LET'S MAKE A DEAL
Terra Firma pursues EMI licensing pact



DANCE TO THE MUSIC
Brands flock to Winter Music Conference



'MURDER SCORE?'
Labels fret about Mscore's radio impact



MOVE IT ON OVER
Live Nation launches German division



CROWDED HOUSE
Bands struggle with saturated club circuit

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>>> EVE SIGNS WITH CAA

Artist/actress Eve signed with Creative Artists Agency for representation in all business areas. Eve's film work has included the "Barbershop" movies, "XXX," "The Woodsman" and, most recently, "Whip It" and comedian Chris Rock's Sundance documentary "Good Hair." On TV, Eve recently guest-starred in several episodes of "Glee." Her long-delayed fourth album is due this year.

>>> AT&T REVAMPS MOBILE MUSIC SERVICES

Wireless operator AT&T is merging several new and existing services into a single application called AT&T Music. The move combines applications like Music ID, streaming radio services, lyrics search, full-song downloads and music management software into one app. With the AT&T Music App, the operator will now offer its own branded services—specifically the AT&T Radio service and a new music download store.

>>> MUSIC IS NO. 3 ON IPAD USAGE SURVEY

ComScore is attempting to help developers find out how people will use Apple's iPad through a survey of more than 2,000 Internet users. According to the results, music ranked third among the list of likely uses. Internet browsing came in first, with 50% of respondents saying they would likely use the iPad for that purpose, while e-mail was second, with 48%. In third place, 38% said they'd likely listen to music on the device, beating out book reading by 1%.

UP FRONT

DIGITAL BY ANTHONY BRUNO and LARS BRANDLE

See Spots Run

New Ad-Supported Music Services Embrace Reward Programs

Rumors about the death of free, on-demand music services have been greatly exaggerated.

The Australian ad-supported music service Guvera will emerge from a closed beta test March 30 to launch in the United States and Australia. FreeAllMusic.com started an invitation-only beta test in January of its free downloading service in the States. And last week marked the invite-only test launch of IMHO, an ad-funded social media widget led by former Sony Music Label Group chairman/CEO Don Ienner that will enable users to stream and download music and other entertainment content.

Even as Pandora and other noninteractive Web radio services demonstrate their money-making promise (Billboard, March 27), ad-supported on-demand streaming and download services like imeem and Spiral-Frog failed to generate enough advertising revenue to cover their music licensing costs.

Buoyed by an easing in licensing terms and the recording industry's embrace of restriction-free MP3 downloads, free on-demand streaming and download services hitting the market now are hoping to enhance their appeal to advertisers through interactive reward programs directed at users.

Record labels, including some of the majors, are paying attention. Guvera thus far has licensing deals with Universal Music Group, EMI Music, the Independent Online Distribu-

tion Alliance and iGrooves. FreeAllMusic also has pacts with Universal and EMI, while IMHO has deals with the Orchard, nuTsie and OurStage.

FreeAllMusic's approach is straightforward: Users get up to five free MP3 downloads per week in exchange for viewing a video ad before each download. Guvera and IMHO harbor greater ambitions, embracing more multilayered, reward-based systems that they hope to build around the consumption of music, movies and other entertainment content. Their approaches illustrate how emerging services are trying to improve the brand/fan interaction that advertisers crave.

Guvera has advertisers create branded music "channels" where they can list whatever songs and artists they choose to associate themselves with, and subsequently pay for any music downloaded or streamed from it. For example, the page for Australia's Weather Channel (which isn't related to the Weather Channel in the United States), offers streams and downloads of Roxette's "The Rain," Evanescence's "Cloud Nine" and Keith Urban's "Shine." Users searching for, say, Katy Perry, can choose from a list of branded channels that feature her music.

Guvera users can earn credits to stream tunes or download MP3s by filling out brief, on-line consumer-marketing surveys or watching ads. When a user cashes in those credits to acquire content on a given ad-

vertiser's page, that advertiser pays for the cost of the downloads at standard digital wholesale rates.

"The whole idea behind Guvera is that we're reversing the whole advertising process so the advertiser becomes the channel," CEO Claes Loberg says. "What we're trying to do is create a business model by catching a market that we can actually get advertisers to pay for."

Rather than trying to drive users to a Web site, IMHO instead offers a "social content player"—basically a widget—from which users can stream and download content as well as use to chat with other users.

To earn points to stream or download, users can view ads, invite friends to join and share content with other users. If they opt for ads, IMHO users can adjust a slider to determine how much advertising they're willing to watch. The more ads they allow, the more points they can accrue. They can also forgo ads completely and pay for their purchases with cash instead.

IMHO's initial invite-only test is limited to Facebook, but the company envisions users of multiple online services and social networks using its widget as a common meeting place to discover and share music, games or movies. IMHO plans to launch an open beta test in the spring.

"The quid pro quo is different here," IMHO president/COO Drew Stein says. "In the old models, it's watch an ad

continued on >>6



Here comes the rain: Australia's Weather Channel (no relation to U.S. namesake) has a branded channel on Guvera that features tracks by (from top) EVANESCENCE, KEITH URBAN and ROXETTE.

>>>WOXY.COM GOES OFF THE AIR

WOXY.com, an online indie rock station based in Austin, announced it was suspending operations, citing the "current economic climate." WOXY started out as a terrestrial station in Oxford, Ohio, in 1983. In 2004, it became one of the first commercial stations to make the transition to online-only broadcasting. It was owned by Lala from 2006 to 2009.

>>>INDUSTRY UNITES FOR MUSIC MATTERS CAMPAIGN

A new cross-industry campaign, Music Matters, launched in the United Kingdom to highlight the value of music and educate consumers on digital services. It's led by Universal Music U.K. head of creative content Niamh Byrne, formerly of CMO Management, which represents Blur and Gorillaz. The campaign has commissioned a series of short, animated films about acts including the Jam, John Martyn, Nick Cave, Sigur Rós, Kate Bush and Blind Willie Johnson. The films will be carried on supporting artist and organization Web sites, with more films scheduled for later in the year.

>>>WARNER/CHAPPELL SIGNS JAKOB DYLAN

Warner/Chappell Music signed a worldwide publishing agreement with two-time Grammy Award-winning singer/songwriter Jakob Dylan, one of the founding members of the Wallflowers. Warner/Chappell will co-publish Dylan's interest in compositions from the Wallflowers' first two albums. The agreement includes his solo work and all future compositions.

Compiled by Ayala Ben-Yehuda. Reporting by Antony Bruno, Edward Christman, Cortney Harding, Jay Fernandez, Glenn Peoples and Reuters.

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from >>p5

and get content. What we're saying is, 'If you do things that make our content partners money, we'll then give you a reward.'

According to Gartner analyst Mike McGuire, the reward model provides advertisers with more transparency about where their ads are being placed and more direct control of that placement. That, in turn, makes the ad more valuable.

"In some of those previous services, the advertiser didn't have a lot of certainty or control," McGuire says. "How valuable is that inventory if the consumer is not being targeted based on some information or preference and just randomly placing ads? In this case, since users have to do something to get free music, it's more targeted and probably a bit more amenable and valuable to the advertiser."

Additionally, advertisers are becoming more open to purchasing ad spots surrounding digital music as the likes of Vevo and MySpace Music legitimize the space with their scale and aggressive sales activities. Guvera, for example, says it has 46 advertisers, including Johnson & Johnson, Domino's Pizza, Schweppes, Pepsi, Activision, McDonald's, Nestlé and Harley-Davidson.

After one week of testing, IMHO has been commanding an advertising rate of a cost per thousand impressions (CPM) of \$6 or \$7, Stein says. That's a good deal better than the roughly \$2 CPM that Vevo president/CEO Rio Caraffé says had been common for online music videos before his service began striking deals nearing a \$20 CPM for some of its more lucrative partnerships (Billboard.biz, March 4).

Meanwhile, industry sources

say the cost of licensing music has become a bit less onerous. The large upfront advances that labels demanded from now-defunct services like SpiralFrog have fallen to more reasonable levels, sources say, as labels are now less concerned about watching services get bought for hundreds of millions of dollars after getting sweetheart licensing deals.

"We are able to evaluate what model is going to be successful and work with them on licensing our content and making sure they have a business model with longevity," says Robb McDaniels, CEO of digital label/distributor INgrooves, which has a licensing deal with Guvera. "If they're paying huge upfront fees, they're going to have less money to allocate toward developing technologies and marketing their service and our content."

Neither Guvera nor IMHO

is betting its future exclusively on music. IMHO offers about 900 online casual games through partnership with RealNetworks and plans to offer major studio movies at its open beta launch through a deal with movie download site Film Fresh. Guvera's Loberg says the company is in talks with U.S. film studios and TV networks and expects to announce licensing deals shortly. "I see us as a media player, not just a music download site," he says.

Will consumers embrace reward-based ad-supported music sites more enthusiastically than they did earlier services? Gartner's McGuire says surveys show that users are willing to accept ads in return for free content in theory, but that openness can quickly disappear

if the ads are bothersome or limit functionality.

"They'll say they'll use ad-supported services, but if it's too intrusive or it takes too long for the download or they don't like any of the ads, it very quickly falls apart," he says. "So we have to take that with a grain of salt."

While INgrooves' McDaniels acknowledges that the decades-old model of ad-supported media consumption has struggled to take root in online music, he remains optimistic.

"It's just that advertisers have not had the confidence to put the necessary allocation of their ad dollars behind digital music," McDaniels says. "Over the last 12-24 months, as the ecosystem in general has developed, there's now going to be more money." ■■■

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HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD.COM WINS ASME DESIGN HONORS AT NATIONAL MAGAZINE AWARDS FOR DIGITAL MEDIA

Billboard.com was selected over Web sites for New York magazine, Life, the Daily Beast and National Geographic to win the award for best design at the inaugural National Magazine Awards for Digital Media.

The award honored Billboard.com for its appearance and usability among magazine Web sites and online-only magazines. The American Society of Magazine Editors and the Columbia University Graduate School of Journalism presented the awards March 18 in New York.

Billboard.com relaunched in July 2009 after an extensive redesign aimed at solidifying the site as the Web's top music entertainment destination. The team effort was led by then-Billboard publisher Howard Appelbaum, VP of digital Josh Engroff and editorial director Bill Werde. The new site was designed by the award-winning digital marketing agency Razorfish.

Since the relaunch, Billboard.com has res-

onated with online music fans. During the 31 days ended March 24, the site posted sharp year-on-year gains in monthly page views (up 128%), unique visitors (up 51%) and average time spent (up 65%), according to Google Analytics.

The redesign entailed a complete overhaul of the site, which supplemented Billboard.com's authoritative reporting on music and touring news with full-song streaming,

social-media functions and new ways to interact with Billboard's exclusive charts data.

New features included a revamped home page spotlighting the day's top music news, chart action and feature stories; expanded artist pages with current and archived news, tour dates and discographies with full-track streaming; and a dynamic music player that follows users from page to page as they browse the site.

The redesigned site also made innovative use of data from the Billboard charts to enable users to create playlists from songs on current and past charts; track and compare artist chart histories through the Visualizer tool; create a "Soundtrack of My Life" playlist of No. 1 songs from key dates in their lives; and play "The Chart Game" by predicting the five artists they think will top the Billboard single and album charts.

The National Magazine Awards are the most prestigious prizes honoring outstanding magazine journalism in the United States. The awards, which were established in 1966, are known as the Ellies because of the Alexander Calder elephant figurine bestowed to winners. In recognition of the distinctive journalism being produced by magazine Web sites, ASME and the Columbia journalism school launched the "Digital Ellies" this year.

HOWARD NAMED PUBLISHER, APPELBAUM UPPED TO PRESIDENT OF BUSINESS DEVELOPMENT FOR E5

Former Condé Nast executive Lisa Ryan Howard has been appointed publisher of Billboard. In a related move, Billboard parent e5 Global Media has promoted former VP/publisher Howard Appelbaum to president of business development for e5.

Howard was previously senior VP/chief revenue officer of Fairchild Fashion Group, the business media division of Condé Nast, where she managed all publishers and sales division heads across multiple media, including Women's Wear Daily, Fairchild Books and other properties. With 18 years of strategic media experience, Howard has also been VP/publisher of Condé Nast's Style.com and Men.Style.com sites and has held account planning, as well as sales and marketing management roles, at companies ranging from an Internet startup to Time Inc. and Disney/ABC/Capital Cities.

Appelbaum, who served as Billboard publisher since March 2008, had also overseen former parent Nielsen Media's business licensing group, where he increased profitability fivefold. In his new role as president of business development for e5, Appelbaum will be responsible for growing revenue across the company's portfolio of media brands, which includes Billboard, the Hollywood Reporter, Adweek Media, Backstage, the Clio Awards and Film Journal International.



HOWARD



APPELBAUM

ONE GOOD IDEA: HOW YOU CAN MAKE MUSIC MORE GREEN



The centerpiece of Billboard's upcoming Green Issue will be a user-generated guide to ways in which fans, artists and the music industry can go green in

2010. To compile the guide, the magazine is asking artists, experts and, most important, Billboard readers for one good idea on how to make music more environmentally friendly. Billboard will reveal the final list of winning ideas across all the Billboard platforms April 9.

Readers can submit their ideas through links on Billboard.com and Billboard.biz. Deadline for submissions is April 2. ■■■



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Hazards Ahead

The Challenges Facing An EMI Catalog Licensing Pact

Even with its back against the wall, EMI Group owner Terra Firma still has plenty of options to raise cash from its EMI assets.

Press reports have recently suggested that Terra Firma/EMI is actively considering one of those potential options—licensing its recorded-music catalog to a rival major label.

But it isn't clear that any cash raised through a licensing deal or asset sale will be enough to satisfy the terms of the £2.7 billion (\$4.2 billion) loan it secured from Citigroup to help finance its £4 billion (\$8 billion at the time) acquisition of the major in 2007.

Sources confirm that there have been discussions in the last few months between EMI and Universal Music Group about having UMG handle the EMI North America recorded-music catalog through a licensing and/or distribution agreement, with EMI scaling back its presence in North America. A UMG spokesman says the two sides aren't holding talks at the present time.

Meanwhile, sources say EMI is engaged in talks with Sony Music Entertainment over a similar arrangement. An executive familiar with the talks cautions that there may be "too many legal issues" for EMI to license the catalog to another label, suggesting that it's more likely that any such pact would be constructed as a production and distribution (P&D) deal.

If the talks prove successful, EMI would receive an advance that it apparently plans to use to help avoid a technical default of its Citigroup loan covenant. That covenant calls for "equity cures," or a cash injection from Terra Firma, to make up for any shortfall in the ratio of earnings before interest, taxes, depreciation and amortization to interest accumulated for the quarter ended March 31. It also calls for Terra Firma to make the equity cure by June 14.

If EMI succeeded in licensing its North America catalog—which includes albums by **the Beatles, the Beach Boys, Radiohead** and **Coldplay**—it could provide Terra Firma with £400 billion (\$600 million) over a five-year period, the Times of London reports. The Times also suggests that funds raised through licensing would allow Terra Firma to abandon plans to tap investors for another £120 million (\$180 million). Those funds are needed to meet its Citigroup loan covenant requirements for quar-

terly equity cures, if violations occur during the next year. Representatives for EMI, Sony and Citigroup declined to comment.

A licensing deal, or any other cash-raising move like a distribution pact or an asset sale, would likely require Citigroup's approval as the lender that provided a loan secured by the EMI assets.

A potential snag for Terra Firma: Most loan agreements don't allow such cash to be treated as an equity cure. Nor do they allow an advance to be treated as income. Normally, an advance would be recognized on a balance sheet as unearned revenue, with the funds matched to future income statements when the actual sales occur. But because the Terra Firma/Citigroup deal was done at the height of the lending boom, it's possible that their loan agreement was kinder to the borrower than in normal times.

Securing such a complex licensing deal by March 31 would appear to be extremely unlikely.

But sources say that's what Terra Firma has been pushing for in the deal talks: a cash advance before March 31, or at least before June 14.

While the Terra Firma/Citigroup loan document has been filed as part of the lawsuit between the two parties (a U.S. district court judge just dismissed Terra Firma's motion to move the lawsuit to London, so it will be tried in New York) some of the segments in the sections covering financial covenants, events of default and potential remedies have been redacted, so it's unclear whether the agreement allows cash received from such deals to qualify as an equity injection.

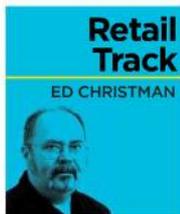
Sources say Terra Firma's aggressive push for accelerated negotiations indicates there's a loophole that either allows a cash advance to be booked as income in the current quarter—negating the need for an equity cure—or allows it to qualify as an equity cure.

But even if a loophole exists in the loan agreement, why would Citigroup grant a waiver for such funds to serve as an equity cure if a loan violation would put it in a better position to assume control of EMI?

Beyond all that, a licensing deal would face other obstacles. Nowadays, contracts include wording stipulating that when a label, subsidiary or "primary licensee" releases an album, it pays artists the standard royalty rates. But many older contracts require that income from licensing deals be split evenly between label and artist.

Consequently, EMI could potentially face legal challenges from artists on the royalty rate if it does a licensing deal and tries to apply the prevailing present-day definitions and standard royalty rate payments to yesterday's contracts, some industry executives suggest.

A major-label senior executive says Terra Firma/EMI could sidestep the royalty issue by structuring a licensing pact as a hybrid P&D deal, with label services also being supplied by the licensee. That way, the deal would provide everything that a licensing arrangement does, without actually using that word in the agreement. ♦♦♦



ED CHRISTMAN



Get on the floor: TIËSTO

BRANDING BY KERRI MASON

Move To The Beat

Brands Follow Dance Music Devotees To The Winter Music Conference

A hooded, caped blonde swept across the penthouse deck of Miami Beach's Raleigh Hotel, posing for a camera crew of one during the 2008 Winter Music Conference. Two years later, Lady Gaga is a hitmaking, international phenomenon.

Despite the runaway success of the likes of Gaga and David Guetta, their experience has little relevance to most of the artists attending the 2010 WMC March 23-27. As most dance artists make repetitive-beat-driven nightclub fodder rather than catchy pop songs, chart-topping mainstream success remains rare.

Still, as the WMC and this year's Ultra Music Festival at Miami's Bicentennial Park demonstrate, dance music retains a powerful allure among brands looking to connect with young, engaged consumers.

The 12th annual Ultra festival, the multi-stage outdoor concert that's timed to coincide with WMC (but isn't directly affiliated with it), says it's closing in on its first sellout. Ultra organizers say Heineken's support of the 2010 event is their most lucrative sponsorship to date, although they didn't disclose financial terms of the deal. The beer brand's presence at Ultra includes the Heineken Inspire Dome, which features DJ talent (including buzz-heavy Dutch jock Chuckie) and 360-degree video effects.

"Ultra is a great festival," says David Corso of Corso Communications, the marketing agency that produces Heineken's music activation. "Its organizers bring quality talent, and this brings a quality audience that fits Heineken's target demo: young, affluent music lovers."

Heineken also underwrote some of the 2009 North American tour dates of Tiësto, who is scheduled to play a headlining set at Ultra and is arguably the most-sponsored dance music artist of all time.

The Dutch DJ/producer is preparing for the launch of an international campaign with Smirnoff, the company's biggest music

branding deal in 2010. He'll play a free concert May 15 at the FIFA World Cup in South Africa that will be webcast live on Smirnoff's Facebook page. Tiësto will also collaborate with South African band BLK JKS on a new song that Smirnoff will make available as a free download in April.

"He now owns his own masters, his own publishing and his own merchandising," says Josh Neuman, co-owner of Complete Control Management, Tiësto's worldwide management agency. "That allows him to interface with brands very cleanly and go beyond just slapping a logo on a flier."

While Belvedere Vodka and Alize Liqueur are also investing in WMC with branded lounges at the W Hotel Miami and Raleigh Hotel, respectively, the week isn't for beer and spirits brands only. Private shopping site Gilt Groupe partnered with DJ booking agency AM Only to sell VIP packages to select events, including line-jumping privileges and bottle service. Armani Exchange and Pioneer Pro DJ are underwriting digital download service Beatport's three-day beachside shindig at the Gansevoort Hotel. And Miami's Adidas Originals store is scheduled to host performances by acts on U.K. DJ Dave Holland's Baldeelox label.

But one of the most striking recent instances of mainstream exposure for a dance artist will come as the industry recovers from its week in Miami.

In a deal negotiated by Chop Shop Music Supervision owner Alexandra Patsavas, Deadmau5 will be the featured musical guest on a March 29 episode of "Gossip Girl." The DJ/producer will not only provide the majority of the music for the show, but will also make an on-camera appearance, wearing the cartoonish, oversized mouse head in which he frequently performs.

The last dance artist to make an appearance on the show? None other than Lady Gaga, who performed and provided music for the Nov. 16 episode. ♦♦♦



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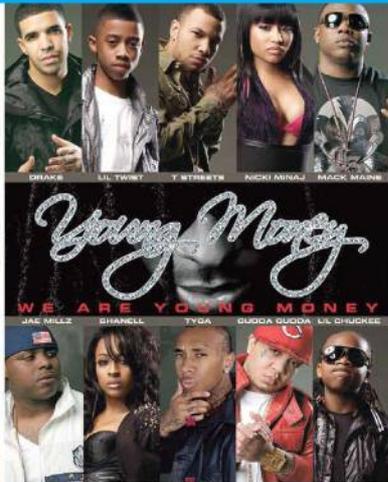
5th Sellout in 5 Years

12th All Time Sellout



*Special Thanks to Paul Korzilius, Doug Clouse,
Gord Berg, Randy Phillips and Rob Light*





Rapid response: Mscore data showed sharply divergent early audience reaction to eventual hits by (from left) AVENTURA, YOUNG MONEY, OUTKAST and DARIUS RUCKER.

RADIO BY PAUL HEINE

Station To Station

Labels Worry New Audience Response Tool Could Hurt Radio Promo Efforts

A new service that measures audience reaction to music heard on the radio is causing a stink among label promotion executives.

National Mscore, which rolled out in October, tracks the amount of station switching that occurs when a song airs by fusing minute-by-minute audience information from Arbitron's Portable People Meter (PPM) ratings service with monitored airplay data.

Labels that subscribe to the service say it gives them important information that can help secure airplay for their acts. But others who fear it could prevent new music from getting on the air call it "murder score."

A joint venture of Arbitron and airplay monitoring providers Mediabase and Media Monitors, Mscore launched for stations in PPM-measured markets last May. Now National Mscore is being pitched to labels by the music initiatives division of Premiere Radio Networks,

which, like Media Monitors and Mediabase, is owned by Clear Channel, the nation's largest radio chain.

The service, priced at \$25,000 per year, according to label sources, assigns a performance score to a song based on whether it retains or repels listeners. A positive Mscore indicates a song reduces the amount of normal station switching; a negative score demonstrates that listeners punch out more than the average.

"The more things you can use to see whether something is connecting or not, the more intelligent you are as a marketer," says Greg Thompson, executive VP of marketing and promotion at Capitol Records, which began using the service in mid-January. "It's a barometer for music in the PPM world."

Thompson says his field staff used positive Mscores on Christian rock act Thousand Foot Krutch in one market to influence on-the-fence

programmers in others.

Kevin McCabe, partner at airplay data consultancy Music Crunch, says it also allows labels to identify which formats particular songs excel in. Lady Gaga's multiformat smash "Paparazzi," for example, drew positive Mscores at top 40 but negative scores at rhythmic stations.

Yet some promotion executives say its potential is far from benign. "It's another way to kill a record," a major-label VP of promotion says. "And programmers don't acknowledge it as a significant tool to choose records."

So far, radio has been proceeding with caution. "All of us look at Mscore, but there are very different opinions on how to use it and how valid it is," says Clear Channel Chicago OM Tony Coles says. "We don't allow it to dictate the music we play."

Pat Welsh, senior VP of digital content at consulting firm Pollack Media Group in Pacific Pal-

isades, Calif., observes that "no one is tearing their playlists apart over it."

Still, label promotion executives worry that overreacting to a negative Mscore before the audience has become familiar with a song could have disastrous consequences.

"It can become a real cancer for a record when it's too early to [gauge the song's appeal]," a major-label executive says. A counterpart at a rival label similarly frets that "there is a palpable concern that it's going to cause a real problem for new and unfamiliar music."

That concern is exacerbated by the length of time it takes for singles to develop nowadays. "It could be effective for us if it's carefully used," says Joe Riccitelli, executive VP of pop promotion at Sony Music Entertainment's Jive Label Group. "But Mscore could prevent [a record from developing] if radio gets a perception of a song before it's had a chance to develop."

Mscore proponents say it won't lead to less new music on the radio, as long as it's used properly. "Like all powerful weapons, it might be worth putting a word of caution on the box: 'no knee-jerk reactions,'" says Philippe Generali, president/CEO of RCS, the Clear Channel-owned broadcast software company that developed Mscore. Music Crunch's McCabe says a station should play a song 75-100 times during daytime hours before the service can be used to fairly evaluate a song.

But label executives worry that if it becomes the ultimate gauge of a song's success, other barometers—such as sales, downloads, requests and research—will lose their clout among programmers. What makes the data so powerful is that it reflects the listening habits of the people who determine a station's ratings. And therein also lies the danger. Arbitron is under fire by broadcasters for notoriously small PPM sample sizes.

It's too early to tell what impact the service will ultimately have. "Like radio, labels are still on a learning curve with it," Riccitelli says.

"It's scary and potentially has some dangerous bumps in the road," Thompson says. "But it's the road we're driving down, and no one is going to change the path."

MIXED FORECAST

Mscore Data Shows Varying Relationship With Airplay

So exactly how predictive is Mscore?

Dwight Douglas, VP of marketing at Media Monitors parent RCS in White Plains, N.Y., declined Billboard's request for Mscore data on this week's top 10 entries on the Billboard Hot 100. He also declined to share data on songs that generated greater-than-normal station switching, an indication that listeners are tuning out of a song.

But he did provide data on four songs that generated lower-than-normal switching: "Alright"

by Darius Rucker, "Dile Ai Amor" by Aventura, "BedRock" by Young Money featuring Lloyd and "Sexy Chick" by David Guetta featuring Akon. All four went on to top their respective Billboard genre airplay charts.

The data suggests that early listener response doesn't necessarily predict how a radio audience will respond to a song after repeated plays. Amid early light airplay, "BedRock" prompted station switching nearly 4% below normal within two weeks in October—suggesting that the song was holding the attention of listeners—before rising to about 1% below normal in mid-November as airplay increased and then sliding back to 4% below normal as airplay peaked in January and February.

Station switching on "Sexy Chick" steadily declined as air-

play increased, bottoming out at nearly 3% below normal in January, before rising to 2% as airplay peaked. There were smaller fluctuations in station switching for "Alright" and "Dile Ai Amor," which remained within about 2% of normal, as airplay peaked early for the former and steadily grew for the latter.

In a widely publicized case, tests of an early version of Mscore in Philadelphia in September 2003 showed that an astounding 26.6% of top 40 WIOG (Q102) listeners changed stations when it played OutKast's "Hey Ya!," which became one of the biggest singles of the decade.

Still a largely unfamiliar and unusual-sounding song, "Hey Ya!" was spun only about four times per week. But by early October, Q102 had upped weekly spins to 14, and the proportion

of listeners who were tuning out dropped to 13.7%. A month later, "Hey Ya!" was playing 39 times per week and only 9.4% were punching the button. By December, the percentage of those tuning out dropped to 5.7%.

The test was the first to underscore the promise and peril of the controversial service. RCS' Douglas stresses that "high polarity doesn't necessarily mean that a song is bad, especially in the early goings," adding that there have been numerous adjustments to Arbitron's Portable People Meter audience sampling since Philadelphia served as an early PPM test market.

"The question a radio programmer needs to ask is, 'How much time am I willing to invest in an artist that may be a little bit more polarizing?'" he says.

—Louis Hau and Paul Heine

LEGAL MATTERS

COPYRIGHT REFORM? DON'T HOLD YOUR BREATH

by BEN SHEFFNER



It's hard to find anyone who loves the current U.S. copyright law.

The law frustrates record labels and movie studios, which complain it's inadequate to combat rampant infringement on the Internet.

It infuriates music entrepreneurs, who fear the imposition of bankrupting awards of statutory damages if they guess wrong about whether their device or service requires licenses from the labels and publishers—licenses that they probably couldn't afford in the first place.

It baffles the general public, which doesn't know whether it's legal to copy a CD or a DVD onto an iPod. (The labels say it's generally OK, the studios say "no.")

And it earns the ire of copyright skeptics in academia and self-proclaimed "public-interest groups," which argue that copyright law is abused by big corporations to stifle technological innovation and quash artistic freedom.

So what to do about it? Is it time for wholesale reform of the system?

The last complete overhaul of the Copyright Act came in 1976, the culmination of a long series of consultations and deliberations that started in the '50s.

And the 1976 act replaced the 1909 act, which lasted 67 years, through the advent of recordable music and the rise of radio and TV broadcasts, both developments arguably as transformative as the Internet.

Since 1976, the world of entertainment has seen further technological leaps, from easy home recording of music and TV shows to the advent of the World Wide Web, the first technology that allowed average people to disseminate copyrighted works around the globe, at minimal cost.

Congressional efforts at "reform" since 1976 have tinkered around the edges, with ad hoc approaches to new technologies.

Some of these efforts have been important. The 1992 Audio Home Recording Act, which set out to establish rules for the use of digital audio tapes, wound up enshrining the legality of noncommercial home copying by consumers. And the 1998 Digital Millennium Copyright Act, which addressed the issues raised by the then-nascent consumer Web, still serves as the basis for governing how copyright owners and technology companies respond to digital copyright violations.

Other partial reform efforts, like a proposed statute to address the problem of "orphan works"—those works whose owners can't be located—have fizzled in the face of disagreements among different constituencies of copyright owners and users.

So is it time to convene a grand copyright conference to again rewrite the statute? While

a few academics have suggested such a path, their efforts remain largely, well, academic.

Respected copyright professor Jessica Litman of the University of Michigan Law School released a widely discussed paper titled "Real Copyright Reform," in which she calls the current statute "a swollen, barnacle-encrusted collection of incomprehensible prose" and advocates a simpler system that would shift power away from intermediaries and toward artists and individual users. But Litman is also profoundly pessimistic that her ideas will find their way into U.S. law, noting, "I see no plausible route by which we could get there from here."

Similarly resigned is William Patry, now chief copyright counsel at Google, who calls the current law "grotesque" in his 2009 book "Moral Panics and the Copyright Wars." Patry, who previously worked at the U.S. Copyright Office and as a staffer on the House Judiciary Committee subcommittee for copyright, blames the dim prospects for reform on general partisan sclerosis in Capitol Hill and the influence of lobbyists.

But I think the reason reform prospects are gloomy goes much deeper than complaints about process. Rather, the main barrier to reform is substantive: The major players in the debate—big copyright owners, artists, distributors, technology companies, libraries and groups purporting to represent "the public," among others—simply have profound, deeply felt and entirely legitimate disagreements over what kind of "reform" the system needs.

Different players live on different planets: Some look around today and see a world with too much infringement. Others see too much enforcement. And that isn't a gap easily bridged through compromise.

So copyright owners and other interested parties will continue to do what they've been doing: muddle through. There may be small legislative fixes, and federal judges will continue to play a major role in shaping the law. But don't expect to be reading the obituary for the 1976 act anytime soon.

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 (copyrightsandcampaigns.blogspot.com).

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SOUTHWESTERN LAW SCHOOL

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Southwestern Law School is currently inviting applications for the position of Director of its Donald E. Biederman Entertainment and Media Law Institute. The position carries faculty status and includes academic, administrative and outreach responsibilities. The appointment will commence in Summer or Fall 2010.

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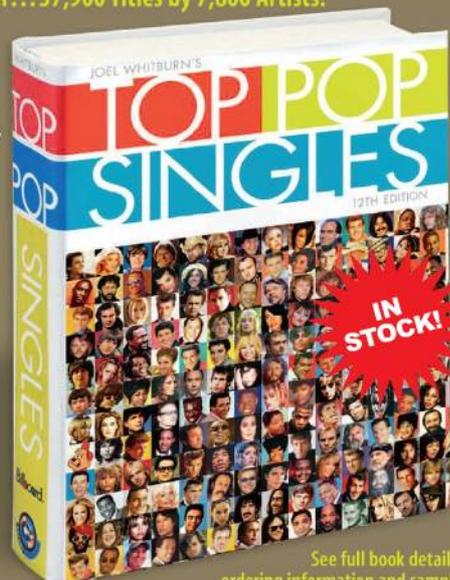
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>>>FREE RECORD SHOP POSTS €1.2M NET LOSS

Free Record Shop, the largest chain of entertainment stores in Belgium, the Netherlands and Luxembourg, posted a net loss of €1.2 million (\$1.6 million) in its fiscal year ended Sept. 30, 2009, swinging from a prior-year net profit of €12.4 million (\$16.4 million). FRS' fiscal 2009 loss was largely due to investments in refurbishing and rebranding stores, plus the cost of restructuring back-office functions, the retailer says. The prior-year profit was partly the result of the sale of its Norwegian operations. Fiscal 2009 sales for FRS' 313 stores and 37 franchised outlets totaled €300 million (\$405 million), down 8.5% from €328 million (\$443 million) in the prior year.

>>>INDIA GETS NOKIA'S COMES WITH MUSIC

Nokia will launch its unlimited music service Comes With Music in India in the second quarter. The service will be available for high-end Nokia handsets and offer local and international repertoire from all four major labels and key independents. India's digital music market is dominated by mobile services, which accounted for 98% of digital music revenue in 2008, according to the most recent IFPI data. Elsewhere in Asia, Comes With Music is available in Singapore and Malaysia. It debuted in the United Kingdom in October 2008.

>>>HMV TO SELL MOBILE GAMES

U.K. retailer HMV is diversifying into mobile gaming in partnership with France Telecom's mobile operator Orange. HMV Mobile Games, powered by Orange, became available on all major U.K. mobile networks March 26. It works on more than 1,000 Java-enabled handset models and features a library of 400-plus games, with new titles added weekly. Games start at £1 (\$1.50), or £3-£5 (\$4.50-\$7.50) for new-release and premium titles.

Reporting by Andre Paine and Werner Schlosser.

GLOBAL BY WOLFGANG SPAHR

WARY WILLKOMMEN

Live Nation Germany Launch Spurs Worries About Pricing, Local Artist Impact

HAMBURG—Live Nation Entertainment's entry into Germany promises to shake up the local concert biz.

The March launch of Live Nation Germany gives the U.S. promotion and ticketing giant its first direct presence in a market that dropped 7% in value during 2008 (Billboard.biz, Nov. 25, 2009), but still generated ticket sales of €3.6 billion (\$5.4 billion), according to promoters' trade group IDKV.

"It's the world's fourth-largest market," London-based Live Nation International CEO Alan Ridgeway says. "Clearly, we should have our own presence there."

But IDKV chairman Jens Michow warns that Live Nation's financial clout will inflate artist fees beyond the reach of domestic promoters. "Money will now be the sole decisive factor" in choosing a promoter, he says. Moreover, Michow adds, higher fees could force ticket prices upward even though "the threshold for prices audiences are willing to pay has already been exceeded."

Ridgeway downplays such fears. "We'll be competitive," he says. "But I don't see this as a move that's going to push up prices."

Since 2003, Live Nation had been represented through a 20% stake in Frankfurt-based promoter Marek Lieberberg Konzertagentur. But in December, Live Nation sold its stake to Bremen-based ticketer/promoter CTS Eventim, which now owns 71% of MLK and is Germany's largest promoter.

"Having a 20% shareholding doesn't really give you what you need," Ridgeway says. "The intention was to build it up and ultimately have our own promotion business. But [MLK is] an important part of [CTS']

business; they weren't keen to give up more of it."

Ridgeway dismisses speculation that the timing of Live Nation Germany's launch was related to CTS' recent appeal to the U.K. Competition Commission against the proposed Live Nation/Ticketmaster merger. He also says that the move won't affect CTS' long-term ticketing deal with Live Nation outside Germany (Billboard.biz, Feb. 11).

Live Nation Germany began selling tickets March 12 for its first shows—three arena dates by Lady Gaga in May. Ridgeway declined to comment on the number of Live Nation Germany shows planned for 2010, but industry insiders expect the company to substantially increase the number of German gigs by top international acts.

That could drain consumers' available cash for smaller shows, says Mira Pfetzing, manager of chart-topping German pop/rock band Juli. "National artists outside the top 10, small and midsize promoters and bookers will all suffer," she says.

MLK founder Marek Lieberberg is sanguine about losing its Live Nation business, claiming that throughout their relationship, Live Nation shows accounted for only 15% of ticket sales and no more than 5% of MLK's profits. CTS CFO Volker Bischoff adds that shows by domestic acts usually generate higher margins than those of international acts with higher overheads. As a result, losing its Live Nation connection should have "a negligible effect on the group's profits," Bischoff says.

MLK has a string of international acts lined up during 2010, including Green Day and Michael Bublé. Berlin-based DEAG, Germany's second-largest pro-



Deutsche delight: Live Nation Germany's first shows are May arena dates by LADY GAGA; inset: ALAN RIDGWAY



moter, also has several on the way, including Katie Melua and Chris de Burgh. Live Nation Germany managing director Johannes Wessels was previously a partner at DEAG.

AEG Germany has dates by the Black Eyed Peas scheduled. However, it primarily operates in Germany as a venue operator, and managing director Detlef Kornett is optimistic that Live Nation's arrival will "lead to a greater number of concerts." But DEAG CEO Peter Schwenkow takes a less rosy view. "There won't be any increase in sales," he says. "The market leader will simply be ceding sales to Live Nation."

Additional reporting by Tom Ferguson in London.

GLOBAL BY VLADIMIR KOZLOV

Concert Crackdown

Russian Collecting Society Pursues Delinquent Live Promoters

MOSCOW—Russia's state-approved authors' rights collecting society RAO is getting tough with rogue promoters who are avoiding paying statutory performance rights.

In early February, RAO filed a complaint with the Moscow prosecutor's office alleging nonpayment of performance rights for a Nov. 2, 2009, Beyoncé show at Moscow's 16,000-seat Olimpiyskiy sports center, identifying Moscow-based Anons as the event promoter.

"We told the promoter that if they don't pay up, we'll go to the prosecutor's office again—and then to court," says Khazbi Dzhatiyev, adviser to RAO chairman Sergey Fedotov.

When a complaint is received, the prosecutor's office issues a legal warning letter to the offending company. If it doesn't settle, the plaintiff can ask the prosecutor to initiate a civil court case.

Dzhatiyev says that can prove more complicated than it might initially seem. For example, although Anons was

identified as the Beyoncé show's promoter, it claimed to be only a ticketing agency. RAO is now negotiating with the actual promoter of the show but won't reveal the person's identity for fear of jeopardizing a potential out-of-court settlement.

Having determined that nonpayment of live fees has become a problem, RAO began chasing delinquent promoters last year, focusing on bigger shows. In June 2009, it won its first lawsuit, in the city court of Rostov-on-Don. RAO collected a 450,000-ruble (\$15,000) fee from local promoter Yug-Art for a 2008 Deep Purple show in the southern Russian city.

"There seems to be a little bit of a war going on between

certain promoters and the collecting societies," says Deep Purple agent Neil Warnock, CEO of the Agency Group in London. "But it hasn't affected any of the artists or my relationship with any of the promoters."

Dzhatiyev says RAO filed complaints against Moscow promoter TOPConcert regarding 2008 shows by Queen + Paul Rodgers and Slipknot. Neither TOPConcert nor Yug-Art responded to requests for comment.

Under Russian copyright law, a promoter must sign a pre-show agreement to pay RAO 5% of ticket grosses for the authors of the material performed. "We've always paid what we have to," says Dmitry

Zaretsky, senior talent buyer at one leading promoter, SAV Entertainment in Moscow. "But 5% is still a lot. If RAO reduced the fee, more promoters would be willing to pay."

Statistics about the Russian concert industry are scarce. However, Zaretsky says that despite the global recession, the market for international acts "showed some growth in 2009, and 2010 is expected to be better." SAV has promoted Lenny Kravitz, Kylie Minogue and Metallica in Russia.

While most overseas acts sign up with a single Russian promoter, many shows are subcontracted to local promoters. Dzhatiyev advises that "foreign artists' managers should always ask promoters whether they have a performance rights license."

Rogue promoters "do se-

rious harm to the business and the country's reputation," says Eduard Ratnikov, president of Moscow-based promoter TCI, which has promoted shows by Blur, Iggy Pop and Rammstein. "But how to single them out from legitimate operators? There is no answer to that yet."

Despite the failure of some promoters to pay performance rights fees, Warnock says the Russian market can be lucrative. "Deep Purple are playing another couple of shows in Russia during their current tour," he says, "and I've got a-ha touring extensively in November. I can do 14-16 shows with these guys in 10,000- to 15,000-capacity buildings, and they pay real money."

Meanwhile, RAO is determined to squeeze delinquent promoters out of the market. "We'll get them all," Dzhatiyev says. "They either learn to operate legitimately or leave."

Additional reporting by Tom Ferguson in London.



GLOBAL BY AHIR BHAIKAR BORTHAKUR

A Passage To India

Cricket Tournament Helps International Acts Break Into The Subcontinent

BANGALORE, India—The opening ceremony of the world's highest-profile cricket tournament had it all: sari-clad dancers, fire jugglers, Bollywood stars—and Lionel Richie.

Richie's performance of "Dancing on the Ceiling" might have seemed an incongruous addition to the vibrant mix at Mumbai's 55,000-capacity D.Y. Patil Stadium, but he's just one of several Western pop artists chasing the exposure that the Indian Premier League (IPL) tournament guarantees.

Immediately before the March 12 opening match, Richie, former UB40 vocalist Ali Campbell and Australian ABBA tribute band Bjorn Again performed on the field for millions of Indian TV viewers, plus others watching simulcasts in 1,000 cinemas and on YouTube.

Richie's manager Randy Phillips says the singer "jumped at the opportunity to open up the burgeoning Indian market in such a high-profile and televised event."

Leading Indian promoter DNA Networks organizes music performances during the IPL opening and closing ceremonies. DNA managing director Venkat Vardhan, who booked Richie for a private show in India several years ago, followed up with the singer about headlining the IPL, Phillips says.

Campbell's manager Kim Revie calls the IPL invitation "a wonderful opportunity for Ali to appear as a solo artist, at [an] event that's extensively covered by news and sports media from



Game on: Rapper AKON racked up sizable sales in India after appearing at the IPL 2009 closing ceremony.

around the world."

Launched in 2008, the IPL stages a glitzy version of cricket involving international stars who play for teams representing eight Indian cities. Local companies in those cities bid every year for team franchise rights. Its high profile offers valuable exposure for international acts eyeing India's developing live market (Billboard, Dec. 13, 2008).

In India, the IPL is broadcast on Sony Entertainment Television MAX. Sneha Rajani, executive VP at the satellite channel, says the opening ceremony drew 6 million viewers nationally and expects viewership for this year's 60-match tournament "to cross the 100 million mark," up from 90 million in 2009.

Rajani couldn't provide international viewing figures, but the IPL is broadcast in some 30 markets, including the United Kingdom (ITV4), Australia (One HD) and South Africa (SuperSport).

The IPL hasn't yet confirmed the lineup for its April 25 closing ceremony, although a Universal Music representative in London says pop act Sugababes will perform.

After Akon played the 2009 closing ceremony, Universal Music India senior sales manager Sandhya Chandramouli says his album "Freedom" sold more than 25,000 units in India—a substantial tally in a market where international repertoire accounts for only 5% of sales, according to the IFPI. "Taking advantage of the IPL's popularity," she adds, "we renewed our advertising drive, which [also] spiked sales of his earlier album, 'Konvicted.'"

Akon recently returned to India to contribute to a Bollywood movie soundtrack and performed at a pre-tournament Mumbai gala featuring Richie and Bjorn Again. MAX telecast the event March 12.

Leading South African rock band Prime Circle also played the 2009 closing ceremony in South Africa, which staged the tournament last year due to security concerns in India.

That televised Johannesburg performance "definitely sparked interest in the band in India," says the group's manager Franke Kotze. Prime Circle played five Indian dates last August, followed by DNA's Rock 'N India festival in Delhi (Feb. 20) and Bangalore (Feb. 21). Kotze says more dates are planned.

Although retailers report the 2010 opening ceremony hasn't boosted music sales, featured acts hope the exposure could lead to live gigs. "We had some meetings in India regarding future touring plans," Revie says.

Richie's plans are already in place. "We will maximize this televised play by following it up with an extensive stadium tour of India," Phillips says, "routed between Lionel's return to Australia and South Africa later this year into early 2011."

Additional reporting by Diane Coetzer in Johannesburg, Tom Ferguson in London and Ray Waddell in Nashville.

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Write And Wrong

Songwriters Shouldn't Have To Share Credit With Undeserving Parties

The recent BMI and ASCAP Latin Awards have gained relevance at a time when publishing revenue—particularly performance revenue—is seen as increasingly valuable for all music genres.

And that perceived value also means that, more than ever, getting a slice of that publishing pie has become a sort of free-for-all, with artists, labels and even managers angling for songwriter credits, income participation and even publishing copyrights. "This is a horrible trend," a senior executive at a major publisher says.

None of these practices is new. Even back when "no one cared about publishing," as one executive puts it, there were still many established artists and producers who fully realized the value of performance and mechanical revenue and insisted on income participation from songwriters.

But today, with sales down, the problem has become more widespread. Non-writing artists who previously didn't ask for income participation are now doing so and,

even worse, are requesting a songwriting credit even when they weren't in the studio during the writing process.

This, more than anything, galls songwriters and publishers. Some concede that they can put up with sharing writing credit with artists whose "contribution" is merely being in the studio. After all, as one

songwriter says, it's hard to pinpoint what sparks that moment of inspiration when writing a song. It could be a word tossed around or simply someone's presence, even if he or she is just sitting there clicking away on a BlackBerry.

The issue, they say, is when an artist doesn't participate at all and then requests not just a piece of the income—which many songwriters readily give—but also that sacred songwriter's credit. Songwriters and publishers say the problem has become so bad that some artists have asked for a writer's share of songs that haven't even been written yet.

While some writers, particularly established hit-makers, refuse to cede either participation or writer's credit, "there will be writers who will bend over because they want their song out rather than not," one executive says. "We can't keep them from doing that."

What publishers, and writers, can

do is at least insist that these artists be present at recording sessions, if only to cheer the creative team on.

When it comes to angling for performance royalties, we understand (even when we don't support) the validity of many of these tactics. For instance, if a label is going to invest a large chunk of money in pushing a single, asking the songwriter to help foot the video bill is understandable, considering how much money could be made.

But asking songwriters to shift the publishing rights of a song to a publisher affiliated with the label in exchange for getting their song recorded is akin to extortion, not to mention that the best song may not always win.

And asking for a songwriter's credit when no credit is due is simply wrong. ...

Latin Notas

LEILA COBO



●●●●●
Getting a slice of that publishing pie has become a sort of free-for-all, with artists, labels and even managers angling for songwriter credits.

THE BILLBOARD **Q&A?**

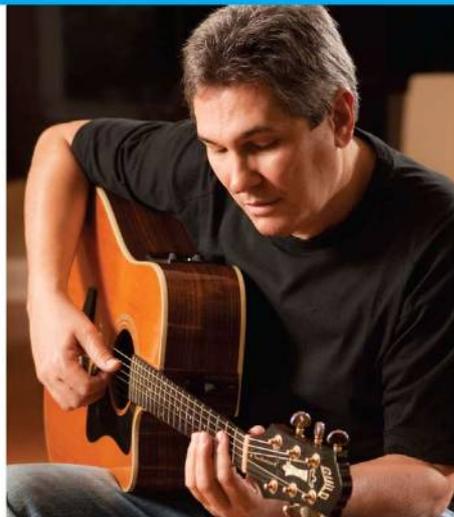
Cuban-born composer Jorge Luis Piloto was honored March 23 with the Golden Note Award at ASCAP's 18th annual Latin Music Awards. Piloto was recognized for his career achievements: For more than 25 years he's been penning compositions that have yielded some of Latin music's best-known songs, including No. 1 hits like "Quitame Ese Hombre" (which spent nine weeks atop Billboard's Hot Latin Songs chart in 2002), "Como Se Cura Una Herida" and "Como Olvidar." Piloto most recently scored with "Yo No Se Manana," which he co-wrote with Jorge Villamizar for Luis Enrique. The song spent 11 weeks at No. 1 on the tropical airplay chart.

Now that an increasing number of artists want to be composers, has your role changed?

It's changed in that I've gone from writing mostly alone to writing with others—not only artists, but other composers. It took me some time to get used to that. But the industry has forced all of us to diversify. I also think this has damaged the quality of the music somewhat. Sometimes people want to write, write, write. And I say,

"Gentlemen, this isn't a chocolate factory." Sometimes I forget what I was writing. So, when I sit down to write, I do so until I'm happy with the result. And if that means one or two songs a year, so be it. But quantity can damage quality.

Do you write on commission?
In some cases. For example, [Chilean star] Myriam Hernandez came to ask me for a song, and it led to producing her album. But I don't sit



down to write for a specific artist. Some songs work for some acts, and some for others. For example, with "Yo No Se Manana," Jorge [Villamizar] and I wrote it in my house, and we just had it there until I showed it to Luis Enrique and [producer] Sergio George. And it was a hit. We didn't conceive it with Luis Enrique in mind. It was based on a story Jorge told me.

Artists usually call me, unless it's someone like [salsa star] Gilberto Santa Rosa,

who's a very good friend, and I'll say, "Hey, Gilberto, I heard this song and I thought of you."

Do you also produce?
Yes, but it takes too much of my time. Truthfully, I like to write.

With technology and radio formats being what they are, is the songwriter's craft

becoming diluted?

Yes, and also the producer's. Today there are few productions. I'm surviving, like other composers, because I have a big recorded catalog. My forte has always been tropical music, which is very strong in Europe and Asia. So, songs that were recorded 20 years ago still generate income for me from places like Italy. I collect from songs I wrote for Rey Ruiz and Gilberto Santa Rosa as if they had been released today. That's my bread and butter.

What has changed in Latin songwriting since you began?

Language used to be far more poetic. Now it's more colloquial. Musically, songs are simpler. With the help of computers, songs are very simple, very basic. When I started they were far more musically elaborate. Today, you have four, five chords and you have a song. They're sometimes very elemental, but people like them. —LC

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

EN BREVE

ARTISTS PERFORM ON FIFA TROPHY TOUR

The FIFA World Cup Trophy tour by Coca-Cola will hit Miami and Houston April 30-May 2. A Coke-branded plane will fly the trophy from Canada to Miami, where it will be displayed on various Univision programs, according to Marco Lopez, senior director of agency Relay Worldwide's Hispanic group. On talk show "El Gordo y la Flaca," Spain's David Bisbal and rapper K'naan will perform their version of K'naan's "Wavin' Flag," which is Coke's World Cup anthem. The two will join Ana Isabelle for a performance May 2 at the University of Houston, where fans can have their picture taken next to the trophy. Lopez will discuss brand/music partnerships at Billboard's Latin Music Conference April 27.

CHARITY SINGLE TO BENEFIT CHILE

In the wake of Chile's earthquake, Chilean artist Beto Cuevas, Maná's Fher Olvera, Miguel Bosé, Alejandro Sanz, Juan Luis Guerra and Laura Pausini have lent their voices to a new version of Violeta Parra's classic "Gracias a la Vida." Chilean Humberto Gatica is producing the digital single, which will benefit Habitat for Humanity.

—Ayala Ben-Yehuda



Connect with Billboard's Latin music industry coverage and get all the updates on the Billboard Latin Music Conference on our new Facebook page, facebook.com/billboardlatin. The page contains links for registration and schedule updates and will feature speaker interviews as well as all of Billboard's breaking Latin music news. The Billboard Latin Music Conference and Awards presented by State Farm in association with T-Mobile will be held April 26-29 in San Juan, Puerto Rico.

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Getting Mighty Crowded

Saturated Club Circuit Presents Challenges For Bands, Promoters

They come every day in a seemingly endless parade, these PR e-mails about a developing band, or a package of them, mounting a tour of clubs. Most are on indie labels, and the hardworking publicist is desperately seeking some kind of press attention. Check any sizable club's calendar

count on your hand how many are making that kind of progression."

One act that's making that transition is ICM's **Cage the Elephant**, but this band has something most acts can't count on. "The difference is that rare component called 'radio play,'" Vlasic says, "along with an insanely great live show."

Other means of exposure can lead to a false sense of immediate potential. "Some acts could be signed to an agency or label on the heels of a little blog chatter, attention to a YouTube video, a few spins at radio, a song placement in TV or film, inclusion on a soundtrack," Sommer says. "Anyone can be an agent if you can send an e-mail or make a call, [and] it appears as if people will book anything."

ICM agent **Nick Storch** does say that club business is improving over a dismal 2009 and that club promoters are often able to make a profit. "By no means are they great profits," he says, "but many seem content with simply breaking even after the club fallout of 2009."

Not everyone believes the club market is saturated. **John Moore**, partner in New York's Bowers Presents, says the club market is "thriving" and believes it can generally support the number of bands touring. "Properly priced shows in a smaller room can and should be doing very well," he says. And, as Paradigm's Galle points out, artists should show loyalty and play return gigs for the same clubs when they're doing better business.

So what's the key to success at the club level? "Quality control," Sommer says. "A great artist will be successful with the right guidance. A great club will be successful with the right buying."

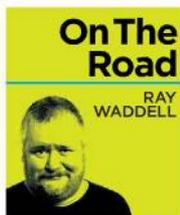
Promoters should do their research on bands and check for "some sort of heartbeat," Galle says, adding that groups

that are getting traction in a given market still shouldn't go to the well too many times, even if it's in their own backyard.

"I know it is important to build up your fan base in your home area, and I do support residencies, too," he says. "But do it strategically and give the fans time to breathe before you come back asking for them to pay to see you again."

Storch suggests touring smart rather than hard. "It is imperative for bands to create demand by not being overly available and putting enough distance between their last play in the market and their next," he says.

Finally, Moore offers this advice: "Be affordable, but most of all, be good."



On The Road

RAY WADDELL

dar. In all likelihood, it will be pretty full. In the absence of radio and other means of exposure, literally hundreds of bands are taking it to the road, most trying to support a new release. They've been told to play live as much as possible, to win one fan at a time.

And with so many bands on the road, "one fan at a time" can be more reality than cliché. The end result can be costly for the club promoter and the label providing tour support to the act, and deeply discouraging for the bands.

"The club market has been oversaturated for a long time," says **Kirk Sommer**, an agent at William Morris Endeavor Entertainment. "It is completely nuts. It would be wise of [agents] to stop signing and start packaging, unless the artist is best-in-breed."

In a scenario where bands are at the developmental stage and one of maybe 25 groups per month is playing a given club, does anyone make money? "Zippo," Sommer says.

Club promoters are now more selective in the shows they do, "and the deals for new bands are getting worse," Paradigm agent **Matt Galle** says. "Promoters are giving new bands a split of the door rather than a small guarantee."

So what led to this situation of supply outstripping demand? It's not just new bands coming on the scene: Fewer veteran acts are moving up the chain.

"Bands are playing the club circuit far more often because most of them are not growing in popularity and can't go on to larger venues," says **Marsha Vlasic**, senior VP of concerts at International Creative Management. "You can

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,161,280 (\$2,203 Canadian) \$216.4/\$66.85	ERIC CLAPTON & JEFF BECK Air Canada Centre, Toronto, Feb. 21	15,204 seated	Live Nation
2	\$1,824,428 \$179.50/\$49.50	BILLY JOEL & ELTON JOHN HSBC Arena, Buffalo, N.Y., March 9	17,691 seated	Live Nation
3	\$1,792,301 \$150/\$45	METALLICA Coliseo de Puerto Rico, Hato Rey, Puerto Rico, March 14	17,286 seated	Jose Dueño Entertainment, Live Nation
4	\$1,623,929 \$177/\$51.50	ELTON JOHN & BILLY JOEL Times Union Center, Albany, N.Y., March 11	13,874 seated	AEG Live
5	\$1,550,055 \$398.64/\$56.50	JAY-Z, YOUNG JEEZY, TREY SONGZ Izod Center, East Rutherford, N.J., March 6	15,074 seated	Live Nation
6	\$1,444,855 \$125/\$69.50	MICHAEL BUBLÉ Madison Square Garden, New York, March 20	13,190 seated	Beaver Productions
7	\$1,143,770 (\$120.97 Canadian) \$85.17/\$47.1	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD Air Canada Centre, Toronto, Feb. 14	14,966 seated	Live Nation
8	\$1,099,335 \$94.574/\$49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO Madison Square Garden, New York, Feb. 24	15,595 seated	Concerts West/AEG Live
9	\$1,060,401 \$92.572/\$49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO TD Garden, Boston, Feb. 26	15,430 seated	Concerts West/AEG Live
10	\$993,568 \$82.50/\$72.50/ \$49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO Verizon Center, Washington, D.C., Feb. 23	14,513 seated	Concerts West/AEG Live
11	\$960,511 \$93.573/\$49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO Nassau Coliseum, Uniondale, N.Y., March 3	14,237 seated	Concerts West/AEG Live
12	\$921,493 \$92.50/\$72.50/ \$49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO Wachovia Center, Philadelphia, March 3	13,280 seated	Concerts West/AEG Live
13	\$831,579 \$89.50/\$49.50	MICHAEL BUBLÉ DCU Center, Worcester, Mass., March 19	10,063 seated	Beaver Productions
14	\$821,705 (\$84.581 Canadian) \$57.89/\$33.57	MUSE, SILVERSN PICKUPS Bell Centre, Montreal, March 10	15,818 6,477	Gillett Entertainment Group, Live Nation, Greenland Productions
15	\$812,638 \$59.50/\$49.50/ \$39.50	MUSE, SILVERSN PICKUPS United Center, Chicago, March 12	16,284 seated	Jam Productions
16	\$786,751 \$79.50/\$59.50/ \$49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO RBC Center, Raleigh, N.C., Feb. 19	12,675 seated	Concerts West/AEG Live
17	\$784,920 \$81.50/\$61.50/ \$49.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO Time Warner Cable Arena, Charlotte, N.C., Feb. 20	14,477 seated	Concerts West/AEG Live
18	\$782,599 (\$81.069 Canadian) \$84.08/\$37.1	GUNS N' ROSES, SEBASTIAN BACH, DANKO JONES Air Canada Centre, Toronto, Jan. 28	10,963 12,600	Live Nation
19	\$754,395 \$71/\$36	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD American Airlines Center, Dallas, March 9	12,131 12,699	Live Nation, in-house
20	\$720,063 \$76/\$36	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD Toyota Center, Houston, March 6	11,216 seated	Live Nation
21	\$716,744 \$200/\$49	JAY-Z, YOUNG JEEZY, TREY SONGZ Norfolk Scope, Norfolk, Va., March 7	8,800 seated	Live Nation, in-house
22	\$682,408 \$89.50/\$49.50	MICHAEL BUBLÉ Petersen Events Center, Pittsburgh, March 17	8,950 seated	Beaver Productions
23	\$658,074 (\$104.304 Canadian) \$18.75/\$41.92	MARIAH CAREY, RYDANZNTIST Air Canada Centre, Toronto, Feb. 9	6,250 8,000	Live Nation
24	\$652,155 \$80.50/\$60.50/ \$39.50	THE BLACK EYED PEAS, LUDACRIS, LMFAO Rupp Arena, Lexington, Ky., Feb. 17	12,501 seated	Concerts West/AEG Live
25	\$633,013 \$79.50/\$59.50/ \$47.25	THE BLACK EYED PEAS, LUDACRIS, LMFAO Mellon Arena, Pittsburgh, March 4	11,255 seated	Concerts West/AEG Live
26	\$598,356 (\$37.090) \$45.21	STEREOPHONICS National Indoor Arena, Birmingham, England, March 6	13,236 seated	Live Nation-U.K.
27	\$597,068 \$66/\$46	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD Frank Erwin Center, Austin, March 8	10,531 seated	Live Nation
28	\$593,680 \$120/\$80	JAY-Z, YOUNG JEEZY, TREY SONGZ Mohegan Sun Arena, Uncasville, Conn., March 5	7,531 seated	Live Nation, in-house
29	\$577,590 \$110/\$90	THE BLACK EYED PEAS, LUDACRIS, LMFAO Mohegan Sun Arena, Uncasville, Conn., Feb. 27	7,884 seated	Concerts West/AEG Live, Live Nation
30	\$559,805 \$65/\$45	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD FedExForum, Memphis, March 19	9,737 12,000	Beaver Productions
31	\$492,871 (\$52.796 Canadian) \$81.58/\$46.22	GUNS N' ROSES, SEBASTIAN BACH, DANKO JONES Scotiabank Place, Ottawa, Jan. 31	6,349 9,200	Live Nation
32	\$422,461 (\$46.904 Australian) \$89.29/\$81.7	BACKSTREET BOYS, RICKI LEE COULTER Sydney Entertainment Centre, Sydney, March 6	5,731 8,000	Andrew McManus Presents
33	\$411,197 \$63/\$45.50	FURTHUR Auditorium Theatre, Chicago, March 2-3	7,724 FAG sellouts	Live Nation
34	\$408,896 (\$27.560) \$45.17	STEREOPHONICS Trent FM Arena, Nottingham, England, March 5	9,052 seated	Live Nation-U.K.
35	\$401,961 (\$425.42 Canadian) \$80.79/\$56.22	GUNS N' ROSES, SEBASTIAN BACH, DANKO JONES Coppes Coliseum, Hamilton, Ontario, Jan. 24	5,193 7,400	Live Nation

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Dance Revolution Redux

With New Motion Controllers, Dance Music Could Spark Gaming Comeback

Music games are about to come full circle, with the next stage of the struggling genre coming from the familiar category of dance music, driven by new motion-capture controllers expected to hit the market this fall.

Microsoft plans to have its Project Natal motion-capture game controller available for sale in time for the holiday season. The device is a camera that recognizes user gestures and body contortions as a means of controlling gameplay. Sony's Move, announced at this month's Game Developers Conference, is more like Nintendo's Wii system, with a controller that users hold in their hands, a sensor to track its movement and a camera to project it all into the game.

A host of game developers, including "Rock Band" developer Harmonix, is expected to release games that use these new motion-capture controllers as early as this year, although most titles aren't expected until 2011. Sources say they expect developers to unveil some of these new titles at the E3 videogame conference in June.

Dance-based games will feature heavily in that rollout and should provide a much-needed shot in the arm to the music-game market. Sales in the category plummeted last year as interest in the "Guitar Hero" and "Rock Band" franchises faded. The problem, according to Jesse Divnich, VP of analyst services at Electronic Entertainment Design and Research, is that there wasn't any new innovation coming out of the genre despite a flood of new content. And content over features, Divnich says, will only sustain a franchise for so long.



Keep on movin': Screen shots from 'Just Dance,' a hit videogame for the Nintendo Wii system that illustrates the potential of motion-based dance titles.

The precursor to music and rhythm games like "Guitar Hero" and "Rock Band" was Konami's "Dance Dance Revolution," the hit arcade game that later migrated to home gaming platforms. The game relied on an exclusive floor-pad peripheral, which saw little evolution, much like the guitar and drum controllers of "Guitar Hero" and "Rock Band."

"It was massively popular, but it didn't really reach a mainstream audience like 'Guitar Hero,'" Divnich says. "Project Natal and Sony's Move will allow the dance category to reach a broader audience. . . . This could be a billion-dollar category over the next 24 months."

Unlike the "Dance Dance Revolution" floor pad—or the "DJ Hero" turntable or the band kit for "Guitar Hero" and "Rock

Band"—these new controllers aren't exclusive to any one franchise. That means developers are free to create games utilizing their functionality rather than developing exclusive peripherals. Analysts expect between 10% and 20% of existing console owners will buy either a Natal or Move device, and both Microsoft and Sony are expected to bundle the controllers with new consoles shortly after their release.

A recent survey from Game Informer on the state of music games found that readers were most interested in "different music genres" (35.7%) and "more realistic gameplay and peripherals" (32.3%) when asked what features in a new music game would excite them most. Dance games based on Project Natal and the Move will feature both.

Current Wii hit "Just Dance" is an early indicator that dance games based on motion controls have great potential. Taking advantage of the Wii's motion-based controllers—as well as tracks like MC Hammer's "You Can't Touch This"—"Just Dance" has defied negative reviews to sell more than 850,000 units in the United States since its debut in No-

vember, according to NPD Group. In February it was the fourth-best-selling game stateside and the third-ranked game in the United Kingdom.

Moreover, the dance category allows for a broader sampling of music. While "Guitar Hero" and "DJ Hero" focus heavily on the use of specific instruments, dance games can incorporate all manner of musical styles so long as they're danceable.

"This gives all sorts of different bands the opportunity to get their music into these games," Wedbush Morgan Securities gaming analyst Michael Pachter says. "Everybody dances. Maybe we suck, but we'll try it."

Cynthia Sexton, executive VP of global brand partnerships at EMI Music—which contributed about half of the 32 songs on the "Just Dance" soundtrack after submitting more than 200 for consideration—says dance games are already starting to pay off.

"For me as a label person and for our artists, it just means more revenue," she says. "I won't tell you what the check looked like, but it was very, very healthy. And I look forward to the next game, whatever that is." ...

BITS & BRIEFS

SMART PHONES CAPTURE MORE MARKET SHARE

Almost two-thirds of smart phones sold in the United States during fourth-quarter 2009 cost \$150 or less, helping boost their overall share of the U.S. mobile market, according to research firm NPD Group. Smart phones accounted for 31% of U.S. mobile handset sales in the quarter, up from 23% a year earlier when fewer than half of smart phones cost less than \$150, NPD said. NPD also found that smart-phone buyers rely most on family and friends when deciding which device to buy (29%) and good customer service ratings were also important (17%).

BULLISH PROSPECTS FOR MOBILE LOCATION-BASED SERVICES

Mobile apps that rely on location-based data for social networking or media sharing were a hot topic during the recent South by Southwest conference. Analyst firm Juniper Research says such buzz is expected to drive the mobile location-based serv-

ices market to more than \$12.7 billion in revenue worldwide by 2014, up from \$3 billion last year. Market analysts were bullish about the technology before, only to be disappointed. But the exploding growth of smart phones with location-based service capabilities, combined with multiple competing apps and app stores, has renewed enthusiasm in the market.

SURVEY: MANY CHECK FACEBOOK BEFORE BED

In a recent blog post titled "Is Social Media the New Addiction?," consumer electronics review and shopping site Retrevo reported that according to a survey the company commissioned, 48% of respondents said they check or update Facebook or Twitter before going to bed, and 42% check their accounts first thing in the morning. Among respondents younger than 25, 18% said they check Facebook every couple of hours, and 61% said they check it at least once per day, compared with 11% and 55%, respectively, among those 25 and older.

HOT MASTER RINGTONES™ APR 3-10 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	5	#1 RUDE BOY	RIHANNA
2	2	26	NEED YOU NOW	LADY ANTEBELLUM
3	3	14	BEDROCK	YOUNG MONEY FEATURING LLOYD
4	5	3	MY CHICK BAD	LUDACRIS FEATURING NICKI MINAJ
5	6	6	BABY	JUSTIN BIEBER FEATURING LUDACRIS
6	4	14	HOW LOW	LUDACRIS
7	17	11	TELEPHONE	LADY GAGA FEATURING BEYONCÉ
8	8	20	TIK TOK	KE\$HA
9	7	8	HEY DADDY (DADDY'S HOME)	USHER FEATURING PLIES
10	11	4	EVERYTHING TO ME	MONICA
11	13	7	HEY, SOUL SISTER	TRAIN
12	10	4	ALL THE WAY TURNT UP	ROSCOE DASH FEATURING SOULJA BOY TELEM
13	12	8	IMMA BE	THE BLACK EYED PEAS
14	9	16	SAY AAH	TREY SONGZ FEATURING FABOLOUS
15	14	19	BAD ROMANCE	LADY GAGA
16	16	11	HILLBILLY BONE	BLAKE SHELTON FEATURING TRACE ADKINS
17	19	9	DROP THE WORLD	LIL WAYNE FEATURING EMINEM
18	27	3	NOTHIN' ON YOU	B.O.B FEATURING BRUNO MARS
19	15	26	SMILE	UNCLE CRACKER
20	-	1	OVER	DRAKE

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

GET WET

Some people just need to sing in the shower. Or bath. Or maybe the pool. Wherever they are, they could probably use a good waterproof music player. One option: the Music Planet speaker ball, a wireless Bluetooth speaker that streams music from any home entertainment system. It includes a built-in FM tuner, an alarm clock and a memory card and USB slot for adding your own MP3s. The device is submersible in up to three feet of water.

The Music Planet is available through online gadget stores in Japan, where it runs for ¥10,500 (\$117). —AB



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RHINO
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GLOBAL SALES
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David Dorn

The 17-year vet of Warner Music's catalog business talks about moving the reissue imprint to digital opportunities.



Warner Music Group's catalog division Rhino Entertainment sits at a crossroads in the recording industry's shift from physical to digital formats.

Best-known for its authoritative CD boxed sets, reissues and compilations, the company in the last decade has expanded its focus to include new digital products like ringtones and videogames and has been an early dabbler in online album formats like iTunes LP.

Rhino's push to apply its catalog and packaging know-how to new digital products has taken added urgency, given the continued plunge in CD sales and the decline in the number of brick-and-mortar music retailers. Last fall, Rhino laid off about 20% of its staff, primarily workers focused on creating physical product (Billboard.biz, Sept. 25, 2009). In a statement at the time, Warner said the staff reductions came as Rhino adapted to "the fundamental transformation of the physical new release and catalog business."

At the center of much of this activity is David Dorn, who was recently promoted to senior VP of global sales and digital strategy for U.S. repertoire. Dorn has a long history with both Rhino and the music industry. Son of the late Grammy Award-winning producer Joel Dorn, he's a 17-year Rhino veteran, most recently serving as senior VP of new-media strategy.

In an interview with Billboard, Dorn talks about Rhino's embrace of new digital formats, including the imminent rollout of its first mobile application.

How does your new role differ from your old one?

I oversee all the physical and digital business, which I think is a common practice these days in that we're not separating our businesses anymore. The other thing is that I'm getting a lot more involved on a global basis with our affiliates. We've got more than just the Rhino effort here. We work with Atlantic and Warner Bros. in the U.S. to sell more catalog here and [are] coalescing those efforts around the world.

We have a big catalog. It's really great, so how do we sell it all around the world both physically and digitally? Also, it's about how [to] take what our international affiliates have in their local territories and, borrowing practices in the United States that have proven successful, help them take advantage of those same practices. It's really globalizing our efforts.

What lessons will you apply from your previous gig?

First and foremost, you have a download-to-own business in

iTunes that we've been working with for what, six or seven years now? That business is mature here in the U.S., but the business is building around the world. In Europe, that business is on a growth curve. As is Amazon. So whether it's product lines we've seen as successful or things we've tried that maybe didn't pan out but we learned from them, there's a lot to be said about applying those learnings and relationships to other parts of the world.

What's the future of deluxe packaging and merchandising in the digital world?

I certainly hope it's going somewhere. The iTunes LP is an amazing first opportunity to start bringing packaging to the digital world. I don't think it's the final version of what we'll see over time. For a company like Rhino that really values the experience to music fans, this is an opportunity to place additional experience on that package. I think we're just getting started. We're looking at this as a major opportunity.

What about the physical world—boxed sets and other products. What's the future there?

It's still relevant, but there's a couple of issues we have to contend with. One is that there aren't as many places to sell these products. And it's harder to break through the noise these days and let people know that these products exist. We have had a great deal of success with our Rhino Handmade line, which are collectible, physical products that are sold direct to consumers through our Web site. They generally sell out, so we know there's an audience that's interested in them.

We're probably more selective these days in the kind of boxed set packages we make. We look at a product we would have come out with 10 years ago and wonder if there's a way to do that digitally. We'll probably have four to five physical boxes in general retail, as opposed to 10 years ago, when we'd have 10 or more.

When labels license their music to rival labels for inclu-

sion in a career retrospective or a boxed set, they usually insist on retaining the digital rights. Are labels showing more flexibility on this issue?

Most of the companies in the business are not really licensing out tracks for individual sale by another company. What is out there are tracks that are album-only that are packaged within a track list. Apple, up until recently, didn't allow compilations into the store if they exceeded a certain number of album-only tracks. But that problem has been solved and Apple now allows it. So as long as labels license to us on an album-only basis, we're fine. [Editor's note: Apple still bars single-artist compilations if more than 15% of the tracks are album-only.]

How do you see physical and digital blending—as working in tandem or as separate products?

That's a great question. We don't necessarily have that one worked out yet. The physical retailers that

do a great job aren't necessarily digital retailers. And the digital retailers who do a great job aren't necessarily physical retailers. The one interesting retailer that meets in the middle is Amazon. They're still getting their digital store up and running to the degree they're integrating it with their physical efforts. But I think they're doing a pretty good job.

We need to see more of that with other partners. But if what you're saying is how as a company we blend those two things together in an experience... we spend a lot of time thinking about how to take physical experiences and tie them into the digital world, whether it's providing bonus content or [giving] those who buy physical [products] portability in the digital world—such as a digital version of a vinyl sale. We haven't really done a lot with it yet.

Where are you with mobile apps? The novelty factor there seems right up Rhino's alley.

We have an app we're working on right now we hope will be ready for sale in April sometime. We've taken the position that we don't want to create Web sites that are apps. We want to create... something that is a game or has some kind of ongoing utility. We're being very careful about what we release because we'd like our first one to be successful.

We spend a lot of time thinking about apps. We're talking about three or four, and any that we release will have to follow the Rhino ethos of quality and value and experience. If you want to make a Web site, there are ways of doing that that's accessible by mobile. ...

We're probably more selective these days in the kind of boxed set packages we make. We look at a product we would have come out with 10 years ago and wonder if there's a way to do that digitally.



Band overboard! From left: ANDY ROSS, DAMIAN KULASH, TIM NORDWIND and DAN KONOPKA



GO YOUR OWN WAY

Groundbreaking YouTube Auteurs **OK Go** Part Ways With Their Longtime Record Label, EMI, And Set Sail In Uncharted Waters

BY MIKAEL WOOD /// PHOTOGRAPH BY MATT HOYLE

A graduate of Brown University who spent his time in the Ivy League studying semiotics, Damian Kulash of OK Go is one of the more articulate shaggy-haired rock frontmen you're likely to meet.

Yet over dinner recently at a Los Angeles restaurant, the singer is experiencing an uncharacteristic case of ineloquence. He and OK Go bassist Tim Nordwind are discussing the band's announcement earlier this month that it's leaving EMI, its label of nearly a decade, and starting up its own company, Paracadute Recordings. (In a dig at what the band considers a tail-spinning record industry, "paracadute" is Italian for "parachute.") And though he's talked to a few media outlets about the decision in the past week, Kulash is having trouble explaining how precisely it is that OK Go—a band less famous for its albums than for its elaborately produced, free-to-stream YouTube clips—intends to fund its future adventures.

"We just sort of figure," the 34-year-old singer/guitarist says with a "What, me worry?" shrug, "that if we put out a big ball of creative ideas, one of them's going to spit back some money."

In truth, Kulash is pretty clear-eyed on the subject of Paracadute—more on that later—but

in a way his sudden verbal clumsiness reflects the excitement with which he and his bandmates are thinking about their new endeavor.

"What we're doing may fall outside the bounds of what people traditionally want to call 'rock'n'roll,'" Kulash says in reference to the band's nonmusical pursuits, "but it's working. We're chasing our craziest ideas—that's always been the source of the bond between me and Tim." (OK Go also includes guitarist/key-boardist Andy Ross and drummer Dan Konopka.) "And it starts musically, but it goes in lots of other directions, and as the whole system changes, we've found all sorts of new ways to let that creativity out into the world.

"There's nothing more exciting than doing things that are basically uncategorizable and then sharing them with people," he continues. "It's such a huge thrill to watch that explode across the world." Kulash thinks for a second, presumably about the band's Rube Goldberg-inspired video for its song "This Too Shall Pass," which premiered on YouTube in early March and racked up more than 6 million views in its first six days online. "It's hard to describe what it's like to sit in your backyard hitting 'Refresh' over and over again, trying to see whether or not you've hit 7 million yet."

IRRECONCILABLE DIFFERENCES

Given the public disagreements between the band and its label over the distribution of that video and others, the split between OK Go and EMI Music wasn't entirely unexpected. Citing a nondisparagement clause in the deal that releases OK Go from EMI, both the band and the label declined to speak about the specific terms or circumstances of the group's departure. Billboard has learned from sources familiar with the situation, however, that Paracade will assume ownership of OK Go's latest album, "Of the Blue Colour of the Sky" (originally released Jan. 12 on Capitol), while the band's first two albums—2002's "OK Go" and 2005's "Oh No"—will remain EMI catalog items, as will the videos from those albums. The label will retain a stake in sales of "Blue Colour," and the band will continue working with the company's licensing department in a nonexclusive capacity. (OK Go also pursues synch opportunities through band manager Jamie Kitman's Hornblow Group.)

In a prepared statement released by the band and the label, EMI said it had "really enjoyed our relationship with OK Go" and that both parties had decided "to part ways by mutual agreement." Speaking in a video posted on the band's Web site, Kulash said, "We're leaving very amicably, and they've been very good to us."

Yet sources paint a different picture of the partnership, one in which both parties felt somewhat aggrieved: The band complained of being underserved by EMI's promotion and marketing efforts, while the label never could reap the sales rewards of OK Go's viral-video success.

"It's like you've got a guy throwing a 105 mph fastball," one source close to the group says, referring to the tens of millions of YouTube views OK Go has earned with such videos as the Grammy Award-winning "Here It Goes Again," in which the band performs an intricately choreographed dance routine while riding treadmills. "And this guy's dominating the game, but you don't have an infield to back him up. So how are you going to do anything?"

According to the source, EMI dedicated little energy or resources to working OK Go's singles at radio and to stocking its albums in stores, continually insisting that the label "needed a story" for programmers despite the band's growing online presence. "There was a real lack of investment in conventional marketing," the source says, to match what the group was accomplishing in the new-media sphere.

One former EMI staffer says that the disregard wasn't necessarily intentional. "People at the label always liked OK Go but were easily distracted by no-brainer hits like Coldplay and Corinne Bailey Rae—artists who were already established or were more mainstream. Capitol never took full advantage of the opportunities."

Former Capitol chief Andy Slater, who signed OK Go in his first deal at the label, insists that he wasn't neglecting the group but was waiting for the right moment to take it to radio.

"The key to having success with an unconventional band like OK Go is knowing when that moment is," Slater says. In his view, the time had arrived not long after the band performed its treadmill routine at the 2006 MTV Video Music Awards. "All of this stuff had started to bring OK Go to the forefront," he says, "and that's right when the label underwent a change in leadership." (In 2007 EMI merged Capitol and Virgin, dismissing Slater and appointing Jason Flom as head of the newly formed Capitol Music Group.) "Up to that point, though, we were building a fairly aggressive radio campaign based on seven months of work." Flom, now president of Lava/Universal, didn't return a phone call seeking comment.

Former Capitol GM Mark DiDia seconds Slater's point, calling OK Go "a full-on priority" for the label during his tenure there. "They were Andy's first signing, and he wanted to prove them more

than anybody," DiDia says. "We spent over \$5 million in marketing. I bet a lot of other bands would want that level of commitment."

Sources close to EMI in more recent years, meanwhile, contend that the kind of investment the band was calling for "just didn't make economic sense" given the group's sales history and performance in callout research. Although OK Go "makes great videos," one person familiar with the situation says, "they've never demonstrated that they sell albums. They've done OK with some tracks through the years, but with this album in particular, the sales really aren't there."

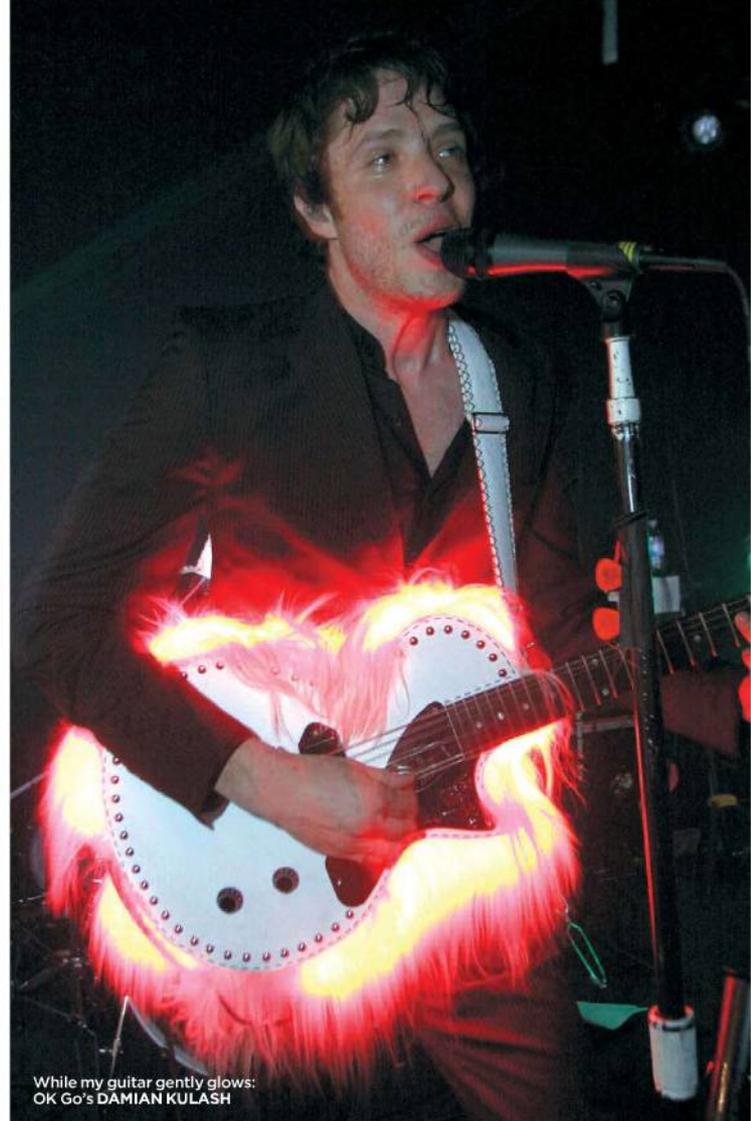
The new album has sold 27,000 copies, according to Nielsen SoundScan. "Oh No," the band's best-selling album, has moved 269,000, while "Here It Goes Again" has sold 821,000 singles. None of the band's other singles has broken the 100,000 mark.

"If you took out the word 'video' and put in the word 'single,' and you took out 'online' and put in 'radio,' this wouldn't be a story," another source with ties to EMI says. "Put it another way: Imagine a label spends a lot of money to get a song to No. 1 on the modern rock chart, then it only sells 25,000 copies and the label decides not to move forward with the band. That's not a story."

One person familiar with the label's thinking says the company took issue with Kulash's claim in an interview with New York magazine that because of its current debt troubles EMI lacked the funds needed to support its bands. "It's absolutely untrue to suggest that EMI didn't have enough money to promote OK Go at radio," the source says. "It was a choice."

Further disagreement between band and label flared up earlier this year over EMI's decision to restrict some OK Go videos from being embedded on unauthorized Web sites (in an effort to drive would-be viewers to YouTube, which pays record companies for each stream of their copyrighted material). Kulash aired his grievances in a widely publicized New York Times op-ed—his third for the paper on music-industry matters—that urged the label to "recognize the basic mechanics of the Internet" and allow OK Go to engage with its fans wherever the fans see fit.

"There are parts of the piece that I knew weren't going to sit well with the label, but for the most part my intention was to write something that was even-handed about the situation," Kulash says. "You see so much vitriolic anti-label stuff from our fans, or from everyone's fans, and you see so much complaint from the music industry about the ground eroding from underneath them, that I wanted to present the position of a musician who isn't wildly anti-label and isn't angry at them but who sees the unsolvability of that position."



While my guitar gently glows:
OK Go's DAMIAN KULASH

One person close to EMI says that although it might have looked like it, the Times piece didn't have any impact on the decision to part ways. "I can't argue with his point, and I didn't," the person adds.

MOVING FORWARD

Now that OK Go has detached itself from its major label, the band's next job is finding a way to stay solvent. That won't be as difficult as it would have been on EMI, according to Kulash. "In the most traditional sense," he says, "it takes a lot fewer records sold to pay for our small operation to survive than it does to support an international distribution company."

Kulash and Nordwind peg the number of employees working (both full- and part-time) under the OK Go/Paracade umbrella at around 20, including the four band members, Kitman and his assistants, two Internet consultants, two booking agents, a radio-promotion rep, a lawyer and a publicist. (For the moment, at least, the band doesn't plan to sign outside artists to Paracade.)

RISKY BUSINESS

OK Go's power pop may be fairly traditional, but its methods of promotion and marketing have been anything but.



DECEMBER 2000

OK Go gains notoriety as the house band for the fifth-anniversary tour of NPR's "This American Life." Show host Ira Glass writes the band's first official bio, describing it as "living catnip."

JULY 2004

OK Go singer/guitarist Damian Kulash writes a 20-plus-page how-to guide for lefty musicians called "How Your Band Can Fire Bush."



the band's backyard for \$10, establishes the cheap-and-viral template for the group's later clips.

DECEMBER 2005

Kulash expresses his views on copy-protection software as a misguided means to curb piracy in an op-ed for the New York Times.

JULY 2006

OK Go uploads its iconic "Here It Goes Again" video backstage at a show in Moscow. The clip features an elaborately choreographed



dance performed on treadmills and garners more than 1 million YouTube views in its first week.

AUGUST 2007

OK Go writes the fight song for the Chicago Fire soccer team, titled "Here Comes the Fire (Chicago Fire)," as part of an Adidas/Major League Soccer promotion.

MARCH 2008

Kulash and guitarist/keyboardist



OK snow: OK GO recording its new album at producer DAVE FRIEDMANN'S (bottom left, center) home studio in upstate New York during winter 2009.



'THE BAND'S FANS ARE A COMBINATION OF TEENAGE GIRLS, MUSIC SUPERVISORS AND ADVERTISING CREATIVE DIRECTORS.'

—JAMIE KITMAN, MANAGER

But it's not just about a reduction in overhead. Kulash says he and his bandmates—experienced dabblers in left-field marketing, from their early gig as the house band on NPR's "This American Life" to their recording a fight song for the Chicago Fire soccer team—have made their living "entirely on licensing" for the last several years, and he expects that to continue to be the case. Why? "We make music that is accessible but not overplayed and generally sort of upbeat," Kulash says. "So it fits behind a lot of stuff. Also, we own our own publishing, so we don't wind up in a three-week debate with some lawyer at a publishing company trying to figure out whether or not it's worth it. We OK things in 30 seconds."

"The band's fans are basically a combination of teenage girls, music supervisors and advertising creative directors," says Kitman, who says that OK Go has notched more than 450 synchs. "That's the reason they're still with EMI's licensing department—because they've made millions of dollars on OK Go." Kitman points to the band's inclusion on last year's "New Moon"

soundtrack as among its most lucrative licensing deals, though he declined to specify how much the band earned.

According to Kulash, licensing "follows success: When the treadmills video broke, we got more licensing requests for everything on our second album."

"And the first album, too," Nordwind adds.

"It calls attention to and raises your profile," Kulash continues. "Our admittedly naive business plan has always been 'Make good stuff happen and people will give a shit.'"

With nearly 10 million views at press time, the video for "This Too Shall Pass" has brought even more attention OK Go's way, and not just from fans. In a deal brokered by EMI's brand partnerships division, insurance giant State Farm funded the production of the complicated clip (which various sources say cost somewhere between \$160,000 and \$190,000 to make) in exchange for a brief logo shot at the end. Kulash says the band is "certainly" interested in pursuing other such corporate alliances.

"There's lots of kinds of advertising, but the kind that suits us

best is good old-fashioned patronage of the arts," he says. "It's a high-minded game—it doesn't get your product in front of billions of eyes. But it can associate your brand and your product and the thing you do with real awesomeness. I mean, the Rube Goldberg machine truly is inspiring. I watch it still and get this incredible sense of—"

"Hell-yeah-ness," Nordwind says.

"It's such a triumph and an achievement for all the people involved," Kulash says. "And State Farm looks so much cooler having just allowed us to do it rather than interfering with the art of it."

"We're in conversation with dozens of corporations right now that want to work with us," Kitman says. "It's definitely a new model."

Touring figures heavily into OK Go's plans for the rest of 2010 as well: The band launches a seven-week U.S. tour April 13 in Salt Lake City that includes two sold-out shows at Brooklyn's Music Hall of Williamsburg and winds up at the Sasquatch Music Festival outside Seattle. It's also scheduled to play Bonnaroo and a number of European festivals this summer, as well as make upcoming appearances on "Late Show With David Letterman," "The Colbert Report," "Late Night With Jimmy Fallon" and "Jimmy Kimmel Live!"

Kitman even stresses the prospect of old-school record sales, pointing out that "Blue Colour" has only been out for a little more than two months. "Based on previous experience, we usually sell more in the second year than in the first," he says. "There's nothing inherent in the construction that you have to have a big opening weekend or else your artistic project's dead. That's a uniquely corporatist view based on a system that worked adequately when 85% of the things failed miserably. And that's not the business we're in."

Bringing the Paracade outline back to the form that originally built OK Go's buzz, Kulash says he anticipates earning at least a few bucks from plays of the band's videos on YouTube, now that he and his bandmates own the new record. "How EMI monetized videos was only known to us insofar as it affected what we were allowed to do with those videos," he says. "But look, we're not total morons—everything will get reviewed. A year from now we'll see what's working and what's not, and though I have faith that we'll get some money from dealings with YouTube, if we don't, then we'll look for it somewhere else."

VIDEO KILLED THE MAJOR-LABEL DEAL

So will this cobbled-together model of music-business bits and bobs actually work?

Kitman thinks so. "This Too Shall Pass" is the third time OK Go's had a viral hit," he says. "No one's done that before, and it undercuts the argument that they're a flash in the pan, that it's something purely accidental. Some have tarnished it by saying, 'Well, it's just a video.' But that was true in 1983. You could just as well say, 'The singer just has a great voice,' or 'They're just really pretty.' I don't think it's too fanciful to say that this is what a hit looks like in the 21st century."

Still, Kitman is quick to point out that OK Go's story "doesn't have an awful lot of application to bands that don't already have an audience and a history of licensing. It's not a way to develop a baby band into a major international act."

"They're obviously doing something that's resonating with people," one current EMI insider says. "Unfortunately for us it's their videos, and we're a music company. Now they have the freedom to monetize anything they want and channel their creativity into whatever it is they think they can do really well at the moment. And if they find the model that works, please tell us. We don't care where it comes from."

"We're starting our new company specifically not as a record company," Kulash says as he and Nordwind prepare to head home for an early night. (Tomorrow they start shooting a new video for the song "End Love," the latest step toward their goal of making a clip for every track on "Blue Colour.") "I mean, it will be our record company. But we want it to be the home for all the creative things we do in the future. And we're trying to keep that as unconstrained by conventional definitions as possible, because the conventional definitions just don't matter anymore."

"Damian's talking about my space ballet," Nordwind says.

"You think he's joking," Kulash deadpans. "But I have something to show you." ...

Andy Ross testify as lead witnesses in a hearing on net neutrality by the House Judiciary Committee's Anti-Trust Task Force. A few weeks later, Kulash writes an op-ed on the subject for the Times.

FEBRUARY 2010

Kulash pens his third Times op-ed, expressing dissatisfaction with Capitol/EMI for not allowing embedding of the band's popular videos and chastising labels for not adjusting to changes in media.



MARCH 2010

OK Go premieres its Rube Goldberg-inspired video "This Too Shall Pass." The clip is funded not by the label but by insurance company State Farm in return for brand placement.

MARCH 2010

OK Go formally splits with Capitol/EMI to form its own label, Paracade Recordings.

APRIL 2010

OK Go, donning the paint-splattered jumpsuits from the "This Too Shall Pass" video, will be featured in billboards promoting the Los Angeles Dodgers.

—Connor McKnight

CRUZ CONTROL

How **TAIO CRUZ** Brought The New Sound Of Urban England To The Hot 100—With A Little Help From His American Friends **BY CRAIG MCLEAN**

Like London buses, you wait years for a U.K. male artist to top the Billboard Hot 100, and then two come along at once.

But the latest Brits atop the U.S. singles chart represent not just a change of fortune for U.K. music, but also a changing of the guard, as the voice of young urban Britain finally starts to be heard across the Atlantic.

Prior to Jay Sean hitting No. 1 with "Down" (Cash Money/Universal Republic) in October 2009, the two previous British males to top the U.S. chart were Elton John (in 1997) and James Blunt (2006). Then this month, another Londoner with a fresh electro-dance track rang the bell in even more spectacular fashion, as Taio (pronounced "tie-oh") Cruz's "Break Your Heart" (Mercury/IDJMG) shot from No. 53 to No. 1, breaking the record for the largest leap to No. 1 by an artist's debut charting single.

"As a kid, whenever I closed my eyes and dreamed of being successful as a musician, I would see Michael Jackson," a delighted Cruz says. "So conquering the U.S. is a realization of that fantasy."

"Break Your Heart" has sold 683,000 U.S. copies, according to Nielsen SoundScan. In September and October 2009, it spent three weeks at No. 1 in the United Kingdom—where Island Records releases Cruz's material—selling 393,000 copies, according to the Official Charts Co. (OCC). It's also gone top 10 in Ireland, Norway and Sweden.

Cruz ascribes the magnitude and speed of his U.S. success to "the strength of the song," but is also savvy enough to acknowledge the importance of rerecording "Break Your Heart" for the U.S. market with a guest rap from Ludacris.

"We definitely thought it would be an important factor to have somebody who the U.S. marketplace would recognize," Cruz says. "Ludacris is an amazing artist and he never fails to deliver. It absolutely helped to have him usher me in and tell the U.S. market: 'Hey, this is my new friend Taio Cruz, he's cool too.'"

But if all this gives the air of overnight success, think again. Cruz has worked hard to get here. The son of a Nigerian father and a Brazilian mother, he grew up as Adetayo Onile-Ere, attending public school at Bilton Grange in Warwickshire and Battle Abbey in Sussex, then later studying entertainment law. (His father is a lawyer.) That may be why he's also CEO of his own label, Rokstarr Entertainment Division, with his music released under a joint-venture partnership between Universal Music (Island in the United Kingdom, Mercury in the United States) and RED, while the Rokstarr brand has expanded to include a fashion and sunglasses line.

Cruz signed his first publishing deal as a teenager, but cites his time working as a writer/studio hand for Def Jam in New York in 2005-06 as the crucial moment in his development. Taken on after impressing the label with his demos, Cruz speaks proudly of how he "assimilated" skills from the likes of Dallas Austin and Christopher "Tricky" Stewart in order to "upgrade" his own.

Island U.K. co-president Darcus Beese signed Cruz in 2006 after seeing him at a showcase performing songs including "Your Game," which the EMI-published Cruz co-wrote with Will Young and Blair Mackichan and had already been a No. 3 hit for U.K. "Pop Idol" winner Young in 2004.

"At that time, there were no young [British] black kids who had a handle on writing great pop songs," Beese says. "I immediately marked Taio down as an artist who could be his own engine room. His ambition knows no bounds."

At first, it looked like that ambition might be limited to success as a writer and collaborator rather than as a hit artist in his own right. His debut solo album, 2008's straight-ahead R&B record "Departure," was only released in the United Kingdom, where it peaked at No. 17. Yet the album spawned four U.K. top 30 hits and has now sold 140,000 copies, according to the OCC.

Despite the ubiquity of "Break Your Heart," its parent album, "Rokstarr," has sold only 51,000 U.K. copies since its October 2009 release, according to the OCC. However, unlike its predecessor, this album will be released internationally May 17 and in the United States a day later, giving Cruz his shot at global stardom, albeit as more of a pop star than an R&B artist.

Mercury Records president David Massey says the Ludacris collaboration was key to positioning Cruz as a "rhythmic and pop artist" stateside. "Break Your Heart" went to rhythmic formats at the start of 2010, moving on to top 40 Feb. 1. The track has so far peaked at No. 14 on Billboard's Rhythmic Top 40 chart, No. 20 on Mainstream Top 40 and No. 22 on Hot 100 Airplay. It's yet to chart on Billboard's R&B/hip-hop charts.

"I've always stated that I'm a pop artist and I make pop music," Cruz says, adding that he's happy to take influences from all genres. Indeed, album tracks "Falling in Love" and "Feel Again" could even find favor with fans of Coldplay while the pumping house rhythms of "Forever Love" fit perfectly with the current vogue for David Guetta-style Euro-electronica.

"I wouldn't describe Rihanna or Taio or Jason Derulo or Iyaz as R&B artists," Massey says. "This is what pop is in the U.S. now."

The partnership with Ludacris echoes compatriot Jay Sean's tactical hook-up with Lil Wayne for his U.S. breakthrough. But might it have been the self-starting Cruz's preference to have succeeded purely on his own terms?

"I don't think 'preference' is the right word," he replies diplomatically. "Obviously the song has proven itself in its original form in the U.K. and Ludacris himself would say the song itself is strong. If he added a couple of rap sections to a song that was not strong, it wouldn't suddenly make it a hit."

"Rokstarr" is being similarly retooled for its international release. While the track listing is yet to be confirmed, a "hybrid" version will also feature tracks from "Departure"—according to Massey, "Come On Girl," "I'll Never Love Again" and possibly "She's Like a Star" will be included—and there are ongoing discussions about adding brand-new songs.

Cruz recently completed writing sessions with J.R. Rotem, Stargate and Kevin Rudolph, primarily intended for Rihanna. But "if something cool comes out that I think is a complete hit song, instead of giving it away, I've been asked to keep it," he says with a laugh.

And even in the midst of a hectic U.S. radio promotional

schedule, which includes a slot at top 40 WXRK (92.3 Now) New York's "One Night Stand" show April 17 at Roseland Ballroom, Cruz is still fencing off studio time to generate material for future releases. During the week of Billboard's interview, he was in Los Angeles to work on songs with Dr Luke.

Luke's protégée Ke\$ha will also be a component of Cruz's campaign. Cruz tapped her for his next single, the throbbing pop-techno track "Dirty Picture," long before her own breakout success. They've also filmed a video that, according to Cruz, features "the most insane, debauched, underground party full of the coolest people that you wish you could invite to your party. And Ke\$ha performing in a public bathroom. It's fantastic."

Videos proved pivotal to the success of "Break Your Heart." Massey acknowledges the Feb. 25 Vevo premiere of the U.S. video—featuring Ludacris' scenes cut into the original footage of girls, speedboats and product placement for Rokstarr sunglasses—as a key starting point for the track, echoing what Beese calls the "explosive" release of the original U.K. clip on YouTube last fall.

"Within the first couple of weeks we were at a million views," Beese says. "That's when I knew something was happening. We weren't on heavy rotation at U.K. radio, but the YouTube hits were saying we were A-list."

Cruz will be back in the United Kingdom in April but Massey expects the artist to spend much of 2010 stateside. The question is, how many of his compatriots will join him? If Cruz can make a sustained breakthrough, can others from the new wave of U.K. urban acts, such as N-Dubz and Tinchy Stryder (for whom Cruz wrote the U.K. No. 1 "Never Leave You") turn his and Sean's success into a full-scale British invasion?

"Possibly," says Massey, who's a Brit himself. "But rapping with an English accent has not yet been established in America. What Jay Sean and Taio have established is that strong rhythmic pop records from anywhere can work here."

Meanwhile, for Cruz, writing and producing new songs remains of paramount importance, not least because "Break Your Heart" so nearly slipped through his fingers. He originally offered the song to U.K. pop star Cheryl Cole for her album "3 Words," but her reps "didn't get back to me quickly enough."

And if they had?

"You'd probably be talking to her right now instead of me," Cruz says with a laugh.

LONDON CALLING

Four U.K. Urban Acts That Could Follow In Taio Cruz's Footsteps In The United States



TINIE TEMPAH

This 23-year-old maestro of zippy, anthemic electro-pop had his second album, "Catch 22" (Island), hit No. 2 on the Official Charts Co. album list. It featured the No. 3 single "Take Me Back," co-written with and featuring Taio Cruz, and the N-Dubz collaboration "Number 1," which appropriately topped the OCC chart last May.

CHIPMUNK

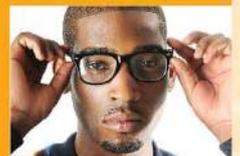
Coming up from the British "grime" scene, this 19-year-old rapper/singer alternates between catchy pop (the U.K. No. 1 "Oopsy Daisy") and edgier, street-level material ("Man Dem," a collaboration with Tinchy Stryder). The north Londoner's debut album, "I Am Chipmunk" (Columbia/Sony Music), released in late 2009, has sold 186,000 copies, according to the OCC.

N-DUBZ

R&B/pop/dance trio N-Dubz' November 2008 debut, "Uncle B" (All Around the World/UMTV), has U.K. sales of 507,000 copies, according to the OCC, while 2009 follow-up "Against All Odds" has sold 339,000. Whether its often grittily British lyrics will translate for U.S. audiences remains to be seen, but earlier this year N-Dubz visited Los Angeles for talks with various U.S. labels.

TINIE TEMPAH

The 21-year-old London rapper's first major-label single, "Pass Out," crashed into the OCC chart at No. 1 in the first week of March. The throbbing, bass-heavy track has sold 214,000 copies, and Tempah's debut album is expected in August. —CM







IL DIVO

**JUAN GABRIEL,
THE FLAMBOYANT MASTER
OF MEXICAN POPULAR MUSIC,
PREPARES HIS FIRST ALBUM
IN SEVEN YEARS**

BY AYALA BEN-YEHUDA



Nobody cuts off Juan Gabriel. After performing a rousing mariachi number at November's Latin Grammy Awards in Las Vegas, it turns out the 61-year-old Mexican entertainer/composer was just getting warmed up. As the lights dimmed, one of his guitarists handed the singer a full glass of something—Tequila? Cognac? Even if it had been apple juice, it wouldn't have mattered. He took a swig and raised the glass. "To everyone who's in jail . . . get out soon. That's an order," he proclaimed before launching into "¿Por Qué Me Haces Llorar?," one of his oft-covered classics and the single from his first new album in seven years, the self-titled "Juan Gabriel," due May 4. "Why do you make me cry and mock me if you know very well I don't know how to suffer?" he belted, gesticulating wildly to the music as the liquid sloshed out of his glass and onto his purple brocade jacket, which was augmented by a pink vest. He sang the lyric, "I'm going to get drunk," shaking his glass for emphasis. More spillage. He finished the verse—"Let them know that I drank today and got drunk today over you"—and sent what was left in the glass over his head and down his throat.

Gabriel's "divo" theatrics quickly lit up YouTube. He wound up performing that night for more than 30 minutes, sending Univision cameramen and security guards scurrying to keep up with him as he did laps around the Mandalay Bay Events Center, soaking up love from the fans he'd had on their feet since the beginning of his set. His show-stealing antics pushed the live broadcast well beyond its scheduled run time and, according to Nielsen Media Research, led to the highest-rated quarter-hours of the broadcast. "He was supposed to play as much as he felt he needed to," Latin Recording Academy president Gabriel Abaroa says.

"Work is my best friend," Gabriel explains to Billboard a few months later. "When I

have the opportunity to work, I organize a whole party—like what you perhaps saw at the Grammys."

Gabriel (born Alberto Aguilera Valadez) is 40 years into a career that has spanned styles from pop to bolero to regional Mexican, and his upcoming studio album is one of the year's priority releases from Fonovisa in the United States and Universal in Latin America. Six of its songs were written by Gabriel and originally made famous by other singers—but never recorded by him—and five are new.

Gabriel has his own rationale for releasing a mariachi album now. "Mexico is known throughout the world thanks to mariachi," he says. "It's not known for [the political par-



ties] the PRI, nor the PRD nor the PAN. Nor is it known for being a Catholic, evangelical, apostolic, Methodist or Buddhist or atheist country. It's known for music and mariachi, which is our devotion. As Juan Gabriel, music is my religion and mariachi is my devotion. And my songs are my prayers." With barely a pause to reflect, he then asks: "Are you writing down everything I'm saying?"

To call Gabriel a world-class singer/songwriter doesn't even begin to account for his music's enduring appeal. He's written a large swath of the contemporary Latin music songbook: His label puts the number at roughly 1,000 compositions, covered by everyone from superstar rock act Maná to reality-show contestants. To the Latin world, he's a combination of Frank

Sinatra, Burt Bacharach and Liberace. Add a dose of mystery—he performs live but rarely gives interviews or appears on TV—as well as catchy songs laced with drama and wit, and you have a multigenerational household name.

TRIPLE THREAT

With his broad fan base resulting in consistent sales of his Sony hits compilations, on top of the rising value of his publishing catalog, Universal saw an opportunity to put Gabriel's masters and publishing under one roof. He had been signed to RCA, Ariola and later, BMG, for much of his career, but relations were rocky; at one point, he didn't release a studio album for BMG for a period of eight years. His last album for the label arrived with little fanfare

in 2003. Gabriel also had been represented by BMG Publishing, which was acquired by Universal Music Publishing Group (UMPG).

In 2008, Universal Music Latin America chairman/CEO Jesus Lopez signed Gabriel to a deal that included a global publishing administration agreement for all of his catalog, as well as new master recordings. The idea was to build for Universal a valuable collection of Gabriel masters by having him record famous songs he'd written but never recorded himself. (Ownership of the masters eventually reverts back to Gabriel.) Gabriel's albums for Universal—which will number as many as two per year—also will include new versions of hits he'd recorded previously and new songs he's written.

"We believe in five years we'll have 10 albums in Universal's catalog," Lopez says. "He's not going to come out with an album every two-and-a-half years the way other artists do."

In addition to "Juan Gabriel," Universal already has another Gabriel album of rerecorded hits in the can slated for pre-Christmas release. "It's a very loyal audience," Lopez says.

Key to sealing the deal was Gabriel's longstanding relationship with Lopez, who had helped end the standoff with BMG when he was an executive at the label years earlier.

"Mr. Lopez knows me well and he knows my catalog very well. It was really easy to reach an agreement," Gabriel says. But "even though I had signed [in 2008], I didn't record for a long time because I kept touring."



Drink up: **JUAN GABRIEL** performs at the 2009 Latin Grammy Awards in Las Vegas.

A 20-show run at Mexico City's Auditorio Nacional in September and October 2008 grossed nearly \$7.7 million and brought in more than 176,000 people, according to Billboard Boxscore. A 2007 U.S./Mexico tour brought in \$5.8 million and more than 96,000 people to 14 shows.

"Don't think I don't record because I don't want to," Gabriel says. "The truth is, I've had a lot of work, and because I have all this work, I don't have the voice as clean and clear as it should be for recording."

With his voice rested and two albums finished, Gabriel is mum about tour plans, but Lopez says the label will time its marketing efforts in each Latin American country around his tours. CDs and merchandise will be available for sale at the shows, and local radio promotion and TV campaigns will kick in strongly a couple of months before Gabriel plays each country.

Also under discussion is a TV special with Mexican broadcasting giant Televisa, along the lines of a 1993 Gabriel special sponsored by Procter & Gamble, Lopez says. "We're talking to agencies and looking for the best opportunity in the market with a product that won't bother Juan Gabriel," Lopez says, adding that the artist won't do endorsements or even a lot of media. "He doesn't believe in overexposure because he thinks it makes the personality lose a little bit of its magic, and I totally agree with him."

PUBLISHING PROGRESS

Though Gabriel's words and music have become hits for artists in many genres (see chart, below), audiovisual synchs of his songs are rare. Before coming to Universal, synch requests were usually greeted with "a big no," UMPG senior VP of Latin America Eddie Fernandez says. "He was very protective."

But just last year, his songs popped up in campaigns for Heineken in the United States and Colgate-Palmolive, AmBev, Kellogg's and even an aspirin brand in Latin America. "Everything needs to run through him," Fernandez says. "The fact is, he's open as long as the price is right."

Fernandez won't give a ballpark figure as

to Gabriel's publishing advance, other than to say it was "huge." But between mechanical royalties on Gabriel's compilations and artists' covers, as well as performance income from his many radio hits, "it's worth every penny," Fernandez says.

Fonovisa is planning an aggressive marketing effort with special pricing and positioning at big-box retail in addition to prime placement at online and mobile stores. "He's one of those artists that can really help us overcome the slowness of adaptation into digital," Fonovisa president Gustavo Lopez says. "If people buy only one album all year, it'll be the Juan Gabriel album."

Though Gabriel's hits come in many styles, his signature extravaganza is his sexy, lively mariachi band, which accompanies him on tour and dances up a storm onstage. First single "Por Qué Me Haces Llorar?" is a '50s-style ballad set to a sweeping arrangement of mariachi strings.

Fonovisa's Lopez says Gabriel's audience has been waiting for such a ranchero album after his last pop release, and this one has been timed to coincide with Cinco de Mayo and Mother's Day, traditionally a strong sales holiday for Latin music.

For Gabriel, who gave frequent shout-outs to his home country at the Latin Grammys, a mariachi album was a way to commemorate Mexico's 2010 bicentennial and the centennial anniversary of the Mexican Revolution.

"As a Mexican and as an artist, I wanted to [contribute] something to such a big celebration," Gabriel says. "We're celebrating the independence of Mexico from Spain. Hopefully someday we'll celebrate our independence from the United States. Then I'll be even happier to release an album."

He continues, "But for now I have this album, the best of mine that [others] have sung that I haven't [recorded], and new songs that are beautiful—because I wrote them thinking about Mexico, about mariachi and about how long it's been since I recorded. And they came out beautifully."

Additional reporting by Leila Cobo.

COVER STAR

Juan Gabriel's songs have turned into chart bonanzas for notable artists in every Latin genre—from tropical, urban and regional Mexican to rock and pop. Here's a sampling of the hits covered by top acts and their peak position during a 15-year span on Billboard's Hot Latin Songs chart.

—**ABY**

 <p>"Gracias a Dios" Thalia No. 26 11/30/96</p>	 <p>"Una Vez Mas" Conjunto Primavera No. 1 (three weeks) 3/22/03</p>	 <p>"Eres Divina" Patrulla 81 No. 7 7/2/05</p>
 <p>"Querida" Chayanne No. 24 12/03/94</p>	 <p>"Se Me Olvidó Otra Vez" Maná No. 5 7/17/99</p>	 <p>"Lastima Es Mi Mujer" Grupo Montez de Durango No. 6 11/6/04</p>
 <p>"Costumbres" India No. 8 9/19/98</p>	 <p>"No Tengo Dinero" A.B. Quintanilla III & Kumbia Kings featuring Juan Gabriel & El Gran Silencio No. 5 4/12/03</p>	 <p>"Asi Fue" Playa Limbo No. 26 5/16/09</p>
 <p>"Adios Amor Te Vas" No. 9 4/23/05</p>		



SHE'S GOT SOUL
Sharon Jones
outperforms everyone

30



VIVA CASTRO
Jason Castro keeps
it mellow

30



WHAT LULU WANTS . . .
Rufus Wainwright
channels the Bard

31



MUSICAL GRACE
Amy Grant travels
down a new road

34



AN APPLE A DAY
The Blue Van is picked
for iPad duty

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MUSIC

LATIN BY LEILA COBO

EVERYWHERE MAN

Once Again, Daddy Yankee Is Inescapable

In 2005, Daddy Yankee broke on the charts with an upbeat reggaetón anthem about the joys of gasoline. Half a decade later and with four No. 1s on Billboard's Top Latin Albums chart, including the top-selling Latin album of the decade ("Barrio Fino"), Yankee—whose real name is Raymond Ayala—has established himself as one of the stalwarts of the reggaetón genre as well as a maverick artist who has redefined the role of Latin artists as entrepreneurs helming their own careers.

As he prepares for the April 27 release of his new studio album, "Mundial," bonus track "Grito Mundial" has been chosen for World Cup TV campaigns on Telefuturo and ESPN in the United States and on Azteca in Mexico. In addition, his new women's fragrance is slated to launch at the end of May, together with a media campaign that includes a billboard in New York's Times Square. In the fall he will star in a Hollywood film produced by Mark Lipsky ("The Nutty Professor," Beverly Hills Cop 3") of Who's on First Productions and his TV show "Tunéame la Nave" began its second season in March on Azteca. Plus, he's extended his sponsorship deal with Coors Light, which launched last fall.

Amid all this, he continues to churn out hits—his new single, "Descontrol," has already hit No. 1 on the Latin Rhythm Airplay chart, five weeks before the album's release.

Like his previous sets, "Mundial" is long on songs (14 tracks, plus three iTunes bonus cuts) and covers a variety of genres. While it features straight-ahead reggaetón alongside gritty urban tracks on which Yankee raps about life in the proverbial hood, it's also full of danceable, commercial tracks that could play on both urban and

pop stations.

Sony inked a deal with Yankee to distribute his album in the United States and Puerto Rico and license it elsewhere, including Europe and Latin America. Yankee, who records for his own label, El Cartel Records, was previously licensed by Universal and has always retained his masters. In this case, as in the past, his team will handle promotion and marketing stateside, but abroad, he's giving Sony the reins.

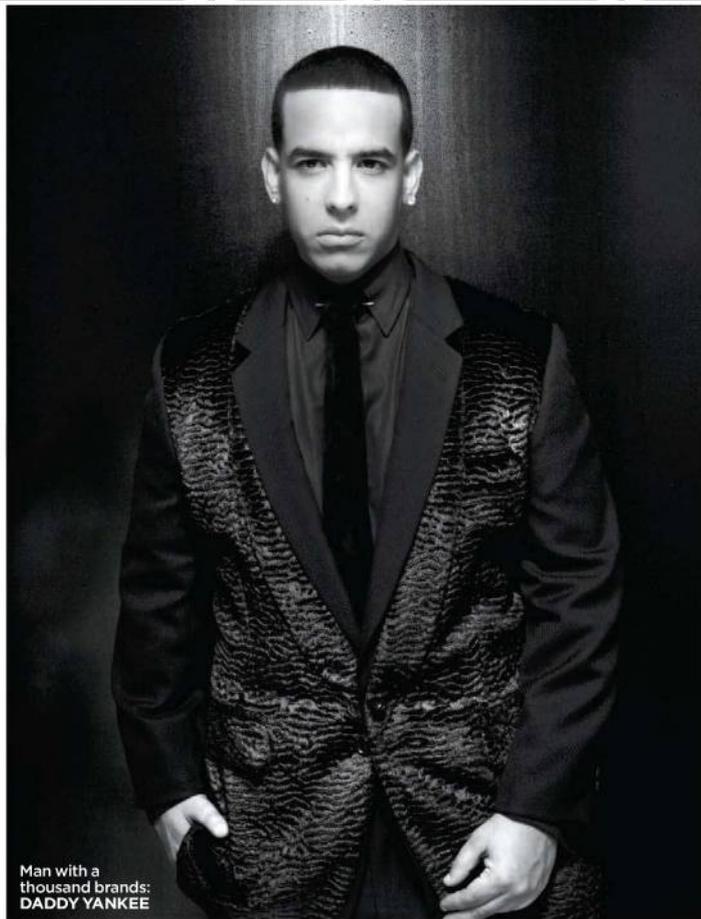
In addition, he says, his team will work in tandem with Sony to create and sell digital content and other product, including merchandise.

Yankee's hitmaking abilities transcend the success of "Gasolina." He's had six Latin chart-toppers cross over to the Billboard Hot 100 and Rhythmic Top 40 charts, among others, as well as collaborations with mainstream artists like Fergie and Akon.

But "Mundial" marks a return to his Latin base. While many songs are peppered with English, there aren't any collabos or English-only tracks.

"The truth is, we make much more from our Latin American tours than the U.S.," Yankee says. "Many people think the world is only the United States, but we [come] from Central America, South America and the Caribbean. The U.S. is more a market of perception," he adds, noting that last year he played nearly 100 arena shows, most of them outside the States.

However, stateside, Yankee is more of a household name than most Latin artists—a key factor in Sony's decision to sign a deal. That recognition, coupled with a strong work ethic, was the impetus behind the launch of his new women's cologne, DYamante, which will be sold in the States



Man with a thousand brands: DADDY YANKEE

and Puerto Rico and throughout Latin America and the Middle East.

"Different artists have different levels of involvement," says Scott Berg, brand manager at Falic Fashion Group, which owns Duty Free Americas stores and puts out Yankee's fragrances. (His men's cologne, DY, launched in 2008.) "He is the best at that. He tells us what he likes in the fragrance, his ideas on the package, and he's extremely supportive."

For DY's introduction, FFG had a major TV promotion as well as in-stores in eight key markets. DY was initially sold exclusively at Macy's and then carried in major chains including JCPenney and Sears. This time around, marketing for DYamante—whose 100-ml bottle will

retail for approximately \$55—will be tied to marketing for "Mundial," with samples given out at album events.

"The women's [scent] will do even better, as we'll get a big percentage of his female fans," Berg says.

And the male fans should come from everything else, including the World Cup promotions, which will have Yankee spots—featuring his album cover and purchasing information—running on three networks.

It's yet another example of Yankee's savvy for everything cross-promotional, including the upcoming film that will, of course, feature his music.

"You know me," he says with a smile. "This is a business." ■■■

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'He tells us what he likes in the fragrance, his ideas on the package, and he's extremely supportive.'

—SCOTT BERG,
FALIC FASHION GROUP

LATEST BUZZ

>>> WONDER TO HEADLINE HARD ROCK CALLING

Stevie Wonder will headline the Hard Rock Calling Festival June 26 in London's Hyde Park. The festival's supporting bill for the 50,000-capacity show includes Jamiroquai, James Morrison and Corinne Bailey Rae. Wonder has also been tipped to play the Glastonbury Festival on the same weekend as Hard Rock Calling. The other Hard Rock Calling headliners are Pearl Jam (June 25) and Paul McCartney (June 27). The festival is produced by Live Nation in partnership with Hard Rock International.

>>> PROTESTERS DECRY UPCOMING AKON CONCERT IN SRI LANKA

Protesters outraged at an upcoming concert by R&B singer Akon hurled stones at a Sri Lankan private broadcaster's headquarters March 22, injuring four workers and damaging the building. Police spokesman Prishantha Jayakody says several demonstrators were taken into custody afterward. The broadcaster, the Majaraja Organization, is sponsoring the show, scheduled for April in the capital of Colombo. The demonstrators were protesting the concert because the video for the David Guetta track "Sexy Chick," which features Akon, depicts women in bikinis dancing near a statue of Buddha.

>>> BIG BOI SIGNS SOLO DEAL WITH DEF JAM

After numerous delays, Big Boi's upcoming album, "Sir Lucious Left Foot: The Son of Chico Dusty," will finally see the light of day—on a new label. The rapper, part of the duo OutKast with partner André 3000, announced on Twitter that he has signed a solo deal with Def Jam Records. A label representative confirmed the announcement.

Reporting by Mariel Concepcion, Andre Paine and the Associated Press.



Soul sister: SHARON JONES; inset: with MICHAEL BUBLÉ on 'Saturday Night Live.'

SOUL BY MARIEL CONCEPCION

Still Learning, Still Growing

Sharon Jones & The Dap-Kings Jump-Start Promo For New Album On 'SNL'

When Canadian singer Michael Bublé asked Sharon Jones to join him for a "Saturday Night Live" performance of their song "Baby (You've Got What It Takes)" from his 2009 "Crazy Love" album, things kicked into high gear for her band, the funk-soul group Sharon Jones & the Dap-Kings.

"Our fourth album was due in May, but after the performance with Michael Bublé and all the hoopla surrounding it, we decided to push the release date up," the 51-year-old Jones says about the act's fourth studio album, "I Learned the Hard Way," due April 6 on Daptone Records. "Thankfully, the album was already finished—we just needed to get promo going and a couple of things that were still in the works."

The new album is a departure from the group's last effort, 2007's "100 Days, 100 Nights," which sold 105,000 copies in the United States, according to Nielsen SoundScan. While "100 Days" had sassy lyrics and a raw, bluesy sound, "I Learned the Hard Way" is darker in subject matter, featuring songs about child abuse and relationships gone wrong, and more ambitious in scope, with a live orchestra on almost every track.

"The 'SNL' performance was an ideal way to get the marketing campaign for the album rolling, according to Daptone GM Cathy Bauer. "The performance was a notable part of the rollout—it came from another camp but it turned out really amazing," she says, adding that since

then the group has secured appearances on BET's "The Mo'Nique Show," Comedy Central's "The Colbert Report," NBC's "Late Night With Jimmy Fallon" and "Inside Scoop," and CBS' "Late Show With David Letterman" and "The Late Late Show With Craig Ferguson."

The promo campaign is big on utilizing social media: The band is giving away test pressings of "I Learned the Hard Way" on its Twitter page and recently hosted a Twitter contest to win concert tickets. It also provided its Twitter and Facebook followers with the exclusive password to its album presale, from which 15% of the proceeds will go to Doctors Without Borders to help Haiti and other disaster-stricken countries.

The Dap-Kings also have their own iPhone application; an exclusive Jones app is in the works. The band performed four shows at South by Southwest and will start a worldwide tour April 10 in Paris, followed by London, Berlin and Amsterdam and two dates at New York's Apollo Theater, among other stops.

When things slow down, Jones, who once was a prison guard at New York's Rikers Island and had a small role in the Denzel Washington film "The Great Debaters," says she hopes to find time to pursue acting again. "If people come knocking on my door looking for my soulful sounds, then that's good—I pray more people come my way. But maybe if Denzel does another movie, he'll ask me to be in it," she says.

●●●●●
'If people come knocking on my door looking for my soulful sounds, then that's good. But maybe if Denzel does another movie, he'll ask me to be in it.'

—SHARON JONES

POP BY MONICA HERRERA

BETTER OFF DREAD

'Idol' Alum Jason Castro Keeps His Cool On Long-Awaited Debut

It's been two years since Jason Castro ambled onto "American Idol"—ukulele, dreadlocks, stoner vibe and all. And while most of those voted off the show from seasons past have faded into obscurity or drifted into musical theater, Castro, who finished fourth, hasn't been easily forgotten. Nor has his personality changed, which became clear as soon as he was asked about his upcoming solo album. "I'll tell you right after this burp," he says, somehow charmingly, during a recent visit to Billboard's New York office. "I just had some amazing barbecue on the way over here. Sorry, but it's definitely giving me the heartburn."

"Jason Castro," the singer/songwriter's Atlantic Records

debut, is due April 13 after being moved from Nov. 17, which would have pitted him against big-name fourth-quarter releases including 2009 "Idol" winner Kris Allen. "We got a little overexcited when we set that release date," says Castro, a first-generation Texan whose family is of Colombian descent.

To keep fan interest piqued, Castro released the five-song "The Love Uncompromised EP" Jan. 12; it reached No. 9 on Billboard's Digital Albums chart and No. 5 on the iTunes albums list. "We saw that we didn't need to reactivate his 'Idol' fan base," Atlantic senior VP of pop/rock marketing Dane Venable says. "They've stuck by him this whole time, and now our challenge is to keep them excited and grow beyond that core audience."

Castro spent much of 2008 exploring the option of signing

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> DISCOVERING JAPAN

Hard-rocking female trio Chatmonchy hails from Shikoku, the most agricultural and least populous of Japan's four main islands. But pastoral sounds are conspicuously absent from the feisty, raw material captured on its five domestic albums.

Chatmonchy's current lineup debuted on Japan's underground rock scene in 2004. "We used to drive to gigs all around Japan and didn't have enough money for hotels," bassist Akiko Fukuoka recalls. "We tried sleeping in the car, but since we're all girls we had problems, so we started

bringing our sleeping bags to venues and crashing there after the shows." She adds, "We used to sell a CD we produced ourselves for ¥500 [\$5.60] for spending money." Salvation arrived

in 2005 deals with Sony Music Entertainment (Japan) imprint Ki/oon and Sony Music Artists, which handles the act's publishing and live booking. Chatmonchy enjoyed immediate success with the album "Miminari" (2006) and has domestic career sales of 505,000 albums, according to SoundScan Japan. Current set "Kokuhaku" was released domestically in March 2009.

After making its U.S. debut March 19 at South by Southwest in Austin, Chatmonchy plays New York, San Francisco and Los Angeles. Sony Independent Network gave "Kokuhaku" a digital U.S. release March 2.

Shikoku girls: CHATMONCHY



with an indie (19 Entertainment passed on a deal after "Idol") before finally settling on a multirights deal with Atlantic, which saw potential in him as a touring artist. "That's a big reason why we signed Jason," Venable says. "We felt he could have a really solid, long-term career on the road. Onstage, he's deeply emotional and connected with his songs, as well as with the fans who come out to see him."

Castro hit the road in Janu-

ary for a six-week tour supporting labelmate Matt Hires. At most stops, he played a second daytime show at local high schools to reach his younger fans and made appearances at hot AC radio stations. "It was a grueling schedule, and it made me nervous for him just looking at it," Venable says. "But the fact that he's so laid-back makes it almost better because he really takes the work he puts into his career day by day."

Castro's first single, "Let's Just

Fall in Love Again," a sprightly folk-pop number released before the album's date change, has seen a spike in interest since February, when the shopping Web site Overstock.com began featuring the single in a new national TV commercial that will run for three months. To date, the track has sold 108,000 digital copies, according to Nielsen SoundScan.

On March 8, Castro unveiled his new single, "That's What I'm Here For," on a special episode of ABC's "The Bachelor," strumming his acoustic guitar as Jason Mesnick and Molly Malaney tied the knot. He's not booked to perform on "American Idol" this season—"If the invitation were extended, he would gladly come and perform," Venable says—but Castro still has an opinion on departing judge Simon Cowell, who often unleashed his wrath on Castro for bringing a dorm-room ambience to the "Idol" stage.

"Simon is definitely the voice of reason a lot of times, but I can't say I ever took his critique as beneficial to me," Castro says with a laugh. "I always knew the kind of music I wanted to do, and that's why I'm still going for it." ◆◆◆



Darlin' don't you go and cut your hair. JASON CASTRO

Sony Music Artists (Japan) senior VP Sempel Yamaguchi is overseeing Chatmonchy's U.S. campaign. "I see a paradigm shift in the U.S.," he says. "Kids these days have grown up with anime and manga, so they're more open to Japanese rock." —Rob Schwartz

>>> SPANISH STROLL

A Spanish rock scene fixture since the mid-'80s, Enrique Bunbury is settling in stateside following his recent move from Spain to Los Angeles, a place he approvingly calls "a 100% rock'n'roll city."

Bunbury has toured North and South America extensively as a solo artist and, until its 1996 demise, fronted Spanish act Heroes del Silencio. He kicks off a 21-date U.S. tour April 27 in El Paso, Texas, and finishes up June 8 in Tucson, Ariz. While those are club gigs, Bunbury is equally at home playing stadium shows elsewhere. In November, he headlined Mexico City's Estadio Azteca in front of 90,000 fans. He plans to play European shows—booked by Madrid-

based Rock & Chicken—after the U.S. dates, promoting current album "Las Consecuencias" (EMI Music).

The album topped the Spanish and Mexican charts in February. It's already out in the United States, Colombia and Argentina, with further European and Latin American releases due this summer.

Bunbury describes "Las Consecuencias" as an "intimate, obscure" album, and it's more subdued than previous solo outings. He says it marks the end of a cycle in his career, adding cryptically, "I want to be a more sexual and religious singer."

Bunbury's songs are published by Servidor de Nadie Editorial, administered by Clippers Editorial.

—Howell Llewellyn

>>> ETERNAL OPTIMIST

A decade after its debut album, "The Optimist" (Source/EMI), was nominated for the Mercury Prize, London-based acoustic pop act Turin Brakes has returned to its roots for sixth album "Outbursts."

The duo of Olly Knights and Gale Paridjanian produced the album themselves, and their stripped-down approach has delighted their new label boss Martin Goldschmidt at London-based indie Cooking Vinyl. "I'd love to take the credit for such a great album," he says, "but they'd recorded most of it before we signed them."

Cooking Vinyl is rolling the album out worldwide following its release in Continental Europe (Feb. 26) and the United Kingdom (March 1). A U.S. release is scheduled for March 30. Turin Brakes is published by Revverb Music.

With four top 40 albums under its belt, the band retains a healthy U.K. fan base and kicked off a 14-date U.K. tour March 9, followed by April European dates booked by X-Ray Touring. Three weeks of U.S. dates, booked by Paradigm, follow in May. Goldschmidt says the label is actively seeking TV synch opportunities. "We've got a really good U.S. team in place," he adds, "and are hoping to get some justice for such great lads." —Steve Adams

6 QUESTIONS

with RUFUS WAINWRIGHT

by CORTNEY HARDING

Perched at a table in a hot new East Village restaurant, Rufus Wainwright comes across as smart, funny and slightly queeny—three traits he's maintained during a career of shapeshifting. Wainwright, the son of folk singer Loudon Wainwright III and the late Kate McGarrigle, rose to fame with a self-titled album in 1998 and continued his ascent with 2001's "Poses," but briefly detoured into drug addiction and almost lost his career. He emerged intact, and though he could've simply kept releasing lush pop albums, he decided to pursue more ambitious projects, among them an opera and a two-night re-enactment of a 1961 Judy Garland concert.

Wainwright's new album, "All Days Are Nights: Songs for Lulu," out April 20 on Decca, is perhaps the midpoint in the two halves of his career. The album is a glossy pop record that incorporates Shakespearean concepts—a perfect mix for a man enraptured with both the classical and the current.

1 How did you decide to adapt three Shakespeare sonnets to go along with nine original songs on your new album?

I originally approached the sonnets because I worked with Robert Wilson at the Berliner Ensemble on a sonnet play, which is still running as part of their repertoire. I wrote 10 pieces for that play, and there were three that I really enjoyed playing myself. But the whole album is a complete work, and when I play it live I'm going to play it as a song cycle, with no pauses in between any of the songs.

2 Your opera, "Prima Donna," has had some ups and downs since it premiered last year. [The show was originally commissioned by the Metropolitan Opera in New

discrete groups for each project?

My fans migrate from universe to universe that I conquer [laughs]. I sometimes wonder what would be too far for me to push them—maybe porn? Although some of them might like that, too. Seriously, though, they seem to go wherever I want to go, so I'm not jumping off the Empire State Building any time soon.

4 One place you've indicated you might take your fans is Broadway—you've expressed interest in writing a musical. Is anything in the works?

A lot of people have asked me to do a musical, and I'd be a fool not to attempt it. A musical is a great way to bring in a lot more of my epic, complex sensibilities, but also have

a more commercial avenue available. There is such a promotion machine behind those shows. My fantasy is to do a movie-musical and go to Hollywood, MGM-style. Not necessarily a throwback, but it would capture the same sense of utter escapism those old shows offered.

5 Would you ever do another tribute series, like the 2006 Judy Garland concerts?

No, probably not. I thought a little bit about doing Peggy Lee only because, in my opinion, she was actually the greatest singer of that era. But the Judy thing really went

beyond being a concert or a DVD or an album for me—it was almost an exorcism. I went through a long period of going to record stores with the intention of buying, like, the new Radiohead and walking out with "The Wizard of Oz." I thought I needed to just end it all and be able to walk away. I love and adore Judy, but I wanted to move on.

6 In addition to all of this, you are also planning a pop album, right?

Well, I'm not recording anything at the moment. But I will say that I have learned that to survive in this business, you need to be strategic and tactical. And I have a master plan, for sure. At this point, I'm doing the "awe and shock" as opposed to the "shock and awe," which means that I had to distract them with this very highfalutin, morose, sensitive, emotional album—and next, I want to bring the hits. ◆◆◆



York, but the relationship was severed due to a creative dispute. It eventually opened to mixed reviews at the Manchester International Festival in England.] What are your current plans for the show?

The opera will be staged in London in April, then go to Toronto in June, and then to Australia in September, with more dates to be announced soon. I'm in the process of hammering out the London premiere, because we had to switch directors and conductors for the show. But I am very excited about it—I'm a big opera fan, and I knew that was where I would probably be most satisfied with my musical prowess in the end.

3 You've veered all over the map musically, from pop to opera to Judy Garland tributes. Do you have one group of fans that follows everything you do or

ALBUMS

ROCK

LOVE IS ALL Two Thousand and Ten Injuries

Producers: Wyatt Cusick,
Love Is All
Polyvinyl Records

Release Date: March 23

If Quentin Tarantino ever sets a movie in Scandinavia ("Kill Bjorn?" "Reservoir Huskies?"), then Sweden's *Love Is All* should be a shoo-in for the soundtrack. The band's third album, "Two Thousand and Ten Injuries," combines garage rock rawness with cute indie smarts in a manner not heard since the all-female Japanese rockers 5.6.7.8's tore up a "Kill Bill" restaurant scene. Every song comes and goes in less than three-and-a-half minutes (and most in a lot less) as the band makes up in ramshackle charm what it lacks in glossy production. The song "Kungen" has a gloriously sunny '60s "ba-ba-ba" chorus over a new wave riff, "False Pretense" is a punky reggae party featuring some gloriously unruly vocals from frontwoman Josephine Olausson, and "Never Now" throws some Blondie-esque pop sass into the indier-than-thou mix. This should be more than enough to recapture the

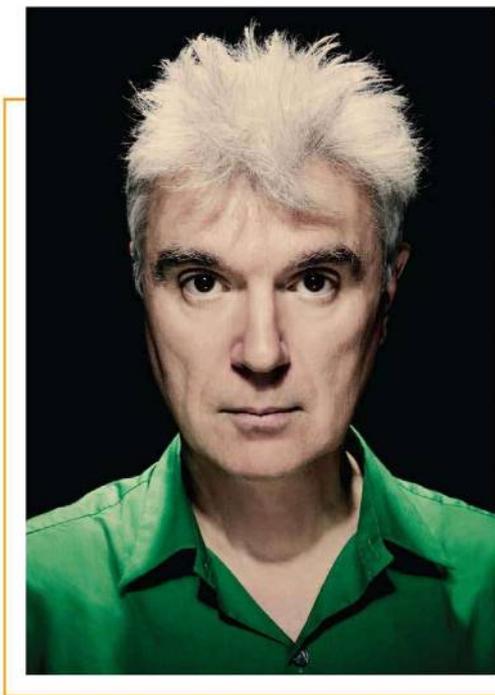
blog buzz that followed the group's 2006 debut, "Nine Times That Same Song."—MS

THE WHIGS

In the Dark
Producers: various
ATO Records

Release Date: March 16

Athens, Ga.-based rock act the Whigs may be from the South, but the group adopts a decidedly New York sound on its third album, "In the Dark." The 11-song set draws from some of the Big Apple's more established rock outfits, but still keeps the DIY feel of the Whigs' previous albums. The new track "Black Lotus" swarms with distorted guitars and steady drumming that's reminiscent of Manhattan modern rock minimalists the Strokes, while the chorus of the title track sounds like a grittier take on the catchy pop hooks of Brooklyn's We Are Scientists. The phrasing from Whigs singer Parker Gispert on "I Don't Even Care About the One I Love" calls to mind the breathy, dramatic deliveries of Yeah Yeah Yeahs' Karen O. But the group doesn't forsake its Georgian roots—on the bluesy "Dying," Gispert de-



liverly his vocals with a hint of Southern twang.—LF

FRIGHTENED RABBIT

**The Winter of Mixed
Drinks**
Producer: Peter Katis
FatCat Records

Release Date: March 9

Based on the aftermath of a breakup, Glasgow, Scotland-based rock act Frightened Rabbit's third album, "The Winter of Mixed Drinks," offers reverberating guitars to highlight tales of love and loss. Frontman Scott Hutchison's prose depicts not only grief and confusion, but also the light at the end of the tunnel. On the song "Skip the Youth," which slowly ascends into a flurry of overdriven, frenzied guitars and crashing cymbals, he pleads, "Skip the youth, it's aging me too much." And with cheerful guitar riffs that reveal a faint glimmer of hope on "Nothing Like You," Hutchison croons, "She was not the cure for cancer/All of my questions still asked for answers/But there is nothing like someone new." Such lyrics add to the strength of the material: Any listener who has experienced the emotions associated with a romantic split should appreciate the album.—EC

ALBERTA CROSS

Broken Side of Time
Producer: Mike McCarthy
ATO Records

Release Date: March 9

British transplant Alberta Cross' full-length debut, "Broken Side of Time," is a step forward in cementing the Brooklyn-based band's place in American blues-rock. Taking cues from the folk and alternative music scenes of the '90s, with undertones of American roots and a British blues infusion, singer Petter Ericson Stakee's expressiveness lends a spectral quality to the group's brooding alt-rock sound. With the quivering emotion of Neil Young in the strangled tenor of Jim James, Stakee laments on "Song Three Blues," "I just wanna live is that a cry." A fuming reinvention of Alberta Cross' folk roots (as heard on its 2007 EP "The Thief & the Heartbreaker"), "ATX" features slide guitar over heavy instrumentation. And the title track's wistful chorus breaks from distorted chaos, as if manifesting from the eye of a storm. Tempering heavier blues-alternative influences with a softer folk-rock feel, "Broken Side of Time" leaves an unmistakable mark.—CM

DAVID BYRNE & FATBOY SLIM

Here Lies Love

Producers: various
Todomundo/Nonesuch Records
Release Date: April 6

Part art project, part all-star indie gathering, "Here Lies Love" is David Byrne and Fatboy Slim's unusual collaborative song cycle about the life of Imelda Marcos, the former first lady of the Philippines. With a lineup of guests including Florence & the Machine's Florence Welch, Tori Amos, Steve Earle and Santigold, the 22-track tribute features a diverse mix of thoughtful ballads and disco-influenced dance numbers. Cyndi Lauper's giddy vocals on "Eleven Days" and Róisín Murphy's horn-driven "Don't You Agree?" offer the most lasting thrills on the album. And winning duets include Candie Payne and St. Vincent on the breezy "Every Drop of Rain" and Byrne's emotional collaboration with My Brightest Diamond's Shara Worden on "Seven Years." At times, "Here Lies Love" wobbles as a concept album, and listeners unfamiliar with Marcos' story may not initially understand the lyrical conceits. But it contains enough solid material to justify repeated listens.—JL



RAP

MADLIB

**Madlib Medicine Show
No. 3: Beat Konducta in
Africa**

Producer: Madlib
Stones Throw Records

Release Date: March 23

Veteran rapper Madlib's newest album, "Madlib Medicine Show No. 3: Beat Konducta in Africa," is the artist's latest instrumental opus in a series of 12 albums dubbed "The Madlib Medicine

Show." In this episode, Madlib restricts himself to sampling African vinyl sounds from the early '70s—and in compliance with orthodox hip-hop doctrine, each sample is buried in sacred obscurity. But the diversity of "Beat Konducta in Africa" borders on overwhelming, with about 78 minutes of African funk, rock, soul and Afrobeat. On "Red, Black and Green Showcase," injections of half-second hip-hop



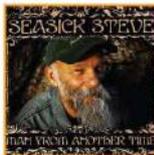
THE BIRD & THE BEE

**Interpreting the Masters
Volume 1: A Tribute to Daryl Hall
and John Oates**

Producer: Greg Kurstin
Blue Note Records

Release Date: March 23

Hall & Oates have always been deemed a guilty listening pleasure based on their late-'70s/early-'80s string of omnipresent chart-toppers. On a new tribute album to the pair, Los Angeles-based pop duo the Bird & the Bee (comprising singer Inara George and multi-instrumentalist/producer Greg Kurstin) deliciously immerse themselves into such Hall & Oates hits as "Maneater," "Rich Girl" and "Private Eyes." Aside from arrangement updates and catchy synth touches, the Bird & the Bee play it straight as George fetchingly channels Hall's vocal groove. Colored by Kurstin's juicy keyboard backdrop, she smoothly moves her way through an electronically-drenched take on "I Can't Go for That," a sweetly multitracked harmonic rendition of "Sara Smile" and a lush version of "Kiss on My List." And the sprightly Bird & the Bee original that opens the set, "Heard It on the Radio," expresses the group's love for FM radio as it pays homage to Hall & Oates.—DO



SEASICK STEVE

Man From Another Time

Producer: Seasick Steve
Rykodisc

Release Date: March 30

Halfway through his fourth album, "Man From Another Time," Seasick Steve confesses that his "greatest fear before I die is to turn into a boring old fart." But that doesn't seem likely. With a globe-trotting life story that plays like a John Steinbeck novel (or a John Ford movie) of redemption, the idiosyncratic 65-year-old troubadour (real name: Steve Gene Wold) returns to the United States following expatriate success in the United Kingdom. Full of blues and roots tracks, the new 13-song set lives up to its title. Steve channels the likes of John Lee Hooker ("That's All," "Seasick Boogie"), Bo Diddley ("Diddley Bo") and Son House ("My Home [Blue Eyes]," "Just Because I Can [CSX]"). And "The Banjo Song" is raw and dark enough to have fit on the "Cold Mountain" soundtrack. As plain-spoken a wordsmith as you'll find, Steve also sings about John Deere tractors ("Big Green and Yeller"), Dust Bowl blues ("Wenatchee"), jail yards and train cars with weathered credibility.—GG

THE BILLBOARD REVIEWS

SINGLES

vocals play over a regal, echoing horn loop. "Jungle Sounds Pt. 2" makes use of an electric guitar, while "African Map Watch" is more disco-flavored. And "Blackfire" begins with an interlude championing Nigerian musicians for prohibiting "the musical masturbation of the Western World" from curtail their creativity. Acting as a collage of African sounds and rhythms that avoids coherence, the album's greatest strength lies in its authenticity.—EJN

CAST RECORDING

ANDREW LLOYD WEBBER

Love Never Dies

Producers: Andrew Lloyd Webber, Nigel Wright
Decca Broadway

Release Date: March 9

Andrew Lloyd Webber's compositional style on the cast album for "Love Never Dies," the sequel to the widely celebrated "Phantom of the Opera," continues to synthesize genres ranging from opera to prog rock, while enlightening listeners with its artful melodies and expert craftsmanship. Setting the New York scene of the musical (which recently premiered in London) is "The Coney Island Waltz," which is characterized by unexpected changes in rhythm and harmony, and features musical phrases that recur throughout the work. Beginning with a gloomy piano and building to a passionate climax, the haunting love ballad "Till I Hear You Sing" has a melody reminiscent of "Phantom" title "Music of the Night," while the title track draws

heavily on Webber's song "Our Kind of Love" from "The Beautiful Game." The new musical's lyrics may lack the narrative tension of "Phantom," but the rich harmonies and Tchaikovsky-like orchestrations are nonetheless full of expression.—IS

VITAL REISSUE

BRIGHT EYES & NEVA DINOVA

One Jug of Wine, Two Vessels

Producer: Mike Mogis
Crank/Saddle Creek Records
Release Date: March 23

The reissue of Bright Eyes & Neva Dinova's 2004 split EP, "One Jug of Wine, Two Vessels," boasts four new songs that were recorded when the Nebraskan groups reconvened in 2009. (The set features the first new music from Bright Eyes since 2007 album "Cassadaga.") When first released, "One Jug of Wine, Two Vessels" offered a healthy dose of modern-day folk. But the newly added tracks are more ambitious and don't quite mesh with the originals. Neva Dinova dabbles in new extremes, as heard on "Rollerskating," which swells with bright instrumentation, while "Someone's Love" explores darker tones. Bright Eyes, meanwhile, expands its often-acoustic delivery on "Happy Accident" and "I Know You." The contributions from the Conor Oberst-fronted group are rich, full arrangements that were only hinted at on Bright Eyes' previous material. And although the new music is strong, its departure from the original EP is difficult to get past.—LF

REGGAE

GYPTIAN

Hold Yuh (3:53)

Producer: Imran Kyle Passard
Writer: W. Edwards
Publisher: STB Publishing (ASCAP)
VP

Not since Wayne Wonder's "No Letting Go," which hit No. 14 on Billboard's Hot R&B/Hip-Hop Songs chart in 2003, has an underground reggae artist garnered as much attention in the United States as Jamaica's own Gyptian. His latest track, "Hold Yuh," which entered the March 27 chart at No. 78, features a basic Ricky Blaze-helmed production with a six-chord piano arrangement and a bassline that perfectly weaves in and out of the beat. "Gal, me wanna fi just squeeze ya, put me ting right around ya," Gyptian sings in his island twang. "Me want a gal who can wine pon me, wit it good/And make me feel it, show me that you could girl." Just when Wonder decided to let go, Gyptian has taken hold of alternative reggae and brought it back to life.—MC

DANCE

ESTELLE FEATURING KARDINAL OFFISHALL

Freak (3:41)

Producers: David Guetta, Nick "Afrojack" van de Wall
Writers: various

Publishers: various

Atlantic

Estelle's latest single, "Freak," is an homage to the '90s. "I can be a freak, every day of every week," the U.K. artist shouts repeatedly over a pumping, vintage house beat, before borrowing the hook from Soul II Soul's "Back to Life." The track is a clear digression from "American Boy," her bubbly, Grammy Award-winning hit featuring Kanye West: "Freak" is wilder and freakier, and ultimately appealing. "Every single girl should embrace their inner freaky freak," Estelle contends. Kardinal Offishall jumps in for a silly verse that adds to the free-form fun. "Approach with caution/Careful how you handle my drill," he quips. Estelle's breathy commands on the song's bridge ("I wanna hear you say," she coos) serve as the cherry atop this club-worthy treat.—MB

LATIN

JAE-P FEATURING MANNY RUIZ

Ella No Sabe (4:13)

Producer: Jeff Carruthers
Writers: various
Publishers: Juan Pablo Huerta Music/Digital Zoo/Aricam Music/On the Fifth (ASCAP)

Jae-P Records

A few years ago, rapper Jae-P became one of the few West Coast MCs to perform



T.I.
I'm Back (3:42)
Producers: Trackslayerz (Dexter "INF" Randall, Demetri "Price" Duncan)
Writers: C. Harris, D. Randall, D. Duncan
Publishers: Crown Club Publishing/Warner Chappell (BMI), Beware of the Darkside (ASCAP) Grand Hustle/Atlantic

The number of rap songs titled either "I'm Back" or "Guess Who's Back" must number in the hundreds, or even thousands. Few hip-hop tropes are more tired than the triumphant return, whether it's from record-label limbo, self-imposed retirement or, in T.I.'s case, prison. Despite its well-worn theme, "I'm Back"—T.I.'s first new track since his December release—sounds remarkably fresh, with the rapper writing some of his hardest bars in years. This isn't the calm, complacent T.I. of "Whatever You Like" or "Live Your Life," but the meaner, hungrier one from his "Trap Muzik" days. (It goes almost too hard in that direction.) While "I'm Back" makes for a strong statement, it's difficult to imagine a track this intense gaining much steam at radio or in clubs.—JS

almost exclusively in Spanish and also have his music distributed by a major label. Now, he's back on his own, and the commercial opportunities for Spanish-language rap that doesn't feature dance-oriented production aren't clear at this point. With his latest single, though, Jae-P takes a step in the right direction. "Ella No Sabe" has a

stronger pop/R&B sensibility than the socially conscious work he's best-known for. The song—a sweet, wistful rhyme about falling in love with your best friend—even features an Auto-Tuned chorus. Jae-P's delivery is still a little tough for the material, but the string-laden hook with singer Manny Ruiz makes it just catchy enough to work.—ABY

LEGEND & CREDITS

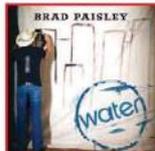
EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)

CONTRIBUTORS: Ayala Ben-Yehuda, Melanie Bertoldi, Erin Clendaniel, Mariel Concepcion, Lindsey Fortier, Gary Graff, Jason Lipshutz, Connor McKnight, Evan J. Nabavian, Dan Ouellette, Deborah Evans Price, Jesse Serwer, Ilya Skripnikov, Mark Sutherland

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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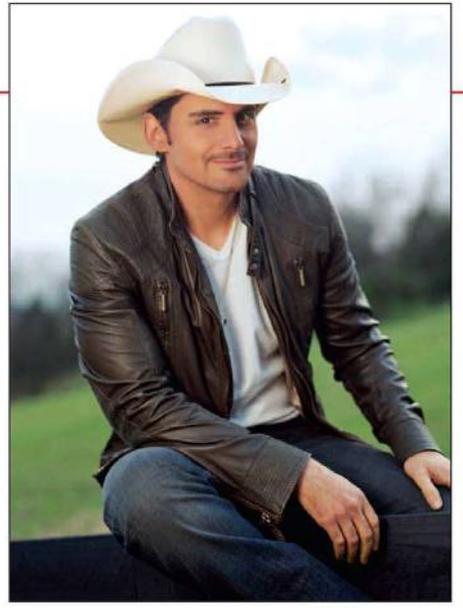
BRAD PAISLEY

Water (3:47)

Producer: Frank Rogers
Writers: C. DuBois, K. Lovelace, B. Paisley
Publishers: various

Arista Nashville

The long winter is over, and leave it to Brad Paisley to be the first to remind country devotees that summer's just around the corner. He co-wrote this delightful ode to warm-weather fun with frequent collaborators Kelley Lovelace and Christ DuBois, and the song has a breezy, engaging melody. The lyric boasts Paisley's signature sense of humor and picturesque references, from inflatable kiddie pools to spring break partying. In each one, the common denominator is a love affair with water. As Paisley sings, "When that summer sun starts to beatin' down/And you don't know what to do/Grab your swimming trunks, ice up that old Igloo/And drive until the map turns blue," it's hard not to reach for the suntan lotion and your favorite shades. As with his previous hits, "Water" has an easygoing charm that should propel it up the chart.—DEP



CHRISTIAN BY DEBORAH EVANS PRICE

A Life Journey

Amy Grant Delivers First Batch Of New Songs Since 2003

Most artists signed to a catalog deal are content to let the label repackage their classic songs, toss in a couple of new tracks and call it a day. However, Amy Grant has always been a creative overachiever. So much so that her March 30 release, "Somewhere Down the Road" (Sparrow/EMI Christian Music Group), evolved from a catalog project into the singer/songwriter's first album of new music since 2003.

"The project just morphed as we went along," Grant says of the new album, which now features six new songs, two previously unreleased tracks, a newly recorded version of her 1982 cut "Arms of Love" and three recordings from the Christian/pop artist's catalog. "We used the original recordings of 'Somewhere Down the Road,' 'Every Road' and 'Imagine' to set the tone for the record. Everything else just nestles in around those songs and, hopefully, makes a project that feels like a journey."

Grant's musical journey began as a teenager when she became the leading face of the burgeoning contempo-

rary Christian music movement of the late '70s. In the '80s, Grant became the first Christian artist to cross over to mainstream pop success. Her 1991 album "Heart in Motion" has been certified five-times-platinum by the RIAA and spawned "Baby Baby," which topped the Billboard Hot 100.

After 30 years with Word Records, she segued to EMI Christian Music Group (EMI CMG) in 2007, taking her considerable catalog with her. With the exception of an EP last spring that featured two new songs, Grant hasn't released an album of new music since 2003's "Simple Things." Her last studio album, 2005's "Rock of Ages: Hymns & Faith," covered classic hymns.

Most of "Somewhere Down the Road" was recorded at the new studio that Grant and her husband, country artist Vince Gill, recently built at their Nashville home. Among the album's new tunes is the poignant ballad "Unafraid," which examines a woman's life in different stages from lover to mother to child of an aging parent. "Overnight" is a duet with Grant's 17-year-old daughter, Sarah. "It talks about if things happened overnight, you wouldn't appreciate the process," says



Traveling music: AMY GRANT

Grant, who used one of her paintings as cover art for the CD. The set's lead single, "Better Than a Hallelujah," is No. 24 on the Christian Songs chart.

"There's been an overwhelming response from people wanting to hear new music from her," EMI CMG director of catalog development Bryan Ward says. "We more than doubled our initial sales forecast based on strong radio and setup for the record including all media, radio morning shows and events."

Grant embarked on a promotional

tour to reconnect with Christian radio. The label also launched an iTunes pre-sale campaign two weeks before street date, offering a remix of "Better Than a Hallelujah" as a bonus track. The album was also presold on Grant's site.

Ward adds that a campaign to attract more fans to Grant's Facebook site has "doubled [those numbers] in the last three weeks." A special promotion is also being done on HeartFirst.com, with giveaways of Flip cameras, journals and a GPS device in keeping with the album's "road"

theme. During the album's release week, Grant will visit radio and host retail in-stores in Atlanta, Dallas and Tampa, Fla. She'll then hit New York to appear on "CBS This Morning," "Fox & Friends," CNN, ABC's "Nightline" and other media outlets.

All signs point to a strong debut for the album. A week before street date, Ward says the label ran out of CDs. "We're having to make some as fast as possible because the orders quadrupled," he adds. "That's a great sign." ♦♦♦



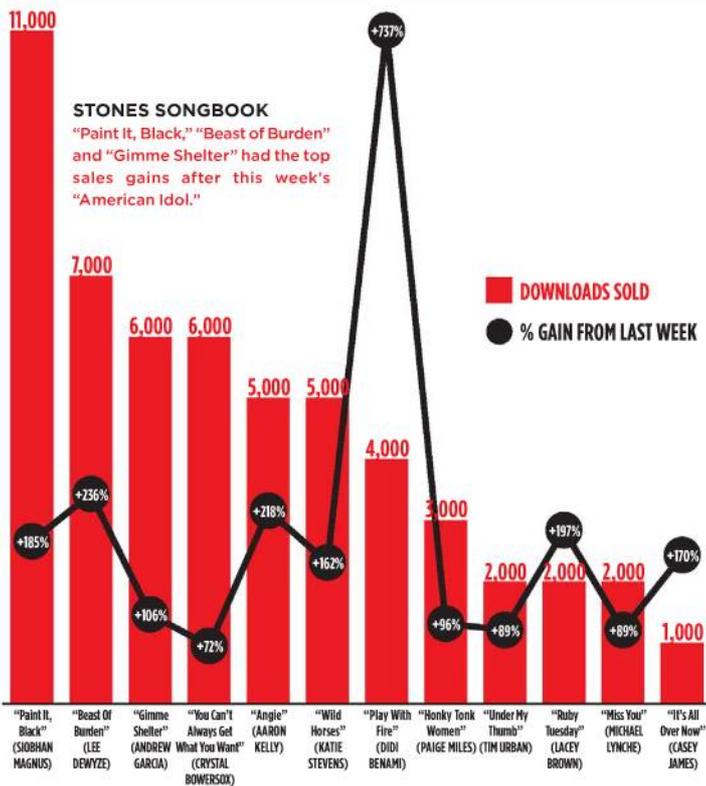
'Idol' sales boost: SIOBHAN MAGNUS and MICK JAGGER



CUSTOMER SATISFACTION

After the top 12 "American Idol" hopefuls interpreted the Rolling Stones songbook March 16, a look at the subsequent sales of the originals that were performed on the episode offers clues as to how this season's competition is shaping up. ¶ Dubbed the "standout performance of the night" by judge Simon Cowell, Siobhan Magnus' cover of "Paint It, Black" spurred the highest sales of any of the Stones' original versions in Nielsen SoundScan's tracking week that ended March 21 (11,000). Performed by Didi Benami, the group's "Play With Fire" (a B-side that peaked at No. 96 on the Billboard Hot 100 in 1965) logged the greatest percentage increase of the week (up 737%). ¶ The 12 Stones recordings performed on the episode sold a combined 54,000 downloads in the tracking period, a 156% gain. All told, the Stones' entire track catalog (including tunes not covered on "Idol") posted a 59% increase in sales, rising to 82,000 copies from last week's 52,000.

—Gary Trust





Bearing fruit:
THE BLUE VAN



British soul:
DUSTY
SPRINGFIELD



SECOND COMING

The '60s British Invasion goes deeper than just the Beatles, the Rolling Stones and the Who. Illustrating that point to full effect is the "British Invasion" DVD series.

The first four volumes in the documentary series focus on Dusty Springfield ("Once Upon a Time 1964-1969"), Small Faces ("All or Nothing 1965-1968"), Gerry & the Pacemakers ("It's Gonna Be All Right 1963-1965") and Herman's Hermits ("Listen People 1964-1969"). Set for release March 30 through Reelin' in the Years Productions and Naxos of America, the four DVDs are available separately (\$19.99) or as a boxed set (\$79.99) packaged with a fifth disc of bonus material. The series was originally released last September in the United Kingdom.

Each DVD features a host of vintage TV performances in their entirety, punctuated by reflections on the acts' careers and music by producers, songwriters, backing singers and the artists themselves. Accompanying each disc is a 24-page booklet of insights and essays by well-known rock historians complemented by previously unseen photos and other memorabilia. "Our goal," Reelin' CEO David Peck says, "is to paint a broader and deeper picture of one of the truly great eras in music."

One of the more intriguing chapters is Springfield's. Her distinctive, melodramatic brand of blue-eyed soul powered a string of 17 hits in the '60s including "Wishin' and Hopin'" and "Son of a Preacher Man." A hands-on artist and songwriter, she produced her own records before it was the accepted norm for females. But Springfield didn't take the credit because she was "conditioned into thinking as a woman... that it would take away from my credibility as an innocent little singer." More than 40 years later, her enduring legacy can be heard in the retro-soul of Duffy, Adele and Amy Winehouse.

Springfield's former manager Vicki Wickham, Small Faces keyboardist Ian McLagan and Herman's Hermits guitarist Keith Hopwood will be among the guests attending the "British Invasion" launch party April 8 at the British Consulate in New York. They, along with Peck, will reveal a few details about a second boxed set due in the fall and a third slated for 2011. —Gail Mitchell

ROCK BY CHARLES FERRO and MARK SUTHERLAND

On The Move

The Blue Van Scores iPad Ad

Danish rock act the Blue Van might not have been nominated, but the 2010 Academy Awards nonetheless gave its stateside career a boost.

The band's anthemic, '60s-sounding "There Goes My Love" soundtracks an Apple iPad commercial that premiered during the March 7 Oscar broadcast. The track has sold 3,000 U.S. copies, with half of that total bought during the week after

the ceremony, according to Nielsen SoundScan.

"The synch means getting [our] music out to the masses," Blue Van keyboardist Søren Christensen says. "We couldn't buy something this good." The iPad ad is slated to run worldwide for one year.

The deal came about after another Dane—Sanne Hagelsten, East Coast partner at the U.S.-based Zync Music agency—suggested the track. Hailing its sound as "perfect for right now," she says Zync will work with the Blue Van on other synch opportunities. Its music has previously appeared on TV shows "Scrubs" and "90210." Another track, "Silly Boy," was featured in a 2008 U.S. campaign for Samsung's Behold cell phone. It has sold 13,000 copies, according to SoundScan.

Manfred Zähringer, Blue Van manager and president of its Danish label, Iceberg Records, describes

the iPad association as "the kind of break that can put the band on another level." He notes that the added exposure helped the Blue Van sign with Canadian indie label Awesome. The group is now seeking a U.S. deal.

The iPad track's parent album, "Man Up," was released in Europe in October 2008. Self-released in the United States in 2009, it has sold 1,000 digital units, according to SoundScan. The Blue Van's previous domestic releases, 2005's "The Art of Rolling" and 2006's "Dear Independence" (both through TVT), have scanned 8,000 and 2,000, respectively.

The band—which includes Steffen Westmark (vocals), Allan Villadsen (bass) and Per Jørgensen (drums)—is currently touring Europe and planning its fourth album, which may feature "There Goes My Love" as a bonus track.

THE REAL DEAL

Fans of Trombone Shorty don't mince words when it comes to singing his praises. As one diehard devotee declares, "He's the real deal; cookin' with gas, grits and gravy. That man can play some music."

Troy "Trombone Shorty" Andrews laughs when he hears the compliment. "I've never heard my playing explained like that. All I can say is I just do what I do."

What he does is play a gritty, raucous blend of rock, funk, jazz, hip-hop and soul. It's a sound that Shorty has dubbed "supafunkrock." Fans and new converts will get a taste of Shorty and his band Orleans Avenue's musical stew April 20 when Verve Forecast releases the group's major-label debut, "Backatown."

Produced by Galactic saxophonist Ben Ellman, "Backatown" reflects Shorty's childhood roots as well as the cultural and musical influences of the multiracial Orleans Avenue, whose members include Dwayne "Big D" Williams (percussion), Mike Ballard (bass), Joey Peebles (drums), Pete Murano (guitar) and Dan Oestreicher (baritone sax). All but one of the album's 14 tracks were either written or co-written by Shorty. Featured guests include Lenny Kravitz (whose band Shorty toured with in 2005 at age 19), Marc Broussard and Allen Toussaint.

"Troy is an accomplished jazz musician and skilled entertainer who has taken music to a completely unexpected place without fitting neatly into any boxes," Verve Music Group senior VP/GM Nate Herr says.

"What we do is just another word for 'gumbo,'" adds Shorty, who sings and also plays the trumpet, bass, drums and keyboards. "We make different

music fit in one mixture that has a funky and huge rock edge to it. I was brought up in jazz but my goal has been to use it as a tool to create my own fresh sound."

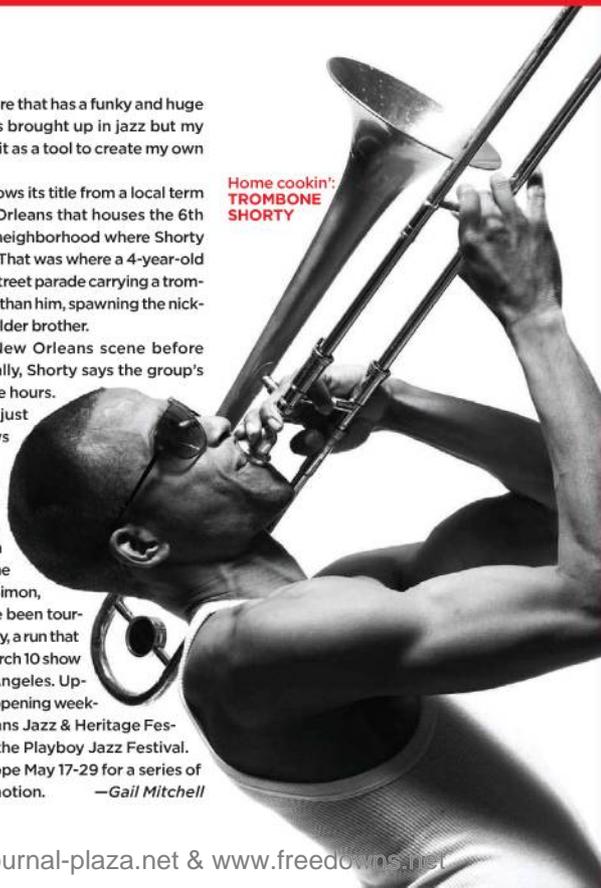
"Backatown" borrows its title from a local term for the area of New Orleans that houses the 6th Ward and its Tremé neighborhood where Shorty was born and raised. That was where a 4-year-old Shorty marched in a street parade carrying a trombone that was bigger than him, spawning the nickname crafted by his older brother.

A fixture in the New Orleans scene before breaking out nationally, Shorty says the group's longest set lasted five hours.

"Nobody left so we just kept playing," he says nonchalantly.

Set to play himself on HBO's "Tremé," the upcoming new series about post-Katrina New Orleans from "The Wire" creator David Simon, Shorty and crew have been touring since mid-February, a run that included a rousing March 10 show at the El Rey in Los Angeles. Upcoming gigs include opening weekend at the New Orleans Jazz & Heritage Festival, Bonnaroo and the Playboy Jazz Festival. Shorty heads to Europe May 17-29 for a series of showcases and promotion. —Gail Mitchell

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The centerpiece of this year's GREEN issue will be a list of top ways that fans, artists and businesses can go green in 2010. The list will be best ideas from experts and artists, but the bulk of the submissions will come from the general public. The best and most sustainable ideas will be featured in the 2010 green list. This issue is always one of the most popular of the Billboard special feature editions.

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



DRIVE HIGH

>> Drive-By Truckers have their best sales week (19,000) and highest-charting album on the Billboard 200 (No. 22) as their ATO Records debut, "Big To-Do," arrives. The band's previous best sales week came with the bow of "A Blessing and a Curse" in 2006 (17,000).

EPIC SUCCESS

>> Though she's left Epic Records, Jennifer Lopez is still generating Club Songs hits for the label. She logs her fifth No. 1 in a row on the chart (her eighth overall) with "Louboutins." Her No. 1 streak began in 2007 with "Que Pasa."



STAR TIME

>> News of the death of Alex Chilton (far right) brings his band Big Star onto a Billboard album chart for the first time, as "#1 Record/Radio City" debuts at No. 48 on Top Pop Catalog Albums (viewable at billboard.biz/charts) with 3,000 sold.

CHART BEAT

>> Returning for a fourth week atop the Billboard 200, Lady Antebellum's "Need You Now" ties the mark for longest-reigning album by a core country group in the chart's 54-year history. The set equals the four-week reign of Dixie Chicks' "Home" in 2002-03. (Four Eagles albums led the Billboard 200 for five weeks or more between 1975 and 1979, although the group isn't widely considered a core country act.)

>> Stone Temple Pilots touch down on Alternative (viewable at billboard.biz/charts) at No. 39 with "Between the Lines," the band's 20th entry on the list and first since 2003. The group, which reunited in 2008 after a five-year break, releases its self-titled sixth album May 25.

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

Praise: Marvin Sapp Nets Historic Gospel Debut

While Lady Antebellum's "Need You Now" returns to No. 1 on the Billboard 200 for a fourth nonconsecutive week (93,000, down 11%), the big album chart news is the arrival of Marvin Sapp's "Here I Am" at No. 2 with 76,000, according to Nielsen SoundScan.



It's not only Sapp's highest-charting album, but the highest-ranking gospel album ever in the 54-year history of the Billboard 200.

Sapp achieved his former high-water mark with his previous set, "Thirsty," when it hit No. 28. Until this week, no gospel album had gone higher than No. 3—a rank last reached by a gospel set when "God's Property" from Kirk Franklin's Nu Nation

debuted and peaked at No. 3 on the June 14, 1997, chart.

Sapp's "Thirsty" spent 81 weeks on the Billboard 200 and has sold 712,000 copies—an impressive number for a gospel set. Its long chart run and strong sales figure are partially owed to its surprise smash single, "Never Would Have Made It." The tune peaked at No. 14 on the Hot R&B/Hip-Hop Songs chart and remained on the list for 56 weeks.

"Never" also reigned at No. 1 on Hot Gospel Songs for 46 weeks—the most frames at No. 1 for a single on any of Billboard's radio charts since Nielsen BDS was established in 1991.

"Here I Am" also tops Top R&B/Hip-Hop Albums, zipping 90-1 after street-date violations forced it onto the list early last week. It's the first gospel album to reach No. 1 since March 2002 when Franklin's "The Rebirth of Kirk Franklin" spent two weeks in the penthouse. Naturally, Sapp also sits atop Top Gospel Albums—his second No. 1 on the list—with the best sales frame for a gospel effort since Ruben Studdard's "I Need an Angel" opened in the pole-

sition with 96,000 on the Dec. 11, 2004, chart.

Meanwhile, Lady Antebellum's "Need You Now" scoots back into the No. 1 slot with 93,000. It's the first time a chart-topping set has sold less than 100,000 copies in seven months. The last No. 1 title to sell fewer than 100,000 was Reba McEntire's "Keep On Loving You," which debuted atop the list with 96,000 in the sales week ending Aug. 23, 2009.

Over The Counter

KEITH CAULFIELD



RAZOR'S 'EDGE': The Billboard 200's second-highest debut comes from the various-artists rock compilation "The Edge," which begins at No. 4 with 53,000. The 32-track Razor & Tie set features Rock chart hits from God-smack, Finger Eleven, 30 Seconds to Mars and others. The bulk of the album's sales were generated by a direct-response TV ad campaign, though the album was also available through traditional retailers.

Nontraditional retail, however, sold 48,000 copies (or 89%) of the album during its debut week. That share includes online and mail-order sales. Of the 48,000, 25,000 were sold online—no doubt a great deal through Music-

Space.com, the site touted in the album's TV commercials.

The set's 53,000-unit start is the best sales week for Razor & Tie since "Kidz Bop 14" arrived with 58,000 at No. 8 on the Aug. 16, 2008, chart. The "Kidz Bop" series also claims the largest sales week for any Razor & Tie album, when "Kidz Bop 10" debuted with 117,000 at No. 3 in 2006.

For a different perspective, "Edge" marks the best sales week for any non-"Kidz Bop" Razor & Tie album in Nielsen SoundScan history. The label's previous non-"Kidz Bop" best came when "Monster Ballads" moved 51,000 in its debut week at No. 29 on the July 17, 1999, tally.

WORLD BEAT: St. Patrick's Day spurs its usual increases on the charts, mostly on Top World Albums, where six of the top 10 are Irish-themed sets (and all post gains). Even the Chieftains' Latin/Irish hybrid set at No. 1 posts a not-too-shabby second-week decline of just 18%... On the Billboard 200, Celtic rockers Dropkick Murphys debut at No. 25 with a live set (17,000), while Celtic Woman (No. 49, up 14%) and Celtic Thunder (No. 80, up 11%) claim gains. At No. 104, another Celtic rock act, Flogging Molly, returns to the list with "Drunken Lullabies" (up 226%).

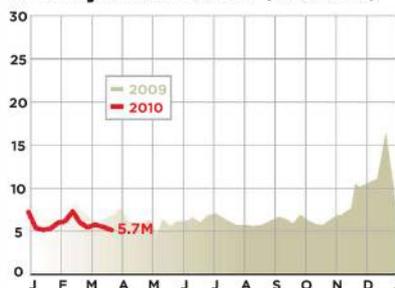
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,666,000	1,459,000	20,677,000
Last Week	6,090,000	1,648,000	22,593,000
Change	-7.0%	-11.5%	-8.5%
This Week Last Year	6,138,000	1,277,000	22,038,000
Change	-7.7%	14.3%	-6.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	75,134,000	69,077,000	-8.1%
Digital Tracks	269,038,000	268,762,000	-0.1%
Store Singles	305,000	431,000	41.3%
Total	344,477,000	338,270,000	-1.8%
Albums w/TEA*	102,037,800	95,953,200	-6.0%

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

ALBUM SALES

'09	75.1 million
'10	69.1 million

SALES BY ALBUM FORMAT

CD	58,701,000	49,761,000	-15.2%
Digital	15,936,000	18,768,000	17.8%
Vinyl	481,000	540,000	12.3%
Other	15,000	9,000	-40.0%

For week ending March 21, 2010. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen
SoundScan

	2009	2010	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	40,195,000	38,461,000	-4.3%
Catalog	34,939,000	30,617,000	-12.4%
Deep Catalog	25,343,000	23,323,000	-8.0%

CURRENT ALBUM SALES

'09	40.2 million
'10	38.5 million

CATALOG ALBUM SALES

'09	34.9 million
'10	30.6 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	DEBT	PEAK POSITION
1	3	1	LADY ANTEBELLUM #1 CAPITOL NASHVILLE 97792 (18.98)	Need You Now	1	1
2	1	1	MARVIN SAPP WOTV 51958/AG (11.98)	Here I Am	2	2
3	1	2	LUDACRIS DIPLO/WEA 014300*/UMG (13.98)	Battle Of The Sexes	1	1
4	NEW	1	VARIOUS ARTISTS RAZOR & TIE 89303 (13.98)	The Edge	4	4
5	8	73	LADY GAGA STREAMLINE/KONLIVE/CHEMISTRY/INTERSCOPE 011865*/IGA (12.98)	The Fame	2	1
6	6	2	SADE EPC 63933*/SONY MUSIC (13.98)	Soldier Of Love	1	1
7	4	2	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY 64056*/SONY MUSIC (11.98)	Valleys Of Neptune	4	4
8	9	6	THE BLACK EYED PEAS COLUMBIA 672897*/IGA (13.98)	The E.N.D.	1	1
9	2	2	GORILLAZ MIGA 27547/CAPITOL (11.98)	Plastic Beach	2	2
10	11	16	JUSTIN BIEBER SCHOOL BOY/SONY MOND BRAUN/ISLAND 0137191/UMG (9.98)	My World (EP)	6	6
11	NEW	1	THE WHITE STRIPES THIRD MAN 52111*/WARNER BROS. (18.98)	Under Great White Northern Lights (Soundtrack)	11	11
12	14	11	KESHA KMGD/SABE/RCA 49209/RMG (11.98)	Animal	1	1
13	19	17	LADY GAGA STREAMLINE/KONLIVE/CHEMISTRY/INTERSCOPE 013872*/IGA (10.98)	The Fame Monster (EP)	5	5
14	7	2	BROKEN BELLS COLUMBIA 672897*/SONY MUSIC (11.98)	Broken Bells	7	7
15	17	20	ZAC BROWN BAND ROAD BROTHER PICTURES/HOME BROWN/ATLANTIC 016931/AG (13.98)	The Foundation	10	10
16	5	2	GARY ALLAN MCA NASHVILLE 013362/UMG (10.98)	Get Off On The Pain	5	5
17	12	7	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 012737/UMG (13.98)	Rebirth	2	2
18	20	17	TAYLOR SWIFT BIG MACHINE 6206 (18.98)	Fearless	6	1
19	10	3	BLAKE SHELTON HEPBU/WARNER BROS. NASHVILLE 522642/WNN (8.98)	Hillbilly Bone (EP)	3	3
20	22	17	RIHANNA GOOD/WEA 013736/UMG (12.98)	Rated R	4	4
21	27	24	MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. (18.98)	Crazy Love	1	1
22	NEW	1	DRIVE-BY TRUCKERS ATO 0084* (14.98)	Big To-Do	22	22
23	78	131	GREATEST SOUNDTRACK GAINER SUMMIT/CHOP SHOP/ATLANTIC 019421/AG (18.98)	The Twilight Saga: New Moon	21	21
24	25	29	TREY SONGZ SONG/SONY/ATLANTIC 016794/AG (18.98)	Ready	3	3
25	NEW	1	DROPPICK MURPHY COLUMBIA 672897*/SONY MUSIC (11.98)	Live On Lansdowne, Boston MA	25	25
26	18	17	SUSAN BOYLE EYCO/COLUMBIA 672897*/SONY MUSIC (11.98)	I Dreamed A Dream	4	1
27	23	14	ALICIA KEYS MCA 46571*/RMG (13.98)	The Element Of Freedom	2	2
28	28	20	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/GMN (13.98)	Play On	1	1
29	13	3	SOUNDTRACK BUENA VISTA 005166/WALT DISNEY (18.98)	Alice In Wonderland: Almost Alice	5	5
30	21	10	EASTON CORBIN HEPBU/SONY NASHVILLE 013644/UMG (10.98)	Easton Corbin	10	10
31	35	13	YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013795/UMG (12.98)	We Are Young Money	9	9
32	18	30	SOUNDTRACK FOX/FOX SEARCHLIGHT 6784/NWEST (17.98)	Crazy Heart	18	18
33	16	4	DANNY GOKEY 19/RCA NASHVILLE 60554/GMN (11.98)	My Best Days	4	4
34	36	31	SOUNDTRACK FOX 522421/RMG (18.98)	Alvin And The Chipmunks: The Squeakquel	6	6
35	33	23	JAHEIM ATLANTIC 622783/AG (18.98)	Another Round	3	3
36	118	101	FACE THEM CROOKED VULTURES SONY/REPRISE 520733/WARNER BROS. (18.98)	Them Crooked Vultures	12	12
37	38	63	CHRIS TOMLIN SONY/REPRISE 520733/WARNER BROS. (18.98)	See The Morning	15	15
38	32	24	JOSH TURNER MCA NASHVILLE 013362/UMG (13.98)	Haywire	5	5
39	30	29	MARY J. BLIGE MATERARCH/GEFFEN 013722/IGA (13.98)	STRONGER with Each Tear	2	2
40	43	25	SELENA GOMEZ & THE SCENE HOLLYWOOD 602831 (18.98)	Kiss And Tell	9	9
41	24	9	RAHEEM DEVAUGHN 1278/UMG 59595/UMG (17.98)	The Love & War Masterpeace	9	9
42	31	21	JOHNNY CASH AMERICAN/SONY 013594*/UMG (11.98)	American VI: Ain't No Grave	3	3
43	40	34	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	4	4
44	NEW	1	FLOBS UNIVERSAL REPUBLIC 014042/UMG (10.98)	Survival Story	44	44
45	29	11	JASON DERULO BELUGA HEIGHTS 013967/WARNER BROS. (10.98)	Jason Derulo	11	11
46	37	2	THE CHEIFAINS FEATURING RY COODER HEAR 31321/CONCORD (18.98)	San Patricio	37	37
47	72	94	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 015923*/AG (18.98)	Twilight	1	1
48	49	38	VARIOUS ARTISTS EPL/UNIVERSAL 20984 5847/SONY MUSIC (18.98)	NOW 32	5	5
49	59	8	CELTIC WOMAN MANHATTAN 58366/BLG (18.98)	Songs From The Heart	9	9
50	41	33	TOBYMAC FOREFRONT 26371 (13.98)	Tonight	6	6

The band's live CD/DVD also serves as the soundtrack to the documentary film of the same name. Plus, it opens at No. 1 on Top Soundtracks with 29,000 copies.

The DVD release of the film (March 15) prompts a 140% increase for the album, which sold 19,000—its best frame since the week ending Jan. 3 (20,000).

With 15,000, it's the album's highest sales week since Christmas, when it shifted 21,000. The cause for this week's 144% increase? A \$2.99 deal in Amazon's MP3 store.

After performing on the March 17 "American Idol" results show, her album climbs with a 45% gain, its best sales week yet (7,000) and a new peak. Its total sales now stand at 95,000.

The band is on a roll, as the set's single "All The Right Moves" shimmies 32-25 on Hot 100 Airplay and 21-20 on the Billboard Hot 100. Meanwhile, the album nets a 29% increase and its highest chart rank since its second week on the list.

THE BILLBOARD 200 ARTIST INDEX		D		E		F		G		H		I		J		K		L		M		N		O		P		Q		R		S		T		U		V		W		X		Y		Z													
50 CENT	132	DAVE THE ELKMENT	132	CHAVANNE	133	DAUGHTRY	64	EMINEM	178	JAMES FORTUNE & FVA	190	GUCCI MANE	66	JAHEIM	36	TORY KETH	168	MIRANDA LAMBERT	70	50 CENT	132	DAVE THE ELKMENT	132	CHAVANNE	133	DAUGHTRY	64	EMINEM	178	JAMES FORTUNE & FVA	190	GUCCI MANE	66	JAHEIM	36	TORY KETH	168	MIRANDA LAMBERT	70	50 CENT	132	DAVE THE ELKMENT	132	CHAVANNE	133	DAUGHTRY	64	EMINEM	178	JAMES FORTUNE & FVA	190	GUCCI MANE	66	JAHEIM	36	TORY KETH	168	MIRANDA LAMBERT	70

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	105	87	VARIOUS ARTISTS WOW-CURB/PROVIDENT-INTEGRITY 14857/EM CMG (17.98)	WOW Hits 2010	3	33
102	108	100	TAYLOR SWIFT BIG MACHINE 079612 (18.98) ⊕	Taylor Swift	4	5
103	101	107	KID CUDI ORIGAM/UNIVERSAL MOTOWN 013185/UMRG (13.98) ⊕	Man On The Moon: The End Of Day	4	4
104	RE-ENTRY	2	FLOGGING MOLLY SIDEONEBUMMY 12301 (13.98)	Drunken Lullabies	104	104
105	116	110	CREDENCE CLEARWATER REVIVAL FANTASY 21/COMPOND (17.98/12.98)	Chronicle The 20 Greatest Hits	3	99
106	124	98	MICHAEL JACKSON EPIC/LEGACY 94267/SONY MUSIC (19.98)	The Essential Michael Jackson	2	54
107	125	114	BOB MARLEY & THE WAILERS TUFF GONG/ISLAND 422-846-710/UMG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	4	54
108	102	103	NORAH JONES JIVE NOTE 92987/REA (18.98)	The Fall	3	3
109	112	95	ALICE IN CHAINS VIRGIN 67158/CAPITOL (18.98)	Black Gives Way To Blue	5	5
110	100	86	MAXWELL COLUMBIA 89142/SONY MUSIC (11.98) ⊕	BLACKsummers'night	1	1
111	119	93	BEBE & CECE WINANS B&C 31105/MALACO (14.98)	Still	112	112
112	NEW	1	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven	112	112
113	NEW	1	NEON TREES MERCURY 013972/UMG (10.98)	Habits	113	113
114	106	128	FLYLEAF A&M/REDONE 013512/IGA (13.98)	Memento Mori	116	116
115	131	118	GUNS N' ROSES GUTTEN 001714/INTERSCOPE (18.98)	Greatest Hits	4	3
116	152	-	VARIOUS ARTISTS WALT DISNEY 00465 (18.98)	DisneyMania 7: Music Stars Sing Disney... Their Way!	116	116
117	107	70	ROB ZOMBIE LOUD & PROUD 617792/ROADRUNNER (18.98)	Hellbilly Deluxe 2	8	8
118	44	-	THE JIMI HENDRIX EXPERIENCE EXPERIENCE HENDRIX/LEGACY 62160/SONY MUSIC (11.98 CD/DVD) ⊕	Are You Experienced	4	5
119	139	139	COLBIE CAILLAT UNIVERSAL/REPUBLIC 013194/UMRG (13.98) ⊕	Breakthrough	1	1
120	123	83	TIM MCCRAW CMB 39152 (11.98)	Southern Voice	2	2
121	96	71	SOUNDTRACK WALT DISNEY 005124 (18.98)	StarStruck	23	23
122	122	116	AVENTURA PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)	The Last	2	5
123	138	-	SWINDOE BLK DIGITAL EX (9.98)	Swindoe	123	123
124	120	80	VARIOUS ARTISTS GRAMMY 07888/CAPITOL (18.98)	2010 Grammy Nominees	5	5
125	132	117	THREE DAYS GRACE JIVE 30751 (12.98)	Life Starts Now	3	3
126	15	-	PASSION SIXTEENS 07175/SPARROW (17.98)	Passion: Awakening	15	15
127	142	146	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time	3	7
128	134	121	SOUNDTRACK WALT DISNEY 005101 (18.98)	Hannah Montana: The Movie	1	1
129	89	42	JAMIE CULLUM VERVE FORECAST/OCEA 013655/VE (13.98) ⊕	The Pursuit	42	42
130	111	105	RASCAL FLATTS 1740 STREET 800694 (18.98)	Unstoppable	1	1
131	173	160	ABBA POLYGRAM 517007/AM (18.98/12.98)	Gold - Greatest Hits	3	63
132	129	106	50 CENT SHADY/AFTERMATH/INTERSCOPE 012393/IGA (13.98 CD/DVD) ⊕	Before I Self-Destruct	5	5
133	109	64	CHAYANNE SONY MUSIC LATIN 61972 (14.98)	No Hay Imposible	23	23
134	137	129	REBA STARSTRUCK 00100/VOLVOY (18.98) ⊕	Keep On Loving You	1	1
135	RE-ENTRY	4	SOUNDTRACK SUMMIT 20751 (18.98)	The Twilight Saga: New Moon: The Score	80	80
136	121	77	K. D. LANG WGN/REPRISE 1523/WARNER BROS. (19.98)	Recollection	36	36
137	39	-	DEMON HUNTER GOLD STATE 08387 (13.98) ⊕	The World Is A Thorn	39	39
138	130	134	BON JOVI ISLAND 013700/UMG (12.98) ⊕	The Circle	1	1
139	133	111	KENNY CHESNEY BNA 65555/SMN (11.98)	Greatest Hits II	3	3
140	NEW	1	STREETLIGHT MANIFESTO VICTORY 471 (12.98)	99 Songs Of Revolution	140	140
141	146	120	MICHAEL JACKSON EPIC/LEGACY 17866/SONY MUSIC (17.98)	Thriller	1	1
142	156	109	MICHAEL BUBLE 143/REPRISE 1523/WARNER BROS. (18.98)	Call Me Irresponsible	1	1
143	58	-	BLACK BELT MOTORCYCLE CLUB ABSTRACT DRAGON 578/AGRANT (18.98)	Beat The Devil's Tattoo	58	58
144	155	162	JUSTIN MOORE VALORY 0160 (10.98)	Justin Moore	10	10
145	149	112	SNOOP DOGG DOGGYSTYLE/PRIORITY 06942/CAPITOL (18.98)	Malice N Wonderland	4	4
146	156	109	SPOON MERF 365 (15.98)	Transference	23	23
147	136	126	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN B11977/UMRG (13.98)	The Carter III	3	3
148	RE-ENTRY	9	SOUNDTRACK WALT DISNEY 004555 (18.98)	The Princess And The Frog	80	80
149	167	141	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (16.98)	Greatest Hits	3	8
150	161	148	SLIPKNOT ROADRUNNER 617538 (18.98)	All Hope Is Gone	1	1



131
The attention generated by the group's March 15 induction into the Rock and Roll Hall of Fame might have aided this album's 15% gain.

148
Like the album at No. 23, this one also profits from a March 15 DVD release, gaining by 73% and returning to the tally for the first time in nearly two months.

157
Formed in 1995, the jam band reaches the Billboard 200 for the first time. Previously, the act had only reached the Electronic and Independent album tallies with "Senior Boombox" in 2002.



177
The album's sizable jump is enabled by a tiny increase of less than 1%. In an off week like this, where overall album sales are down by 7%, even the smallest gains result in big moves.



196
The set debuts on the chart (and re-enters Heatseeker Albums at No. 6, up 214%), aided by a \$1.99 deal in Amazon's MP3 store and a performance on "The Ellen DeGeneres Show" (March 17).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	47	-	FOUR YEAR STRONG I SURPRISE/DECADE/DANCE/UNIVERSAL MOTOWN 013890/UMRG (10.98)	Enemy Of The World	47	47
152	160	156	CAGE THE ELEPHANT DOP 294587/VE (13.98)	Cage The Elephant	67	67
153	84	-	FIGHTENED RABBIT TAPSC 00847 (14.98)	Winter Of Mixed Drinks	84	84
154	168	140	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100 (13.98) ⊕	War Is The Answer	7	7
155	171	158	JASON MRAZ ISLAND 448508/AG (18.98) ⊕	We Sing. We Dance. We Steal Things.	3	3
156	178	154	VARIOUS ARTISTS EM/UNIVERSAL/ZOMBA 28617/SONY MUSIC (18.98)	NOW 31	1	1
157	NEW	1	DISCO BISCUITS DIAMOND RIGGS 211307/G (15.98)	Planet Anthem	157	157
158	135	127	MARIAH CAREY ISLAND/REPRISE 1010MG (19.98)	Memoirs Of An Imperfect Angel	3	3
159	113	145	JAY SEAN CASH MONEY/UNIVERSAL REPUBLIC 013683/UMRG (13.98)	All Or Nothing	37	37
160	174	164	CHRISSETTE MICHELE DEF JAM 012797/UMG (13.98) ⊕	Epiphany	1	1
161	193	162	MOTLEY CRUE MOTLEY 380/EVEREN SEVEN (13.98) ⊕	Greatest Hits	94	94
162	156	167	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 013890/UMRG (13.98) ⊕	Priceless	33	33
163	166	135	SADE EPIC 65287/SONY MUSIC (8.98)	The Best Of Sade	3	9
164	60	-	THE JIMI HENDRIX EXPERIENCE EXPERIENCE HENDRIX/LEGACY 62164/SONY MUSIC (11.98 CD/DVD) ⊕	Electric Ladyland	2	1
165	175	144	FOO FIGHTERS ROSYWELL/RA 36821/RMG (11.98) ⊕	Greatest Hits	11	11
166	188	165	CAMILA SONY MUSIC LATIN 59881 (14.98)	Dejarte De Amar	64	64
167	145	124	R. KELLY JIVE 31136/JLG (13.98)	Untitled 4	1	1
168	157	132	TOBY KEITH SHOW DOG/UNIVERSAL 627 (18.98)	American Ride	3	3
169	154	137	BILLY CURRINGTON MERCURY NASHVILLE 00550/UMG (13.98)	Little Bit Of Everything	13	13
170	165	138	DAVE MATTHEWS BAND BAMA RADIO/CA 34732/RMG (18.98) ⊕	Big Whiskey And The GrooGrux King	1	1
171	162	172	PINK FLOYD HARVEST 5845 1183/CAPITOL (18.98/10.98)	Dark Side Of The Moon	1	1
172	63	-	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY 62158/SONY MUSIC (11.98 CD/DVD) ⊕	First Rays Of The New Rising Sun	49	49
173	164	155	JAMIE JOHNSON MERCURY NASHVILLE 011237/UMG (13.98)	That Lonesome Song	28	28
174	141	-	JOAN JETT AND THE BLACKHEARTS BLACKHEART 5370 (12.98)	Greatest Hits	141	141
175	144	67	JOSH THOMPSON COLUMBIA NASHVILLE 48888/SMN (9.98)	Way Out Here	28	28
176	140	104	JOANNA NEWSOM DRAG CITY 381 (24.98)	Have One On Me	75	75
177	200	193	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	Michael Buble	47	47
178	67	-	THE JIMI HENDRIX EXPERIENCE EXPERIENCE HENDRIX/LEGACY 62153/SONY MUSIC (11.98 CD/DVD) ⊕	Axis: Bold As Love	3	3
179	RE-ENTRY	48	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	128	128
180	195	178	THEORY OF A DEADMAN GGM 013659/ROADRUNNER (13.98) ⊕	Scars & Souvenirs	26	26
181	82	-	ORIGINAL LONDON CAST RECORDING WALTON BRASS 014285/DECCA (19.98) ⊕	Love Never Dies	82	82
182	185	136	THE CANADIAN TENORS DECCA 013509 (18.98)	The Canadian Tenors	49	49
183	191	179	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN 651117/CAPITOL (18.98)	This Is War	18	18
184	189	153	CREED WIND-UP 13103 (9.98 CD/DVD) ⊕	Greatest Hits 2	15	15
185	186	187	PASSION PIT FRENCHKISS 43666/COLUMBIA (12.98)	Manners	51	51
186	180	147	THE WHO GEMINI 00788/VE (13.98)	Greatest Hits	56	56
187	196	151	DAUGHTRY 19/PCA 88868/RMG (9.98) ⊕	Daughtry	3	1
188	110	-	SANCTUS REAL SPARROW 26206 (10.98)	Pieces Of A Real Heart	110	110
189	183	99	NICK JONAS & THE ADMINISTRATION HOLLYWOOD 605196 (18.98) ⊕	Who I Am	3	3
190	RE-ENTRY	7	JAMES FORTUNE & FIYA BLACKSMOKE 3073/WORLDWIDE (15.98)	Encore	51	51
191	181	130	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/EM 07646/CAPITOL (18.98)	NOW That's What I Call Love	32	32
192	RE-ENTRY	6	BEACH HOUSE SUB POP 8457 (15.98 CD/DVD) ⊕	Teen Dream	43	43
193	172	92	KRIS ALLEN 19/JIVE 54802/JLG (13.98)	Kris Allen	11	11
194	194	189	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some	5	5
195	192	192	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	2	2
196	NEW	1	ONE ESKIMO SHANGRI- 101040 (9.98)	One eskimo	196	196
197	RE-ENTRY	27	SICK PUPPIES MERCURY 28631/CAPITOL (12.98)	Tri-Polar	31	31
198	177	142	KUTLESS BEA 62714 (13.98)	It Is Well	42	42
199	RE-ENTRY	42	JOURNEY NORTA 4596 EX (14.98 CD/DVD) ⊕	Revelation	5	5
200	RE-ENTRY	126	THREE DAYS GRACE JIVE 83594/JLG (18.98)	One - X	5	5

JOHN MAYER	59	ONE ESKIMO	196	BRAD PAISLEY	195	CORINNE BAILEY RAE	50	THE SCRIPT	67	STREETLIGHT MANIFESTO	140	GLEE: SEASON ONE: THE MUSIC VOLUME 1	92	THE TWILIGHT SAGA: NEW MOON: THE SCORE	135	THREE DAYS GRACE	5	VAMPIRE WEEKEND	55	NOW 32	48	THE XX	94	
TIM MCCRAW	129	ONEREPUBLIC	95	KIP YARE	96	REBA	130	BOB SEGER & THE SILVER BULLET BAND	149	TAYLOR SWIFT	180	GLEE: SEASON ONE: THE MUSIC VOLUME 2	98	THE TWILIGHT SAGA: NEW MOON: THE SCORE	135	TIMBALAND	76	VARIOUS ARTISTS	3010 GRAMMY NOMINEES	69	NOW THAT'S WHAT I CALL LOVE	191	THE XX	94
CHRISTINNE MICHILE	160	ORANZH	77	PASSION WORSHIP BAND	118	REBA	134	BULLET BAND	149	SWINDOE	123	THEM CROOKED	124	THE TWILIGHT SAGA: NEW MOON: THE SCORE	135	CHRIS TOMLIN	37	2010 GRAMMY NOMINEES	69	NOW HITS 2010	101	CHRIS YOUNG	81	
JUSTIN MOORE	144	ONE CITY	51	PHENIX JAM	89	RHIANNA	20	BLAKE SHELTON	19	ALICE IN CHAINS	116	THEY ARE MEN	124	THE TWILIGHT SAGA: NEW MOON: THE SCORE	135	TREY SONGZ	24	DISNEYMANIA 7: MUSIC STARS SING DISNEY...	116	NOW WORSHIP (PURPLE)	81	CHRIS YOUNG	81	
JASON MRAZ	161	PHENIX JAM	89	PHENIX	88	DISKUS RUCKER	25	SICK PUPPIES	197	ALICE IN CHAINS	116	THEY ARE MEN	124	THE TWILIGHT SAGA: NEW MOON: THE SCORE	135	JOSH TURNER	38	STARBUCKS SING DISNEY...	116	YOUNG MONEY	81	CHRIS YOUNG	81	
MOTLEY CRUE	161	PINK FLOYD	171	PHENIX	88	SKELET	62	SKILET	62	ALICE IN CHAINS	116	THEY ARE MEN	124	THE TWILIGHT SAGA: NEW MOON: THE SCORE	135	CARRIE UNDERWOOD	28	THE WHITE STRIPES	11	THE WHITE STRIPES	11	CHRIS YOUNG	81	
MOTLEY CRUE	161	PINK FLOYD	171	PHENIX	88	SKELET	62	SKILET	62	ALICE IN CHAINS	116	THEY ARE MEN	124	THE TWILIGHT SAGA: NEW MOON: THE SCORE	135	CARRIE UNDERWOOD	28	THE WHITE STRIPES	11	THE WHITE STRIPES	11	CHRIS YOUNG	81	
MOTLEY CRUE	161																							

TOP INDEPENDENT™			
THIS WEEK	LAST WEEK	ARTIST	Title
WEEK	WEEK	IMPRINT / DISTRIBUTING LABEL (PRICE)	CERT.
WEEKS ON CHIT	WEEKS ON CHIT		
1	1	#1 DRIVE-BY TRUCKERS AT&T 0084* (14.98)	Big To-Do
2	2	DROPKICK MURPHYS LIVE ON LANSDOWNE BOSTON MA DOR 481 3912/52467* (12.98) ⊕	Live On Lansdowne Boston MA
3	1	SOUNDTRACK FOX FOX SEARCHLIGHT 6184 NEW WEST (17.98)	Crazy Heart
4	3	JASON ALDEAN BROKEN BOW 7.637 (18.98)	Wide Open
5	2	VAMPIRE WEEKEND CONTRA XL 429* (14.98)	Contra
6	5	PETER GABRIEL REAL WORLD 1 (18.98)	Scratch My Back
7	10	PHOENIX LAVAUTE 0165* GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix
8	26	PEARL JAM MONEY/UNIVERSAL 2074* (18.98)	Backspacer
9	6	DJ KHALED WE THE BEST 2074/E1 (17.98)	Victory
10	24	GREATEST GAINER THE XX YOUNG TURKS 450* (14.98)	xx
11	9	FLOGGING MOLLY SIDEONEUMY 1413 (16.98 CD/DVD) ⊕	Live At The Greek Theatre
12	13	BEBE & CECE WINANS R&G 31105-MALAGO (14.98)	Still
13	NEW	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven
14	15	SWINDOE BLK DIGITAL EX (9.98)	Swindoe
15	RE-ENTRY	SOUNDTRACK THE TWILIGHT SAGA: NEW MOON: THE SCORE SUMMIT 2073/E1 (18.98)	The Twilight Saga: New Moon: The Score
16	NEW	STREETLIGHT MANIFESTO 99 SONGS OF REVOLUTION VICTORY 471 (13.98)	99 Songs Of Revolution
17	4	BLACK REBEL MOTORCYCLE CLUB BEAT THE DEVIL'S TATTOO ABSTRACT DRAGON 578* VAGRANT (13.98)	Beat The Devil's Tattoo
18	19	SPOON MERGE 285* (15.98)	Transference
19	20	CAGE THE ELEPHANT DOR 481 3912/52467 (15.98)	Cage The Elephant
20	7	FRIGHTENED RABBIT FATCAT 0084* (14.98)	Winter Of Mixed Drinks
21	22	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer
22	NEW	DISCO BISCUITS DIAMOND RIGGS 21132/ILG (15.98)	Planet Anthem
23	18	MOTLEY CRUE LIVELY 380* ELEVEN SEVEN (13.98) ⊕	Greatest Hits
24	17	JOAN JETT AND THE BLACKHEARTS BLACKHEART 5307* (12.98)	Greatest Hits
25	16	JOANNA NEWSOM DOR 481 3912/52467 (24.98)	Have One On Me
26	29	JAMES FORTUNE & FIYA BLACKSMOKE 2073/WORLDFIDE (18.98)	Encore
27	33	BEACH HOUSE SUB POP 845* (15.98 CD/DVD) ⊕	Teen Dream
28	NEW	ONE ESKIMO SHANGRI-LA 101040* (9.98)	One eskimO
29	18	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8405 EX/STARBUCKS (12.98)	Tango: Variations
30	30	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109/CLASSNOTE (12.98)	Sigh No More
31	26	VARIOUS ARTISTS SONY MUSIC CUSTOM MARKETING GROUP 64321 EX/STARBUCKS (12.98)	Good Ol' Nashville
32	41	DJ ENFERNO ULTRA 2317 (18.98)	Ultra Dance 11
33	37	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country
34	11	TED LEO AND THE PHARMACISTS MATADOR 908* (14.98)	The Brutalist Bricks
35	21	JOHN HIATT NEW WEST 6162 (17.98)	The Open Road
36	28	TITUS ANDRONICUS XL 477 (14.98)	The Monitor
37	14	SAM ADAMS 1ST ROUND DIGITAL EX (9.98)	Boston's Boy (EP)
38	47	SILVERSON PICKUPS DANGERBIRD 035* (15.98)	Swoon
39	NEW	THE WHIGS ATO 0085* (9.98)	In The Dark
40	34	YEASAYER SECRETLY CANADIAN 210* (15.98)	ODD BLOOD
41	39	TAMELA MANN TILLYMANN 0133 (14.98)	The Master Plan
42	47	ALKALINE TRIO HEART & SKULL 82025* EPITAPH (15.98) ⊕	This Addiction
43	2	THE MORNING BENDERS 1.566*/ROUGH TRADE (14.98)	Big Echo
44	47	JOE 583 00005/KEDAR (17.98)	Signature
45	NEW	FROM FIRST TO LAST RISE 082 (12.98)	Throne To The Wolves
46	12	OF MICE & MEN RISE 085 (12.98)	Of Mice & Men
47	32	CITIZEN COPE RAINWATER 014 (16.98)	The Rainwater LP
48	23	PAVEMENT MATADOR 908* (11.98)	Quarantine The Past
49	48	JIMMY BUFFETT MIL BOAT 2121 (14.98)	Buffet Hotel
50	43	SOUNDTRACK NEW LINE 39150 (16.98)	The Hangover

Wondering what the "Twilight's Moon" album is doing at No. 15 on Top Compilation Albums? (See chart, right.) It's a budget Madacy classical compilation that isn't an official "Twilight" companion piece, but certainly is inspired by the brand's artwork. The CD carries a list price of \$5.99 while the digital album goes for \$3.99. In the wake of the release of "New Moon" on DVD, this set is up by 20% with its best sales week yet (2,000 copies).



TOP DIGITAL™			
THIS WEEK	LAST WEEK	ARTIST	Title
WEEK	WEEK	IMPRINT / DISTRIBUTING LABEL	CERT.
WEEKS ON CHIT	WEEKS ON CHIT		
1	1	#1 GORILLAZ 2 WKS VIRGIN/CAPITOL ⊕	Plastic Beach
2	3	BROKEN BELLS COLUMBIA/SONY MUSIC	Broken Bells
3	2	LUDACRIS DTP/DEF JAM/IDJMG	Battle Of The Sexes
4	5	LADY ANTEBELLUM CAPITOL/NASHVILLE	Need You Now
5	7	LADY GAGA STREAMLINE/KON/NE/CHERRYTREE/INTERSCOPE/IGA	The Fame
6	RE-ENTRY	THEM CROOKED VULTURES DGC/INTERSCOPE/IGA	Them Crooked Vultures
7	NEW	THE WHITE STRIPES Under Great White Northern Lights (Soundtrack)	Under Great White Northern Lights
8	NEW	MARVIN SAPP VERITY 53156/JLG	Here I Am
9	NEW	DRIVE-BY TRUCKERS ATO	Big To-Do
10	11	THE BLACK EYED PEAS INTERSCOPE/IGA	The E.N.D.
11	4	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY/SONY MUSIC	Valleys Of Neptune
12	12	KESHA KEMOSABE/RCA/RMG	Animal
13	23	ZAC BROWN BAND ROAD BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation
14	NEW	FLOBOTS BLK DIGITAL EX/REPUBLIC/UMRG	Survival Story
15	RE-ENTRY	LADY GAGA STREAMLINE/KON/NE/CHERRYTREE/INTERSCOPE/IGA	The Fame Monster (EP)
16	21	SWINDOE BLK	Swindoe
17	NEW	FLOGGING MOLLY SIDEONEUMY	Drunken Lullabies
18	RE-ENTRY	YOUNG MONEY CASH MONEY/UNIVERSAL/MOTOWN/UMRG	We Are Young Money
19	RE-ENTRY	THE XX YOUNG TURKS	xx
20	17	SADE EPIC/SONY MUSIC	Soldier Of Love
21	13	VAMPIRE WEEKEND CONTRA XL	Contra
22	9	SOUNDTRACK BUENA VISTA/WALT DISNEY	Alice In Wonderland: Almost Alice
23	NEW	NEON TREES MERCURY/IDJMG	Habits
24	15	THE SCRIPT PHONOGEN/EPIC/SONY MUSIC	The Script
25	RE-ENTRY	JUSTIN BIEBER SCHOLBY/RAYMOND BRAUN/ISLAND/IDJMG	My World (EP)

TOP INTERNET™			
THIS WEEK	LAST WEEK	ARTIST	Title
WEEK	WEEK	IMPRINT / DISTRIBUTING LABEL	CERT.
WEEKS ON CHIT	WEEKS ON CHIT		
1	1	#1 VARIOUS ARTISTS 1 WK RAZOR & TIE 89303	The Edge
2	1	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY 84056*/SONY MUSIC	Valleys Of Neptune
3	NEW	THE WHITE STRIPES Under Great White Northern Lights (Soundtrack)	Under Great White Northern Lights
4	NEW	DROPKICK MURPHYS LIVE ON LANSDOWNE, BOSTON MA DOR 481 3912/52467 ⊕	Live On Lansdowne, Boston MA
5	NEW	MARVIN SAPP VERITY 53156/JLG	Here I Am
6	6	SOUNDTRACK FOX FOX SEARCHLIGHT 6184 NEW WEST	Crazy Heart
7	NEW	DRIVE-BY TRUCKERS ATO 0084*	Big To-Do
8	5	SADE EPIC 63832*/SONY MUSIC	Soldier Of Love
9	3	GORILLAZ VIRGIN 21547/CAPITOL ⊕	Plastic Beach
10	12	LADY ANTEBELLUM CAPITOL/NASHVILLE 97702	Need You Now
11	4	BROKEN BELLS COLUMBIA 55865*/SONY MUSIC	Broken Bells
12	9	JOHNNY CASH AMERICAN/LOST HIGHWAY 013564*/UMGN	American VI: Ain't No Grave
13	RE-ENTRY	CELTIC THUNDER CELTIC THUNDER 013624/DECCA	It's Entertainment!
14	18	CELTIC WOMAN MANHATTAN 52360/BLG ⊕	Songs From The Heart
15	16	THE CHIEFTAINS FEAT. RY COODER SAN PATRICK HEAR 31321/SONY/SONY	San Patricio
16	NEW	DISCO BISCUITS DIAMOND RIGGS 21132/ILG	Planet Anthem
17	15	PETER GABRIEL REAL WORLD 1	Scratch My Back
18	7	ORIGINAL LONDON CAST RECORDING REALLY USEFUL 014035/DECCA ⊕	Love Never Dies
19	25	LADY GAGA STREAMLINE/KON/NE/CHERRYTREE/INTERSCOPE 011605*/IGA	The Fame
20	2	GARY ALLAN NCA NASHVILLE 013382/UMGN	Get Off On The Pain
21	20	LUDACRIS DTP/DEF JAM 014030*/IDJMG	Battle Of The Sexes
22	8	DANNY GOKEY 19/RCA NASHVILLE 60554/SMN	My Best Days
23	RE-ENTRY	MICHAEL BUBLE 143/REPRISE 526732/WARNER BROS. ⊕	Crazy Love
24	23	SUSAN BOYLE SYCO/COLUMBIA 596295*/SONY MUSIC	I Dreamed A Dream
25	NEW	BEH HARRER AND RELENTLESS* Live From The Montreal International Jazz Festival VIRGIN 246338/CAPITOL ⊕	Live From The Montreal International Jazz Festival

I LIKE PROFILES: MOST ADDED™			
THIS WEEK	LAST WEEK	TITLE	
WEEK	WEEK	ARTIST (IMPRINT/LABEL)	CERT.
WEEKS ON CHIT	WEEKS ON CHIT		
1	1	#1 BAD ROMANCE 3 WKS LADY GAGA (STREAMLINE/KON/NE/CHERRYTREE/INTERSCOPE)	Bad Romance
2	2	NEED YOU NOW LADY ANTEBELLUM (CAPITOL/NASHVILLE)	Need You Now
3	4	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	I Gotta Feeling
4	3	TIK TOK KESHA (KEMOSABE/RCA/RMG)	Tik Tok
5	7	RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG)	Rude Boy
6	5	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	Whatcha Say
7	6	HALO BETONCE (MUSIC WORLD/COLUMBIA)	Halo
8	8	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	In My Head
9	9	POKER FACE LADY GAGA (STREAMLINE/KON/NE/CHERRYTREE/INTERSCOPE)	Poker Face
10	10	REPLAY WY2 (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	Replay
11	11	UPRISING MUSE (HELIUM-3/WARNER BROS.)	Uprising
12	14	ONE TIME JUSTIN BIEBER (ISLAND/IDJMG)	One Time
13	13	LOVE STORY TAYLOR SWIFT (BIG MACHINE)	Love Story
14	12	FIREFLIES OWEN CITY (UNIVERSAL/REPUBLIC)	Fireflies
15	21	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)	You Belong With Me

LALA SONGS™			
THIS WEEK	LAST WEEK	TITLE	
WEEK	WEEK	ARTIST (IMPRINT/LABEL)	CERT.
WEEKS ON CHIT	WEEKS ON CHIT		
1	2	#1 SAY AAH 1 WK THEY SOUND FEATURING FABELOUS (SONS BOOK/ATLANTIC)	Say Aah
2	1	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	I Gotta Feeling
3	3	TIK TOK KESHA (KEMOSABE/RCA/RMG)	Tik Tok
4	15	JUSTIN BIEBER FEATURING LUDACRIS SCHOOL BOY/RAYMOND BRAUN/ISLAND/IDJMG	Baby
5	6	IN DA CLUB 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	In Da Club
6	7	EMPIRE STATE OF MIND JAY-Z & ALICIA KEYS (RCA/NATION)	Empire State Of Mind
7	5	FIREFLIES OWEN CITY (UNIVERSAL/REPUBLIC)	Fireflies
8	9	BEDROCK YOUNG MONEY FEATURING LLOYD (CASH MONEY/UNIVERSAL/MOTOWN)	Bedrock
9	16	I GOTTA FEELING THE CHIPPETTES & THE CHIMPUNKS (FOX RHINO)	I Gotta Feeling
10	14	RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG)	Rude Boy
11	11	I NEED YOU NOW LADY ANTEBELLUM (CAPITOL/NASHVILLE)	I Need You Now
12	13	HEY, SOUL SISTER TRAIN (COLUMBIA)	Hey, Soul Sister
13	8	SEXY BITCH DAVID GUETTA FEATURING AKON (GUM ASTRALWERKS/CAPITOL)	Sexy Bitch
14	12	BAD ROMANCE LADY GAGA (STREAMLINE/KON/NE/CHERRYTREE/INTERSCOPE)	Bad Romance
15	10	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)	Imma Be

TOP COMPILATION ALBUMS™			
THIS WEEK	LAST WEEK	TITLE	
WEEK	WEEK	ARTIST (IMPRINT / DISTRIBUTING LABEL)	CERT.
WEEKS ON CHIT	WEEKS ON CHIT		
1	1	#1 THE EDGE 1 WK VARIOUS ARTISTS (RAZOR & TIE)	The Edge
2	1	NOW 32 VARIOUS ARTISTS (EMI/UNIVERSAL/ZOMBA/SONY MUSIC)	Now 32
3	2	WOW GOSPEL 2010 VARIOUS ARTISTS (UNIVERSAL/SONY MUSIC/EMICAPITOL)	Wow Gospel 2010
4	3	WOW WORSHIP (PURPLE) VARIOUS ARTISTS (BLG/EMI/CMG/WORD-CURB)	Wow Worship (Purple)
5	4	WOW HITS 2010 VARIOUS ARTISTS (WORD-CURB/PROVIDENT-INTEGRITY/EMI/CMG)	Wow Hits 2010
6	7	DISNEYMANIA 7: MUSIC STARS SING DISNEY... THEIR WAY! VARIOUS ARTISTS (WALT DISNEY)	Disneymania 7: Music Stars Sing Disney... Their Way!
7	5	2010 GRAMMY NOMINEES VARIOUS ARTISTS (GRAMMY/CAPITOL)	2010 Grammy Nominees
8	8	NOW 31 VARIOUS ARTISTS (EMI/UNIVERSAL/ZOMBA/SONY MUSIC)	Now 31
9	9	NOW THAT'S WHAT I CALL LOVE VARIOUS ARTISTS (UNIVERSAL/SONY MUSIC/EMI/CAPITOL)	Now That's What I Call Love
10	6	TANGO: VARIATIONS VARIOUS ARTISTS (RHINO CUSTOM PRODUCTS/STARBUCKS)	Tango: Variations
11	11	NOW THAT'S WHAT I CALL COUNTRY VOL. 2 VARIOUS ARTISTS (EMI/UNIVERSAL/SONY MUSIC)	Now That's What I Call Country Vol. 2
12	4	GOOD OL' NASHVILLE VARIOUS ARTISTS (SONY MUSIC CUSTOM MARKETING GROUP/STARBUCKS)	Good Ol' Nashville
13	16	SONGS AND STORY: DISNEY'S THE LITTLE MERMAID (EP) VARIOUS ARTISTS (WALT DISNEY)	Songs And Story: Disney's The Little Mermaid (EP)
14	-	NOW HEAR THIS: WINTER 2010 SAMPLER VARIOUS ARTISTS (UNIVERSAL/SONY MUSIC/EMI/CMG)	Now Hear This: Winter 2010 Sampler
15	14	TWILIGHT'S MOON VARIOUS ARTISTS (MADACY)	Twilight's Moon

TOP INDEPENDENT: Reflects titles sold via independent distribution, including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums through Internet retailers, based on data collected by Nielsen SoundScan. Catalog titles are included in Billboard's Top 100. * denotes a new or reissued album. All rights reserved.

THE BILLBOARD HOT 100

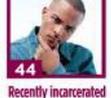
WEEK	LAST WEEK	WEEKS ON CHART	TITLE (SONGWRITER)	Artist	CERT.	PEAK POSITION
1	1	4	#1 GREATEST GAINER/AIRPLAY RUDE BOY (STEFANIE A. CARNE, JIM FERRIS, T.J. HERMAN, GUY CARLISLE, J. CARLISLE, J. FERRIS, J. CARLISLE, J. FERRIS)	Rihanna		1
2	5	16	NOTHING IN YOUR MIND (THE SMEEKINGTONS, JR. B. MARS, P. LAWRENCE, A. LEVINE)	B.o.B Featuring Bruno Mars		2
3	9	11	TELEPHONE (S. GERMANO, J. B. SIMMONS, JR., B. MARS, P. LAWRENCE, A. LEVINE)	Lady Gaga Featuring Beyoncé		3
4	2	32	NEED YOU NOW (P. WOLFE, J. ADY, ANTEBELLUM, D. HAYWOOD, K. KELVEY, S. SCOTT, J. KEAR)	Lady Antebellum		2
5	3	1	BREAK YOUR HEART (T. CRUZ, F. T. SMITH, C. BRIDGES)	Taio Cruz Featuring Ludacris		1
6	4	5	IMMA BE (K. HARRIS, W. L. I. AM, W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, K. HARRIS, J. TANK, D. FOSTER, I. BERNARD, M. DELLEP)	The Black Eyed Peas		1
7	6	7	HEY, SOUL SISTER (M. TEREF, E. ESPINOZA, G. WATTENBERG, P. MOHAN, E. LIND, A. BJORK, LIND)	Train		2
8	7	3	BEDROCK (K. HARRIS, W. L. I. AM, W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, K. HARRIS, J. TANK, D. FOSTER, I. BERNARD, M. DELLEP)	Young Money Featuring Lloyd		2
9	8	6	TIK TOK (D. HAYWOOD, K. KELVEY, S. SCOTT, J. KEAR)	Ke\$ha		1
10	12	14	BABY (C. STEWART, NASH, T. NASH, C. A. STEWART, J. BIEBER, C. MILMUN, C. BRIDGES)	Justin Bieber Featuring Ludacris		5
11	11	15	CARRY OUT (T. CRUZ, F. T. SMITH, C. BRIDGES)	Timbaland Featuring Justin Timberlake		11
12	10	8	IN MY HEAD (J. DESROULEAUX, J. ROTEM, C. KELLY)	Jason Derulo		8
13	13	12	SAY AAH (M. TEREF, E. ESPINOZA, G. WATTENBERG, P. MOHAN, E. LIND, A. BJORK, LIND)	Trey Songz Featuring Fabolous		1
14	15	9	BY YOUR SIDE (T. CRUZ, F. T. SMITH, C. BRIDGES)	Lady Gaga		2
15	16	13	BLAH BLAH BLAH (K. HARRIS, W. L. I. AM, W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, K. HARRIS, J. TANK, D. FOSTER, I. BERNARD, M. DELLEP)	Ke\$ha Featuring 3OH3S		7
16	14	10	HOW LOW (T. CRUZ, F. T. SMITH, C. BRIDGES)	Ludacris		6
17	35	2	GREATEST GAINER/DIGITAL OVER (D. HAYWOOD, K. KELVEY, S. SCOTT, J. KEAR)	Drake		17
18	17	19	BREAKAVEN (D. HAYWOOD, K. KELVEY, S. SCOTT, J. KEAR)	The Script		17
19	18	18	ACCORDING TO YOU (D. HAYWOOD, K. KELVEY, S. SCOTT, J. KEAR)	Orianthi		17
20	21	23	ALL THE RIGHT MOVES (R. T. BROWN, J. T. BROWN)	OneRepublic		20
21	22	25	WHATAYA WANT FROM ME (M. MARTIN, S. HELLBACK, P. H. K. S. MARTIN, S. HELLBACK)	Adam Lambert		21
22	19	21	LIVE LIKE WE'RE DYING (S. KPIPER, A. FRAMPTON, J. S. KPIPER, A. FRAMPTON, D. O'DONOGHUE, M. SHEEHAN)	Kris Allen		21
23	20	17	SEXY CHICK (D. GUETTA, J. C. SINDRES, D. GUETTA, J. C. SINDRES, G. TUNFORS, VEE A. THAM)	David Guetta Featuring Akon		2
24	27	44	MY CHICK BAD (THE LEGENDARY TRAXSTER (C. BRIDGES, O. MARAJ, S. LINDLEY, D. DAVIDSON))	Nicki Minaj		24
25	23	27	SAY SOMETHING (T. CRUZ, F. T. SMITH, C. BRIDGES)	Timbaland Featuring Drake		23
26	24	22	TIE ME DOWN (E. H. BENJAMIN, V. A. THOMAS)	New Boyz Featuring Ray J		22
27	HOT SHOT DEBUT	1	U SMILE (J. DUPLESSIS, A. ALTINO, J. DUPLESSIS, A. ALTINO, D. RIGO, J. BIEBER)	Justin Bieber		27
28	28	29	HAVEN'T MET YOU YET (B. ROCK, A. FOSTER, A. CHANG, M. BUBLE)	Michael Buble		25
29	26	41	I GOTTA FEELING (D. GUETTA, F. RIESTERER, W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, D. GUETTA, F. RIESTERER)	The Black Eyed Peas		1
30	25	24	REPLAY (M. TEREF, E. ESPINOZA, G. WATTENBERG, P. MOHAN, E. LIND, A. BJORK, LIND)	Iyaz		3
31	31	24	HEY DADDY (DADDY'S HOME) (THE RUNNERS, RICH, LOVE, RICO, LOVE, A. HARRIS, J. JACKSON, U. RAYMOND, IV)	Usher Featuring Pile		31
32	33	47	AMERICAN HONEY (P. WOLFE, J. ADY, ANTEBELLUM, D. HAYWOOD, K. KELVEY, S. SCOTT, J. KEAR)	Lady Antebellum		32
33	41	59	YOUNG FOREVER (K. WEST, M. GOLD, E. MERTENS, L. BERNARD, S. C. CARTER, K. WEST)	Jay-Z + Mr. Hudson		33
34	37	53	I MADE IT (CASH MONEY HEROES) Kevin Rudolf Feat. Birdman, Jay Sean, & Lil Wayne (K. RUDD, F. T. SMITH, C. BRIDGES, J. SEAN, J. SKALLER, R. LAROW)	Cash Money/Universal Republic		34
35	30	30	TODAY WAS A FAIRYTALE (M. CHAPMAN, T. SWIFT, T. SWIFT)	Taylor Swift		2
36	29	28	EMPIRE STATE OF MIND (M. TEREF, E. ESPINOZA, G. WATTENBERG, P. MOHAN, E. LIND, A. BJORK, LIND)	Jay-Z + Alicia Keys		2
37	34	37	HEARTBREAK WARFARE (J. MAYER, S. JORDAN, J. MAYER)	John Mayer		34
38	36	39	LIFE AFTER YOU (H. BENSON, C. DAUGHTRY, C. KRUEGER, B. JAMES, J. MO)	Daughtry		36
39	32	38	DOWN (J. REMY, BOBBY BRASS (J. SEAN, C. OTTER, P. LAROW, J. SKALLER, J. PERKINS, D. CARTER))	Jay Sean Featuring Lil Wayne		3
40	45	50	HIGHWAY 20 RIDE (K. STEGALL, Z. BROWN, Z. BROWN, W. DURRETTE)	Zac Brown Band		40
41	44	48	TEMPORARY HOME (M. BRIGHT, C. UNDERWOOD, L. LAIRD, Z. MALOW)	Carrie Underwood		41
42	43	49	A LITTLE MORE COUNTRY THAN THAT (M. BRIGHT, C. UNDERWOOD, L. LAIRD, Z. MALOW)	Easton Corbin		42
43	40	41	HILLBILLY BONE (S. HENDRICKS, C. WISEMAN, L. LAIRD)	Blake Shelton Featuring Trace Adkins		40
44	NEW	1	I'M BACK (T. CRUZ, F. T. SMITH, C. BRIDGES)	T.I.		44
45	39	48	YOU BELONG WITH ME (M. CHAPMAN, T. SWIFT, T. SWIFT, ROSE)	Taylor Swift		2
46	50	54	NATURALLY (A. ARMATO, T. JAMES, D. KARAGOLU)	Selena Gomez & The Scene		29
47	56	63	EVERYTHING TO ME (M. BRIGHT, C. UNDERWOOD, L. LAIRD, Z. MALOW)	Monica		47
48	38	38	FIREFLIES (A. YOUNG, M. THRESEN, A. YOUNG)	Owl City		2
49	46	42	WHATCHA SAY (J. ROTEM, K. ANDERSON, J. DESROULEAUX, J. HEAP)	Jason Derulo		3
50	49	45	WHY DON'T WE JUST DANCE (F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN))	Josh Turner		35
51	63	72	NEIGHBORS KNOW MY NAME (T. TAYLOR, P. HAYES, J. MCGEE, T. NEVEY, S. TAYLOR, P. HAYES)	Trey Songz		51
52	47	40	ON TO THE NEXT ONE (SWI2 BEATZ (S. C. CARTER, K. DEAN, J. ALICE, K. DEERSON, J. CHATON))	Jay-Z + Swizz Beatz		37
53	53	46	ALL THE WAY TURN UP (M. MIMMS, B. YOUNG, D. CARTER)	Roscoe Dash Featuring Souja Boy Tell'em		46
54	NEW	1	I'M AWESOME (NOT LISTED (NOT LISTED))	Spice		54
55	65	6	SOLO (J. ROTEM, T. S. LEWIS, K. JONES, A. RIGO, J. DESROULEAUX, J. HARRISON, J. JACKSON, J. ROTEM)	Iyaz		43

1 Song takes Greatest Gainer/Airplay honors for a fifth straight week, the most since the Black Eyed Peas had a similar run with "I Gotta Feeling" in July and August 2009. Track jumps 7-2 on Hot 100 Airplay (up 20%).



12 Though the song loses its top 10 placement on this list, it enters the top 10 of Hot 100 Airplay for the first time (14-10, up 12%).

17 Title more than doubles its download sales (100,000+ in Hot Digital Songs).



44 Recently incarcerated rapper returns with a new track, which shifts 47,000 downloads in its first week of release. Song holds at No. 20 on Hot Rap Songs.



54 New England rapper -no, not Sam Adams-posts his first chart single, which also debuts on Mainstream Top 40 at No. 36. Maine native sells 43,000 (up 214%).

BETWEEN THE BULLETS

BIEBER FEVER GRIPS CHARTS



Justin Bieber scores the Billboard Hot 100's Hot Shot Debut for the second time in three weeks as "U Smile" opens at No. 27, selling 83,000 downloads. In the March 20 issue "Never Let You Go" debuted at No. 21 (101,000). The songs preview Bieber's "My World 2.0" album, which will likely top next week's Billboard 200 with around 250,000 units. Meanwhile, a third track from the set, "Baby," returns to the Hot 100 top 10 (12-10) two months after spending a week in the top tier when it debuted at No. 5 with 199,000 downloads in the Feb. 6 issue. The track's move back into the top 10 is prompted by its best sales week (130,000) since its debut frame.

—Silvio Pietrolungo

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	27	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
2	7	6	RUDE BOY	RIHANNA (SRP/DEF JAM 10/JMG)
3	2	17	BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)
4	3	21	TIK TOK	KESHA (KEMOSABE/RCA/RMG)
5	4	12	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)
6	9	7	NOTHIN' ON YOU	R.U.D. FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
7	8	15	TELEPHONE	LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	6	19	SAY AAH	THEY SOUNDZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)
9	5	21	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
10	14	10	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
11	12	10	SAY SOMETHING	TMBLAND FEAT. DRAKE (MUSLEY/BLACKGROUND/INTERSCOPE)
12	16	16	HEY, SOUL SISTER	TRAIN (COLUMBIA)
13	10	16	HOW LOW	LUDACRIS (DTP/DEF JAM 10/JMG)
14	15	13	CARRY OUT	THEY SOUNDZ FEAT. JAYSHY TRIMBLE (MUSLEY/BLACKGROUND/INTERSCOPE)
15	11	16	ACCORDING TO YOU	ORIANTHI (TAI/GEFFEN/INTERSCOPE)
16	13	25	SEXY CHICK	DAVID GUETTA FEAT. AKON (SUN/ASTRALWERKS/CAPITOL)
17	17	17	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)
18	22	8	BREAK-EVEN	THE SCRIPT (PHONOGENIC/EPIC)
19	20	9	HEY DADDY (DADDY'S HOME)	USHER FEAT. PLIES (LAFACE/JLG)
20	23	8	WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)
21	18	19	TI ME DOWN	NEW BOYZ FEAT. RAY J. (SHOITY/ASYLUM/WARNER BROS.)
22	42	4	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/10/JMG)
23	36	5	EVERYTHING TO ME	MONICA (J/RMG)
24	19	24	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
25	32	7	ALL THE RIGHT MOVES	ONEREPUBLIC (MUSLEY/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	28	10	A LITTLE MORE COUNTRY THAN THAT	EASTON CORBIN (MERCURY NASHVILLE)
27	46	4	NEIGHBORS KNOW MY NAME	THEY SOUNDZ (SONG BOOK/ATLANTIC)
28	33	12	TEMPORARY HOME	CARIN UNDERWOOD (19/ARISTA NASHVILLE)
29	24	8	BABY	JAYSHY TRIMBLE FEAT. LUDACRIS (SCHOLBY/RAMMOLD BRAUN/ISLAND/JMG)
30	35	8	HIGHWAY 20 RIDE	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BBIGGER PICTURE)
31	26	11	HILLBILLY BONE	BLAKE SHELTON FEAT. TRACE ADKINS (WARNER BROS. NASHVILLE/WARNER)
32	27	11	SEX THERAPY	ROBIN THICKE (STAR TRAK/INTERSCOPE)
33	25	35	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL/REPUBLIC)
34	31	47	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL/REPUBLIC)
35	47	6	AMERICAN HONEY	LADY ANTEBELLUM (CAPITOL NASHVILLE)
36	41	15	'TIL SUMMER COMES AROUND	KEITH URBAN (CAPITOL NASHVILLE)
37	39	41	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
38	38	14	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
39	21	8	BLAH BLAH BLAH	KESHA FEAT. 3OHM3 (KEMOSABE/RCA/RMG)
40	44	10	LIFE AFTER YOU	DAUGHTY (19/RCA/RMG)
41	56	2	MY CHICK BAD	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM 10/JMG)
42	30	15	I AM	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)
43	37	31	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
44	34	26	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
45	40	18	WHY DON'T WE JUST DANCE	JOHN TURNER (MCA NASHVILLE)
46	49	9	HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)
47	29	16	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (MCA/J/RMG)
48	50	4	AIN'T BACK YET	KENNY CHESNEY (BNA)
49	43	18	IT KILLS ME	MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
50	51	5	STEADY MOBBIN'	YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	45	18	THAT'S HOW COUNTRY BOYS ROLL	BILLY CURRINGTON (MERCURY)
52	69	2	OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
53	48	9	ON TO THE NEXT ONE	JERIC CHERRY (BEAT (ROC NATION)
54	53	20	SOMEDAY	ROB THOMAS (EMBLEM/ATLANTIC)
55	57	5	LEMONADE	GUCCI MANE (BRICK SQUAD/ASYLUM/WARNER BROS.)
56	55	6	O LET'S DO IT	WAKA FLOKIA CLAM (BRICK SQUAD/ASYLUM/WARNER BROS.)
57	54	8	HALFWAY GONE	LIFEHOUSE (GEFFEN/INTERSCOPE)
58	60	6	FEARLESS	TAYLOR SWIFT (BIG MACHINE)
59	66	2	GIMMIE THAT GIRL	JOE NICHOLES (SHOW DOGS/UNIVERSAL)
60	64	3	KEEP ON LOVIN' YOU	STEEL MAGNOLIA (BIG MACHINE)
61	63	3	UNSTOPPABLE	RASCAL FLATTS (LYRIC STREET)
62	75	2	THE MAN I WANT TO BE	CHRIS YOUNG (RCA NASHVILLE)
63	68	3	TODAY WAS A FAIRYTALE	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL/REPUBLIC)
64	70	3	LIL FREAK	USHER FEAT. NICKI MINAJ (LAFACE/JLG)
65	52	20	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL/REPUBLIC)
66	71	2	BACKWOODS	JUSTIN MOORE (VALORY)
67	72	3	FISTFUL OF TEARS	MAXWELL (COLUMBIA)
68	59	14	SOLDIER OF LOVE	SADE (EPIC)
69	74	2	I GOTTA GET TO YOU	GEORGE STRAIT (MCA NASHVILLE)
70	-	1	HELL ON THE HEART	ERIC CHERRY (BEAT (ROC NATION)
71	-	10	AIN'T LEAVIN WITHOUT YOU	JANEHO (ATLANTIC)
72	67	21	THE TRUTH	JASON ALDEAN (BROKEN BOW)
73	58	17	AMERICAN SATURDAY NIGHT	BRAD PASKLEY (ARISTA NASHVILLE)
74	61	24	FIREFLIES	OWL CITY (UNIVERSAL/REPUBLIC)
75	-	1	YOUNG FOREVER	JAY-Z + MR. HUDSON (ROC NATION)

1,250 stations, comprising of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 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	1	4	BREAK YOUR HEART	USHER FEAT. PLIES (LAFACE/JLG)	
2	4	7	NOTHIN' ON YOU	R.U.D. FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)	
3	2	6	RUDE BOY	RIHANNA (SRP/DEF JAM 10/JMG)	
4	11	7	TELEPHONE	LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
5	3	24	HEY, SOUL SISTER	TRAIN (COLUMBIA)	2
6	7	9	BABY	JAYSHY TRIMBLE FEAT. LUDACRIS (SCHOLBY/RAMMOLD BRAUN/ISLAND/JMG)	
7	5	14	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)	
8	6	31	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	2
9	8	15	CARRY OUT	THEY SOUNDZ FEAT. JAYSHY TRIMBLE (MUSLEY/BLACKGROUND/INTERSCOPE)	
10	9	11	BLAH BLAH BLAH	KESHA FEAT. 3OHM3 (KEMOSABE/RCA/RMG)	
11	26	2	OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
12	12	17	BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)	
13	10	15	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
14	-	1	U SMILE	THEY SOUNDZ (SONG BOOK/ATLANTIC)	
15	13	24	TIK TOK	KESHA (KEMOSABE/RCA/RMG)	
16	15	11	BREAK-EVEN	THE SCRIPT (PHONOGENIC/EPIC)	
17	14	15	HOW LOW	LUDACRIS (DTP/DEF JAM 10/JMG)	
18	16	16	SAY AAH	THEY SOUNDZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)	
19	19	24	ALL THE RIGHT MOVES	ONEREPUBLIC (MUSLEY/INTERSCOPE)	
20	17	21	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
21	18	4	MY CHICK BAD	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM 10/JMG)	
22	23	7	I MADE IT (CASH MONEY HEROES)	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)	
23	15	15	ACCORDING TO YOU	ORIANTHI (TAI/GEFFEN/INTERSCOPE)	
24	21	12	WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)	
25	28	10	YOUNG FOREVER	JAY-Z + MR. HUDSON (ROC NATION)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	-	1	I'M BACK	TL (GRAND HUSTLE/ATLANTIC)	
27	20	41	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
28	22	19	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)	
29	24	20	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)	
30	-	1	I'M AWESOME	SNOW (UNIVERSAL/REPUBLIC)	
31	31	6	WHEN I LOOK AT YOU	MILEY CYRUS (HOLLYWOOD)	
32	25	9	TODAY WAS A FAIRYTALE	TAYLOR SWIFT (BIG MACHINE)	
33	29	20	TI ME DOWN	NEW BOYZ FEAT. RAY J. (SHOITY/ASYLUM/WARNER BROS.)	
34	27	34	SEXY BITCH	DAVID GUETTA FEAT. AKON (SUN/ASTRALWERKS/CAPITOL)	2
35	39	12	DROP THE WORLD	LIL WAYNE FEAT. EMINEM (CASH MONEY/UNIVERSAL MOTOWN)	
36	38	4	AMERICAN HONEY	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
37	36	15	NATURALLY	SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
38	-	1	MORE	USHER (LAFACE/JLG)	
39	45	6	SOLO	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
40	37	4	ALL THE WAY JUST UP	RASCAL FLATTS FEAT. TALLER MEN (MUSLEY/INTERSCOPE)	
41	30	4	RIDIN' SOLO	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
42	35	28	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	2
43	34	31	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	3
44	33	31	FIREFLIES	OWL CITY (UNIVERSAL/REPUBLIC)	2
45	41	11	HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)	
46	53	6	HEY DADDY (DADDY'S HOME)	USHER FEAT. PLIES (LAFACE/JLG)	
47	42	65	POKER FACE	CARIN UNDERWOOD (19/ARISTA NASHVILLE)	
48	71	2	BULLETPROOF	LA ROUX (BIG LIP POLY/DORLAND/CHERRYTREE/INTERSCOPE)	
49	43	32	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)	3
50	-	1	MAKE A WAVE	DIANE VREES (MCA NASHVILLE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	44	8	SAY SOMETHING	TMBLAND FEAT. DRAKE (BLACKGROUND/MUSLEY/INTERSCOPE)	
52	48	33	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	
53	50	14	LIFE AFTER YOU	DAUGHTY (19/RCA/RMG)	
54	49	51	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
55	60	3	HIGHWAY 20 RIDE	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BBIGGER PICTURE)	
56	42	4	LEMONADE	GUCCI MANE (BRICK SQUAD/ASYLUM/WARNER BROS.)	
57	55	9	ON TO THE NEXT ONE	JAY-Z + SWIZZ BEATZ (ROC NATION)	
58	56	30	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
59	51	37	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL/REPUBLIC)	
60	47	20	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL/REPUBLIC)	
61	57	27	FOREVER	EMINEM FEAT. MASON ZOE (45/REPUBLIC/INTERSCOPE)	
62	58	13	SHOTS	LIFEWAY FEAT. LIL JON (SHOITY/ROCKWELL/CHERRYTREE/INTERSCOPE)	
63	70	2	JUST BREATHE	PEARL JAM (MONEY/REPRISE)	
64	46	22	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)	
65	-	1	O LET'S DO IT	WAKA FLOKIA CLAM (BRICK SQUAD/ASYLUM/WARNER BROS.)	
66	67	74	JUST DANCE	LADY GAGA FEAT. DRIZZY (STREAMLINE/KONLIVE/INTERSCOPE)	4
67	61	26	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)	
68	75	3	ONE DAY	MATSYAHU (JUBER/EPIC)	
69	52	17	HARD	RIHANNA FEAT. JESSE (SRP/DEF JAM 10/JMG)	
70	40	3	ALICE	AVRIL LAVIGNE (RCA/RMG)	
71	-	3	BEAMER, BENZ, OR BENTLEY	LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT)	
72	68	7	TEMPORARY HOME	CARIN UNDERWOOD (19/ARISTA NASHVILLE)	
73	72	3	HILLBILLY BONE	BLAKE SHELTON FEAT. TRACE ADKINS (WARNER BROS. NASHVILLE/WARNER)	
74	-	3	ALL I DO IS WIN	MIKE RUNDY FEAT. TAVAN LINDRUM (SRP/DEF JAM 10/JMG)	
75	74	9	WHY DON'T WE JUST DANCE	JOHN TURNER (MCA NASHVILLE)	

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.
- Where included, this award indicates the title with the chart's largest unit increase.
- Where included, this award indicates the title with the chart's biggest percentage growth.
- 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. Ⓜ 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.

● 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, real 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.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	32	#1 A LITTLE MORE COUNTRY THAN THAT (C. CHAMBERLAIN, D. POTTRETH, R. FEEK, W. VARRILE)	Easton Corbin MERCURY		1
2	3	17	TEMPORARY HOME (M. BRIGHT, C. UNDERWOOD, L. LAIRD, Z. MALOY)	Carrie Underwood ARISTA MASHVILLE		2
3	1	23	HILLBILLY BONE (S. HENDRICKS, C. WISSEMAN, L. LAIRD)	Blake Shelton Featuring Trace Adkins MERCURY		1
4	5	19	HIGHWAY 20 RIDE (C. STEGALL, Z. BROWN, C. BROWN, W. DURRETT)	Zac Brown Band HOME GROWN/ATLANTIC BIGGER PICTURE		4
5	7	19	TIL SUMMER COMES AROUND (D. HUFF, K. URBAN, M. POWELL, K. URBAN)	Keith Urban CAPITOL MASHVILLE		5
6	8	14	GREATEST GAINER AMERICAN HONEY (P. WOOLLEY, L. ADY, ANTEBELLUM, S. STEVENS, C. R. BARLOWE, H. LINDSEY)	Lady Antebellum CAPITOL MASHVILLE		6
7	4	21	WHY DON'T WE JUST DANCE (F. ROGERS, J. BEAVERS, J. SINGLETON, D. BROWN)	Josh Turner MCA MASHVILLE		1
8	6	1	THAT'S HOW COUNTRY BOYS ROLL (C. CHAMBERLAIN, C. CHRISTINGTON, B. CURRINGTON, D. DAVIDSON, B. JONES)	Billy Currington MERCURY		1
9	9	11	AIN'T BACK YET (B. GANNON, K. CHESNEY, C. WISSEMAN, C. TOMPKINS)	Kenny Chesney BIG MACHINE		9
10	10	12	FEARLESS (N. CHAPMAN, T. SWIFT, T. SWIFT, R. ROSE, H. LINDSEY)	Taylor Swift BIG MACHINE		10
11	13	16	GIMMIE THAT GIRL (M. WRIGHT, R. AKINS, D. DAVIDSON, B. HAYSLEP)	Joe Nichols SHOW DOG-UNIVERSAL		11
12	11	13	UNSTOPPABLE (D. HUFF, RASCAL, F. FLATTS, J. DEMARCUS, H. LINDSEY, J. T. SLATER)	Rascal Flatts LYRIC STREET		11
13	12	29	KEEP ON LOVIN' YOU (D. HUFF, C. STAPLETON, T. WILLIAMS)	Steel Magnolia BIG MACHINE		12
14	17	19	THE MAN I WANT TO BE (J. STEGALL, B. JAMES, T. MCGRWY)	Chris Young MCA MASHVILLE		14
15	15	24	BACKWOODS (J. STOVER, J. MOORE, J. PAULIN, J. S. STOVER)	Justin Moore VALDY		14
16	15	20	I GOTTA GET TO YOU (T. BROWN, G. STRAIT, J. LAUDERDALE, J. RITCHEY, B. LARSEN)	George Strait MCA MASHVILLE		15
17	16	24	HELL ON THE HEART (J. JOYCE, C. CHURCH, D. RUTMAN, J. SPILLMAN)	Eric Church CAPITOL MASHVILLE		16
18	18	19	IT'S JUST THAT WAY (K. STEGALL, V. MCGHEE, K. SACKLEY, K. STEGALL)	Alan Jackson ARISTA MASHVILLE		18
19	21	9	WRONG BABY WRONG (D. HUFF, M. MCGRWY, G. B. LILES, R. F. ORRALL, B. WARREN, B. WARREN)	Martina McBride MCA		19
20	20	22	STILL (B. WALLINDER, T. MCGRAW, D. SMITH, L. BRICE, K. JACOBS, J. LEATHERS)	Tim McGraw Curb		20
21	21	23	SHE WON'T BE LONELY LONG (K. STEGALL, D. JOHNSON, P. DONNELL, B. GRIFFIN)	Clay Walker Curb		21
22	22	25	I KEEP ON LOVING YOU (R. MCENTIRE, T. BROWN, D. DUNN, T. MCGRWY)	Reba STARSTRUCK/VALDY		22
23	23	21	HIP TO MY HEART (N. CHAPMAN, K. PERRY, P. PERRY, V. BEAVERS)	The Band Perry REPUBLIC MASHVILLE		23
24	26	30	CRAZY TOWN (M. KNOX, D. CLAWSON, B. JONES)	Jason Aldean BROKEN BOW		24
25	24	27	RAIN IS A GOOD THING (J. STEVENS, L. BRYAN, S. DAVIDSON)	Luke Bryan CAPITOL MASHVILLE		24



Up 3.3 million listener impressions (13%), second track from "Need You Now" gets Greatest Gainer nod in its 14th chart week. After topping Hot Country Songs for five weeks in November and December, lead single rises 4-1 on Adult Contemporary.



With Hot Shot Debut honors at No. 51 (the complete chart is at billboard.biz/charts), third single from Gloria's self-titled debut is the four-song's highest start so far, besting the No. 55 bow of lead track "Wild at Heart" last February. That song eventually peaked at No. 15.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	28	32	5 THE HOUSE THAT BUILT ME (F. IDELL, M. WRUCKE, T. DOUGLAS, A. SHAMBLIN)	Miranda Lambert COLUMBIA		26
27	25	26	17 DANCING IN CIRCLES (J. COPELAND, R. E. GRIMAL, B. B. L. E. S. D. E. GRIMAL, R. SPRINGER)	Love And Theft LYRIC STREET		25
28	27	28	31 LOVE LIKE CRAZY (D. JOHNSON, D. JOHNSON, T. JAMES)	Lee Brice Curb		27
29	29	15	13 MY BEST DAYS ARE AHEAD OF ME (M. BRIGHT, M. GREEN, K. BLAZ)	Danny Gokey RCA		29
30	31	38	6 EVERY DOG HAS ITS DAY (T. KEITH, K. E. TH. B. PINSON, J. WAPLES)	Toby Keith SHOW DOG-UNIVERSAL		30
31	30	31	21 WORK HARD, PLAY HARDER (G. WILSON, J. RICH, B. CHANCEY, G. WILSON, J. RICH, V. MCGHEE)	Gretchen Wilson REDNECK CDS		30
32	37	41	5 LOVER, LOVER (D. BRAUNARD, L. NIEMANN, D. PRITTKER)	Jerrold Niemann SEA GAYLE, ARISTA MASHVILLE		32
33	33	35	11 THIS AIN'T NOTHIN' (P. DONNELL, C. MORRIS, C. DURIO, K. K. PHILLIPS)	Craig Morgan SNA		33
34	32	36	17 PRAY FOR YOU (C. MITT, J. L. WENSTEIN, J. BRENTLINGER)	Jaron And The Long Road To Love JARWOOD UNIVERSAL, REPUBLIC BIG MACHINE		32
35	35	34	25 THE CALL (M. KENNON, N. BORDON, J. CAMPBELL)	Matt Kennon BAMA/JAM, STROUD/ARIST		33
36	36	40	22 SMILE (R. CAVALLO, M. SHAFER, B. DALY, J. HARDING, J. BOSE)	Uncle Kracker TOP DOG/ATLANTIC BIGGER PICTURE		37
37	39	37	10 STAY HERE FOREVER (N. CHAPMAN, K. J. CH. C. D. DAVIDSON, B. PINSON)	Jewel VALORY		36
38	48	-	10 WATER (F. ROGERS, G. PAISLEY, C. DURIO, K. LOVEFACE)	Brad Paisley ARISTA MASHVILLE		38
39	38	39	8 TURNING HOME (J. BRUCE, K. CHESNEY, S. GARUSO)	David Nail MCA MASHVILLE		38
40	41	42	7 GIDDY ON UP (M. SHIMSHACK, J. B. BUNDY, C. COHEN, M. SHIMSHACK)	Laura Bell Bundy Curb		40
41	40	48	3 LITTLE WHITE CHURCH (W. KIRKPATRICK, LITTLE BIG TOWN, K. FARCHILD, W. KIRKPATRICK, S. H. PALMIST, R. W. WESTBROOK)	Little Big Town CAPITOL MASHVILLE		40
42	44	44	12 JACKSON HOLE (D. FRIESEL, B. CLAWSON, R. CLAWSON, M. CRISWELL)	James Wesley BROKEN BOW		40
43	46	46	7 BLUE SKY (M. BRIGHT, J. WEST, G. BURR)	Emily West Featuring Keith Urban CAPITOL MASHVILLE		43
44	42	45	9 FREE (J. JOYCE, J. KNOWLES, T. SUMMAY)	Jack Ingram BIG MACHINE		42
45	45	47	8 BEST OF BOTH WORLDS (B. BROWN, K. GRANT, D. MORLEY, J. BROWN)	Darryl Worley STROUD/ARIST		43
46	54	-	2 GROOVY LITTLE SUMMER SONG (J. OTTO, P. WORLEY, J. OTTO, A. ANDERSON, C. CHAMBERLAIN)	James Otto WARNER BROS. WMN		46
47	49	50	7 BRING ON THE LOVE (W. KIRKPATRICK, K. KADISH, K. KADISH, B. JANE, L. CRUTCHFIELD, W. KIRKPATRICK)	Coldwater Jane MERCURY		47
48	47	49	4 TELL YOUR SISTER I'M SINGLE (J. RICH, C. PENNACIO, J. L. RICH, A. WILLIAMS, T. ROSEN)	Tyler Dickerson LYRIC STREET		47
49	43	43	9 TODAY WAS A FAIRTALE (N. CHAPMAN, T. SWIFT)	Taylor Swift BIG MACHINE		41
50	50	51	5 CHILLIN' (J. RITCHEY, G. LARSEN, E. M. HILL, P. DONNELL)	Blaine Larsen TREHOUSE		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	8	#1 LADY ANTEBELLUM (CAPITOL MASHVILLE 07192 (19.98))	Need You Now		1
2	5	70	GREATEST GAINER ZAC BROWN BAND (MERCURY 01364 (10.98))	The Foundation		2
3	2	-	GARY ALLAN (MCA MASHVILLE 013362 (10.98))	Get Off On The Pain		2
4	7	5	TAYLOR SWIFT (BIG MACHINE 0200 (18.98))	Fearless		1
5	3	2	BLAKE SHELTON (REWEAVE/MERCURY 013062 (10.98))	Hillbilly Bone (EP)		2
6	9	20	CARRIE UNDERWOOD (MCA MASHVILLE 013362 (10.98))	Play On		1
7	8	4	EASTON CORBIN (MERCURY 01364 (10.98))	Easton Corbin		4
8	6	10	SOUNDTRACK (FOX FOX SEARCHLIGHT 6184 NEW WEST (17.98))	Crazy Heart		6
9	4	3	DANNY GOKEY (RCA 80554 (11.98))	My Best Days		3
10	11	6	JOSH TURNER (MCA MASHVILLE 013362 (10.98))	Haywire		2
11	10	7	JOHNNY CASH (ATLANTIC/WEA 013362 (10.98))	American VI: Airt No Grave		2
12	12	10	LADY ANTEBELLUM (CAPITOL MASHVILLE 07192 (12.98))	Lady Antebellum		1
13	13	12	JASON ALDEAN (BROKEN BOW 7637 (18.98))	Wide Open		2
14	15	28	MIRANDA LAMBERT (COLUMBIA 46854 (12.98))	Revolution		1
15	14	13	DARIUS RUCKER (CAPITOL MASHVILLE 85506 (18.98))	Learn To Live		1
16	17	24	LUKE BRYAN (CAPITOL MASHVILLE 85823 (18.98))	Doin' My Thing		2
17	16	29	CHRIS CAGLE (RCA 7941 (18.98))	The Man I Want To Be		6
18	18	20	KEITH URBAN (CAPITOL MASHVILLE 26751* (18.98))	Defying Gravity		1
19	HOT SHOT DEBUT	1	BRANTLEY GILBERT (AVERAGE JONES 215 (14.98))	Halfway To Heaven		19
20	20	16	TIM MCGRAW (CURB 79152 (18.98))	Southern Voice		1
21	22	23	SOUNDTRACK (WAZ/OSCEOLA 03101 (18.98))	Hannah Montana: The Movie		1
22	19	21	RASCAL FLATTS (LYRIC STREET 002604 (18.98))	Unstoppable		1
23	23	25	REBA (STARSTRUCK/VALDY (18.98))	Keep On Loving You		1
24	21	22	KENNY CHESNEY (RCA 85555 (11.98))	Greatest Hits II		1
25	26	29	JUSTIN MOORE (VALDY 0100 (10.98))	Justin Moore		3

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	5	#1 CAROLINA CHOCOLATE DROPS (MERCURY 01364 (10.98))	Genuine Negro Jig		1
2	2	7	DAILEY & VINCENT (CRACKER BARREL 61640 (10.98))	Dailey & Vincent Sing The Statler Brothers		2
3	3	57	STEVE MARTIN (01364 (10.98))	The Crow: New Songs For The Five-String Banjo		3
4	7	25	PATTY LOVELESS (SAGA ROAD 24976)	Mountain Soul II		2
5	5	28	THE ISAACS (GATHER 46014)	The Isaacs ... Naturally: An Almost A Cappella Collection		5
6	6	2	VARIOUS ARTISTS (ROUNDER 81056)	Bluegrass Special		6
7	8	78	OLD CROW MEDICINE SHOW (NETTWERK 30812*)	Tennessee Pusher		7
8	RE-ENTRY	8	SAM BUSH (SUGAR HILL 4055 (WELK))	Circles Around Me		8
9	11	40	DAILEY & VINCENT (ROUNDER 610817)	Brothers From Different Mothers		9
10	12	7	DAILEY & VINCENT (ROUNDER 610810 EX/EMI CMG)	Singing From The Heart		10

BETWEEN THE BULLETTS

WHAT'S NEW?



CORBIN

Easton Corbin is the first male newcomer to reach No. 1 on Hot Country Songs with a debut single in six-and-a-half years, as "A Little More Country Than That" steps 2-1. No male rookie has done so since Dierks Bentley's "What Was I Thinkin'" in September 2003. Gretchen Wilson was the most recent female newcomer to manage the feat ("Redneck Woman," 2004). The Wreckers' "Leave the Pieces" was the most recent No. 1 debut track by a new duo in 2006. Corbin's song is the first No. 1 debut single by any act since Zac Brown Band's "Chicken Fried" in November 2008.

—Wade Jensen

TOP R&B/HIP-HOP ALBUMS		THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	90	2	1	66	MARVIN SAPP	HERE I AM (VERTY 53156) (J.G.)
2	1	2	1	1	LUDACRIS	BATTLE OF THE SEXES (DTP/DEF. JAM 014030) (J.D.M.B.)
3	2	7	1	1	SADE	SOLDIER OF LOVE (EPIC 63933) (SONY MUSIC)
4	3	41	1	1	THE BLACK EYED PEAS	THE E.N.D. (INTERSCOPE 012887) (IGA)
5	4	7	1	1	LIL WAYNE	REBIRTH (CASH MONEY/UNIVERSAL MOTOWN 012737) (UMG)
6	5	17	1	1	RIHANNA	RATED R SRP/DEF. JAM 013736 (J.D.M.S.)
7	8	29	1	1	TREY SONGZ	READY (SONY/ATLANTIC 518794) (AG)
8	6	15	1	1	ALICIA KEYS	THE ELEMENT OF FREEDOM (M.B.K. J 46571) (R.M.G.)
9	11	13	1	1	YOUNG MONEY	WE ARE YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWN 012626) (UMG)
10	10	6	1	1	JAEHIM	ANOTHER ROUND (ATLANTIC 522783) (AG)
11	9	14	1	1	MARY J. BLIGE	STRONGER WITH EACH TEAR (MTR/ARCH GEFEN 013722) (J.G.)
12	7	3	1	1	RAHEEM DEVAUGHN	THE LOVE & WAR MASTERPEACE 1228 (JIVE 55856) (J.G.)
13	14	28	1	1	JAY-Z	THE BLACK PRINT 3 (ROC NATION 520656) (AG) (J.G.)
14	12	19	1	1	MELANIE FIONA	THE BRIDGE (SIC/UNIVERSAL MOTOWN 013150) (UMRG)
15	13	14	1	1	ROBIN THICKE	SEX THERAPY: THE SESSION (STAR TRAK/INTERSCOPE 013787) (J.G.)
16	15	15	1	1	GUCCI MANE	THE STRIPS VS. WARRIC (M.B.K. J 46571) (SONY MUSIC)
17	17	22	1	1	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT (S.M. ENTERTAINMENT 012827) (S.M.)
18	18	15	1	1	TIMBALAND	TIMBALAND PRESENTS SHALIA MILES (M.B.K. J 46571) (SONY MUSIC)
19	16	44	1	1	EMINEM	RELIFE (M.B.K. J 46571) (INTERSCOPE 012887) (J.G.)
20	21	71	1	1	BEYONCÉ	I AM...SADDA (PIONEER MUSIC WORLD/COLUMBIA 19827) (SONY MUSIC)
21	22	28	1	1	DRAKE	SO FAR (JIVE) (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 012737) (UMG)
22	20	8	1	1	CORINNE BAILEY RAE	THE SEA (CAPITOL 09378)
23	17	3	1	1	DJ KHALED	VICTORY (WE THE BEST 2074) (E1)
24	24	27	1	1	KID CUDI	WATERMELON SQUAD (M.B.K. J 46571) (SONY MUSIC)
25	23	37	1	1	MAXWELL	BLACKS/MEMBERSHIP (COLUMBIA 68742) (SONY MUSIC)
26	25	25	1	1	BEBE & CECE WINANS	STILL B.A.D. 31105 (M.A.L.C.A.C.)
27	29	2	1	1	SWINOOE	SWINOOE B.L.K.
28	27	19	1	1	50 CENT	BEFORE I SELF-DESTRUCT (SHADY/AFRIMM/INTERSCOPE 012827) (S.M.)
29	31	15	1	1	SNOOP DOGG	MALICE W/ WOODENLAD (DODGYSTYLE/PRIORITY 0642) (CAPITOL)
30	34	38	1	1	VARIOUS ARTISTS	NOW (JIVE) (UNIVERSAL MOTOWN 28617) (SONY MUSIC)
31	28	26	1	1	MARIAH CAREY	MEMORIES OF AN IMPERFECT ANGEL (JIVE) (SONY MUSIC)
32	33	46	1	1	CHRISSETTE MICHELE	EPHRAIM (DEF. JAM 012797) (J.D.M.S.)
33	32	17	1	1	BIRDMAN	PRICELESS (CASH MONEY/UNIVERSAL MOTOWN 013660) (UMRG)
34	30	16	1	1	R. KELLY	UNTITLED (JIVE 31136) (J.G.)
35	35	8	1	1	JAMES FORTUNE & FIYA	ENGORE (BLACKSMOKE 3012) (WORLDWIDE)
36	40	18	1	1	JANET JACKSON	WHY DON'T WE ASK (12612) (JIVE)
37	36	3	1	1	SAM ADAMS	BOSTON'S BOY (EP) 1ST ROUND (DIGITAL EX)
38	39	10	1	1	DJ POET NAME LIFE	TOTAL CLUB HITS 4 THRU 6 (SONS 50825) (J.D.M.S.)
39	44	27	1	1	NEW BOYZ	SKINNY JEANS AND A MIC (SHADY/AFRIMM/INTERSCOPE 012827) (S.M.)
40	43	36	1	1	JOE SIGNATURE	S&S 06065 (KEDAR)
41	42	74	1	1	MARY MARY	THE SOUND VS. BUCK (COLUMBIA 28617) (SONY MUSIC)
42	36	15	1	1	CHRIS BROWN	GRAFFITI (JIVE 41434) (J.G.)
43	45	31	1	1	LEDISI	TURN ME LOOSE (VERVE FORECAST 012677) (V.G.)
44	10	1	1	1	OMARION	OLLUSION (STARWORLD 58135) (MUSICWORKS)
45	51	19	1	1	WALE	ATTENTION DEFICIT ALLOU (INTERSCOPE 013229) (IGA)
46	29	1	1	1	WHITNEY HOUSTON	I LOOK TO YOU (ARISTA 10825) (R.M.G.)
47	38	40	1	1	PRINCE & BRIA VALENTE	LOTUS FLOWERS (MPL/SONY/UNIVERSAL 012827) (S.M.)
48	54	33	1	1	K'JON	I GET AROUND (UPK/UNIVERSAL REPUBLIC 013162) (UMRG)
49	47	57	1	1	CHARLIE WILSON	UNCLE CHARLIE J (MUSIC JIVE 23389) (J.G.)
50	48	78	1	1	T.I.	PAPER TRAIL (GRAND HUSTLE/ATLANTIC 512267) (AG)

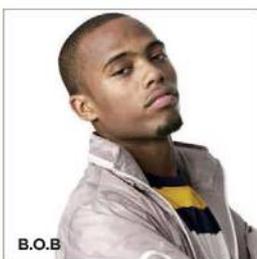
Rihanna collects consecutive top 10s as a lead artist for the first time on **Mainstream R&B/Hip-Hop**, as "Rude Boy" (19-10) follows "Hard," which peaked at No. 7 in January. Overall, she ups her top 10 count to six with the rise of her current track.



MAINSTREAM R&B/HIP-HOP		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	1	1	SAY SOMETHING	TIMBALAND FEAT. DRAKE (M.B.K. J 46571) (SONY MUSIC)
2	5	7	1	1	NEIGHBORS KNOW MY NAME	TREY SONGZ (SONY/ATLANTIC 518794) (AG)
3	3	15	1	1	HEY DADDY (DADDY'S HOME)	WAKA FLOCCA FLAME (BRICK SQUAD/ASYLUM/WARNER BROS.)
4	7	8	1	1	EVERYTHING TO ME	MONICA (JIVE)
5	2	19	1	1	SEX THERAPY	ROBIN THICKE (STAR TRAK/INTERSCOPE)
6	4	20	1	1	SAY AAH	TREY SONGZ FEAT. FABOLOUS (SONY/ATLANTIC)
7	5	17	1	1	HOW LOW	LUDACRIS (DTP/DEF. JAM) (J.D.M.S.)
8	8	17	1	1	O LET'S DO IT	WAKA FLOCCA FLAME (BRICK SQUAD/ASYLUM/WARNER BROS.)
9	10	9	1	1	LEMONADE	GUCCI MANE (BRICK SQUAD/ASYLUM/WARNER BROS.)
10	19	5	1	1	RUDE BOY	RIHANNA (SRP/DEF. JAM) (J.D.M.S.)
11	17	5	1	1	MY CHICK BACK	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF. JAM) (J.D.M.S.)
12	9	11	1	1	ON TO THE NEXT ONE	JAY-Z + SWIZZ BEATZ (ROC NATION)
13	15	15	1	1	STEADY MOBBIN'	YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN) (UMRG)
14	11	23	1	1	IT KILLS ME	MELANIE FIONA (SIC/UNIVERSAL MOTOWN) (UMRG)
15	12	18	1	1	I AM	MARY J. BLIGE (MTR/ARCH GEFEN/INTERSCOPE)
16	21	6	1	1	NOTHIN' ON YOU	B.O.B FEAT. BRANDI MONROE (GRAND HUSTLE/ATLANTIC)
17	14	18	1	1	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (M.B.K. J 46571) (SONY MUSIC)
18	13	18	1	1	BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN) (UMRG)
19	16	11	1	1	WOMEN LIE, MEN LIE	YO GOTTI FEAT. LIL WAYNE (INEVITABLE/PELO GROUNDS) (J.R.M.G.)
20	18	8	1	1	LIL FREAK	USHER FEAT. NICKI MINAJ (LAFACE) (J.G.)
21	22	10	1	1	SPEEDIN'	OMARION (STARWORLD 58135) (MUSICWORKS/CAPITOL)
22	20	4	1	1	ALL THE WAY TURNT UP	RODDE DASH FEAT. SOULJA BOY TELLEM (MUSICWORKS/INTERSCOPE)
23	29	2	1	1	OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) (UMRG)
24	24	25	1	1	YOU'RE THE ONE	DONORNA (SO SO DEF. M.A.L.C.A.C.)
25	23	15	1	1	I WANNA ROCK	SNOOP DOGG (DODGYSTYLE/PRIORITY/CAPITOL)
26	27	7	1	1	4 MY TOWN (PLAY BALL)	BROWNIE FEAT. DRAKE & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) (UMRG)
27	30	6	1	1	SPONSOR	TERMINA FEAT. GUCCI MANE & SOULJA BOY TELLEM (MUSICWORKS/INTERSCOPE)
28	39	2	1	1	I'M BACK	T.I. (GRAND HUSTLE/ATLANTIC)
29	26	10	1	1	SOLDIER OF LOVE	SADE (EPIC/COLUMBIA)
30	34	4	1	1	FALLIN'	K. MICHELLE (HITZ COMMITTEE/JIVE) (J.G.)
31	31	3	1	1	LOVE KING	THE GREAT (SHADY) (JIVE) (DEF. JAM) (J.D.M.S.)
32	36	6	1	1	FISTFUL OF TEARS	MAXWELL (COLUMBIA)
33	24	9	1	1	DO YOU THINK ABOUT ME	50 CENT (SHADY/AFRIMM/INTERSCOPE)
34	NEW	1	1	1	ALL I DO IS WIN	DI KWALEL FEAT. FRANK LUDACRIS, SNOOP DOGG & ROCK ROSS (WE THE BEST/E1)
35	32	6	1	1	HOMEGURL (HE GOTTA)	BONE (CITY U. S. DEF. JAM) (J.D.M.S.)
36	28	10	1	1	FLEX	THE PARTY BOYZ (CAMOUFLAGE/HITZ COMMITTEE/BATTERY)
37	NEW	1	1	1	UN-THINKABLE (I'M READY)	ALICIA KEYS (M.B.K. J 46571) (SONY MUSIC)
38	37	4	1	1	BUSY	LYFE JENNING (JESUS SWINGS/ASYLUM/WARNER BROS.)
39	38	3	1	1	BRING IT BACK	OBALL & MJG FEAT. YOUNG DRO (GRAND HUSTLE/E1)
40	33	12	1	1	AIN'T LEAVIN WITHOUT YOU	JAEHIM (ATLANTIC)

BETWEEN THE BULLETS

FROM 'NOTHIN' ' TO SOMETHIN'



B.O.B

Atlanta native B.o.B rises to his first Rhythmic Airplay chart-topper as "Nothin' on You" climbs 3-1. Born Bobby Ray Simmons, the rapper will drop his debut album, "The Adventures of Bobby Ray," April 27. On the Billboard Hot 100, "Nothin'" rises 5-2 with 85 million in audience and 166,000 downloads.

Beyoncé enters third place among women with the most top 10s on the Rhythmic chart as her featured role on Lady Gaga's "Telephone" steps 11-10. With 14 top 10s, Beyoncé trails only Mariah Carey and Janet Jackson with their respective 21 and 15 top 10s. For Gaga, all six of her appearances as a lead artist have reached the top 10. Her debut, "Just Dance," stands as her highest-charting tune, peaking at No. 3 in February 2009.

—Raphael George

RHYTHMIC		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	9	1	1	NOTHIN' ON YOU	B.O.B FEAT. BRANDI MONROE (GRAND HUSTLE/ATLANTIC)
2	2	16	1	1	SAY AAH	TREY SONGZ FEAT. FABOLOUS (SONY/ATLANTIC)
3	1	17	1	1	BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN) (UMRG)
4	7	10	1	1	GREATEST RUDE BOY	RIHANNA (SRP/DEF. JAM) (J.D.M.S.)
5	4	14	1	1	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)
6	8	9	1	1	SAY SOMETHING	TIMBALAND FEAT. DRAKE (M.B.K. J 46571) (SONY MUSIC)
7	6	20	1	1	TIK TOK	KESHA (C/M/SABE/RCA/RMG)
8	10	15	1	1	CARRY OUT	TIMBALAND FEAT. JUSTIN TIMBERLAKE (MUSICWORKS/INTERSCOPE)
9	5	17	1	1	HOW LOW	LUDACRIS (DTP/DEF. JAM) (J.D.M.S.)
10	11	15	1	1	TELEPHONE	LADY GAGA FEAT. BEYONCÉ (STREAMLINE/ROKUP/CHERRYTRE/INTERSCOPE)
11	9	28	1	1	THE ME DOWN	NEW BOYZ FEAT. RAY J (SHADY/AFRIMM/INTERSCOPE)
12	13	8	1	1	BABY	JUSTIN BIEBER FEAT. LUDACRIS (SCHOOL BOY/RAHMAD BROWN/INDIAGEMS)
13	16	14	1	1	I AM MY HEAD	JASON DERULO (DE LUCA HEIGHTS/WARNER BROS.)
14	18	8	1	1	BREAK YOUR HEART	TRINI FEAT. LUDACRIS (MERCURY/UMG)
15	14	24	1	1	REPLAY	DAZ (TIME IS MONEY/DE LUCA HEIGHTS/REPRISE/WARNER BROS.)
16	12	20	1	1	BAD ROMANCE	LADY GAGA (STREAMLINE/ROKUP/CHERRYTRE/INTERSCOPE)
17	15	27	1	1	SEXY CHICK	DAVID GUETTA FEAT. AKON (JIVE/ASTRALWORKS/CAPITOL)
18	17	7	1	1	BLAH BLAH BLAH	KESHA FEAT. 3OH!3 (C/M/SABE/RCA/RMG)
19	19	8	1	1	STEADY MOBBIN'	YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN) (UMRG)
20	20	6	1	1	YOUNG FOREVER	JAY-Z + MR. HUDSON (ROC NATION)
21	27	2	1	1	MY CHICK BACK	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF. JAM) (J.D.M.S.)
22	24	4	1	1	LEMONADE	GUCCI MANE (BRICK SQUAD/ASYLUM/WARNER BROS.)
23	25	5	1	1	HEY DADDY (DADDY'S HOME)	USHER FEAT. PLIES (LAFACE) (J.G.)
24	37	2	1	1	OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) (UMRG)
25	21	8	1	1	LIL FREAK	USHER FEAT. NICKI MINAJ (LAFACE) (J.G.)
26	30	3	1	1	SOLO	DAZ (TIME IS MONEY/DE LUCA HEIGHTS/REPRISE)
27	29	5	1	1	MILLION DOLLAR GIRL	TRINA FEAT. DIDDY & KERI HILSON (JIVE/SLIP-N-SLIDE/CAPITOL)
28	28	9	1	1	ON TO THE NEXT ONE	JAY-Z + SWIZZ BEATZ (ROC NATION)
29	39	2	1	1	ARMADA LATINA	CYPRESS HILL FEAT. MARC ANTHONY & PITBULL (PRIORITY/CAPITOL)
30	26	19	1	1	I INVENTED SEX	TREY SONGZ FEAT. DRAKE (SONS/ROCK/ATLANTIC)
31	23	10	1	1	FEEL IT	OSHEL MURPHY FEAT. WENDY WASHINGTON & FLO RIDA (SHADE/INTERSCOPE)
32	NEW	1	1	1	EENIE MEENIE	SEAN KINGSTON & JUSTIN BIEBER (DE LUCA HEIGHTS/EPIC)
33	32	3	1	1	ALL THE WAY TURNT UP	RODDE DASH FEAT. SOULJA BOY TELLEM (MUSICWORKS/INTERSCOPE)
34	33	6	1	1	I MADE IT (CASH MONEY HEROES)	KEVIN ROLOFF FEAT. BROWNIE, JAY SEAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) (UMRG)
35	34	19	1	1	HARD	RIHANNA FEAT. JEEZY (SRP/DEF. JAM) (J.D.M.S.)
36	36	5	1	1	ACCORDING TO YOU	CHRISTINA AGUILERA (INTERSCOPE)
37	35	15	1	1	I WANNA ROCK	SNOOP DOGG (DODGYSTYLE/PRIORITY/CAPITOL)
38	NEW	1	1	1	BUTTA KUP	BABY BASH (BABY BASH)
39	38	12	1	1	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (M.B.K. J 46571) (SONY MUSIC)
40	40	2	1	1	WOMEN LIE, MEN LIE	YO GOTTI FEAT. LIL WAYNE (INEVITABLE/PELO GROUNDS) (J.R.M.G.)

ADULT R&B		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	1	1	SOLDIER OF LOVE	SADE (EPIC/COLUMBIA)
2	2	19	1	1	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (M.B.K. J 46571) (SONY MUSIC)
3	3	17	1	1	I AM	MARIAH CAREY (MTR/ARCH GEFEN/INTERSCOPE)
4	5	18	1	1	FISTFUL OF TEARS	MAXWELL (COLUMBIA)
5	4	25	1	1	IT KILLS ME	MELANIE FIONA (SIC/UNIVERSAL MOTOWN) (UMRG)
6	6	21	1	1	AIN'T LEAVIN WITHOUT YOU	JAEHIM (ATLANTIC)
7	7	8	1	1	EVERYTHING TO ME	MON

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	#1 LOUBOUTINS	DRUMMER BOY / DECA	26	30	#1 HALFWAY GONE	ENERGETIC / INTERSCOPE
2	3	NATURALLY	SELENA GOMEZ & THE SCENE / HOLLYWOOD	27	31	ENERGETIC	ENERGETIC / INTERSCOPE
3	4	GIVE ME SOMETHING	ONE MISS TRAIN / TRISTE	28	32	REVOLVER	MADONNA FEATURING LI WAYNE / WARNER BROS.
4	7	HEARTBREAK ON VINYL	BLAKE LEWIS / TOMMY BOY	29	20	HARD	RIHANNA FEATURING JEEZY / SRP/DEF JAM / JMG
5	6	MORNING AFTER DARK	TRAVLAND FEATURING NELLI FORTINO & DORRY DORF / EVERETT / AKG / UNIVERSAL	30	10	PARTY ROUND THE WORLD	JASON DOTTLEY & DEBBY HOLIDAY / J3
6	8	AUTOMATIK	LIVVI FRANG / JIVE / JLG	31	24	I WANNA FEEL THE MUSIC	CHRIS THE GREEK PANAGHI FEATURING LAYLAH DJG
7	11	ROCKET	GOLDFRAPP / MUTE	32	33	DUST IN GRAVITY	DELEBRUN UK FEATURING CARLA WINKLER / UNIVERSAL
8	13	F**K THE INDUSTRY	BLANCK MUSE / JIVE	33	35	FREEZE	EMMO LOJES / SILVER LABEL / TOMMY BOY
9	16	SWEET DISPOSITION	THE TEMPER TRAP / LIBERATION / CLASSNOTE / COLUMBIA	34	39	TAKE CONTROL	JULISSA VELOZ / CARIBLO
10	5	FEELIN' LIKE A SUPERSTAR	BARBARA TUCKER / B STAR	35	41	LALA SON	BOB SINCLAIR FEATURING WONDER MIKE AND MASTER GEE / MXX
11	9	ACAPELLA	KELIS / WILL I AM / INTERSCOPE	36	45	SUNRISE	IRENE NELSON / NMG / BUNGALO / UNIVERSAL
12	1	FANCY FREE	SUN / JH	37	2	CAN U HEAR ME	ALTAR FEATURING AMANDA MAMMAMHOE
13	7	STRANGE CONDITION	MORGAN PAGE / NETTWERK	38	50	GIVE ME YOUR LOVE	LOVEBROTH UK FEATURING CARLA WINKLER / UNIVERSAL
14	12	THE POWER OF MUSIC	KRISTINE W / JIVE	39	47	PARTY TIME (GET UP GET DOWN)	FREEDOM WILLIAMS / LOVEBROTH UK / SEA TO SUN
15	19	SEX SLAVE	MELLEFRISH VS. DEADMAUS / PLAY	40	37	WAVES OF CHANGE	SAMANTHA JAMES / JMG
16	23	BREAK YOUR HEART	TAIO CRUZ FEATURING LUDACRIS / MERCURY / JMG	41	HOT SHOT DEBUT	HEY HEY	DENNIS FERRER / OBJEKTIVITY
17	22	I AM	MARY J. BLIGE / MATHRIARCH / GEFEN / INTERSCOPE	42	42	TOGETHER	BARBARA SHEREE / CONTINUOUS COOL
18	21	SUDDENLY	BT / NETTWERK	43	40	RISE!	VERNESSA MITCHELL / CONTINUOUS COOL
19	28	VIDEO PHONE	BYRONNE MUSIC / JIVE / COLUMBIA	44	NEW	IT'S OVER	DJ SCOTT MAIN FEATURING AMUKA / DJ SM
20	14	FOR YOUR ENTERTAINMENT	ADAM LAMBERT / 19 / RCA / RMG	45	34	DIRTY DESIRE	UTADA / ISLAND / JMG
21	27	BETTER THAN HER	PICK / MATISSE / JIVE / JLG	46	29	YOU'VE CHANGED	LAUREN FLAK FEATURING SIA / DJ'S ARE NOT ROCKSTARS
22	26	PYRAMID	CHARICE / 143 / REPRISE	47	RE-ENTRY	SOMETHING LIKE A PARTY	SCHOOL DYS / ISLAND / JMG
23	25	FEEL IT	THE LORNA / 6 / TRISTE / WITH-SEM / BUNZON & FEL / NEW / IMPRINT / MISC / LIBRA / COLUMBIA	48	NEW	NASTY BOY	JIPSTA / PROVOCATIVE
24	15	TELEPHONE	LADY GAGA FEATURING BRYANERIE / STREAMLINE / KOLIN / CHEVY / NETTWERK / INTERSCOPE	49	NEW	ON TIME	ISSO / DISCOUTS FEATURING TOPHAGE / DAMIAN / ROSS / DISCOUTS
25	18			50	NEW		

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	#1 LADY GAGA	THE FEMME MACHINE / JIVE / INTERSCOPE / 01807054	3
2	2	LADY GAGA	THE FEMME MACHINE / JIVE / INTERSCOPE / 01807054	3
3	3	OCEAN EYES	UNIVERSAL / REPUBLIC / 0131411 / UMRG	●
4	6	DJ ENFERNO	ULTRA DANCE 11 / ULTRA / 2317	
5	4	DJ POET NAME LIVE	TOTAL CLUB HITS 4 / THRIVE / 50825 / JMG	
6	5	DAVID GUETTA	ONE LOVE / GUM / 86847 / ASTRAL WERKS	
7	7	LMFAO	SHUT UP AND DRIVE / ROCKAWAY / TRE / INTERSCOPE / 01292194	
8	8	MASSIVE ATTACK	MEZZANOTTE / VIRGIN / 59344 / CAPITOL	
9	9	DJ SKRIBBLE	THEMATIC PRESENTS: THE ULTIMATE PARTY MIX / TRISTE / 00220145	
10	11	LA ROUX	LA ROUX / LIFE / POLYDOR / CHEVY / NETTWERK / INTERSCOPE / 01338516	
11	12	HOT CHIP	ONE LIFE STAND / ASTRALWERKS / 07500 / JH	
12	15	VARIOUS ARTISTS	NON STOP WHAT I CALL DANCE CLASSICS 2 / JIVE / UNIVERSAL / 00848 / 00848 / 00848 / 00848	
13	16	VARIOUS ARTISTS	NON STOP WHAT I CALL CLUB HITS 2 / JIVE / UNIVERSAL / 00826 / 00826 / 00826 / 00826	
14	13	BEYONCÉ	BEYONCÉ / COLUMBIA / TRISTE / 00852 / 00852 / 00852 / 00852	
15	17	MIKE SNOW	MIKE SNOW DOWN TOWN '0085 / 0085	
16	NEW	JOHNNY VICIOUS	TOTAL MUSIC: DANCE CLASSICS VOL. 1 / TRISTE / 00841 / 00841	
17	14	GROOVE ARMADA	BLACK LIGHT / CM / 408	
18	20	TIESTO	KALEIDOSCOPE / MUSICAL / FREEDOM / 2082 / ULTRA	
19	18	IMOGEN HEAL	ELIPE / THE GARDEN / RCA / 50605 / RMG	
20	19	FOUR TET	THERE IS LOVE IN YOU / DOMINO / 229 / 1	
21	22	SOUNDTRACK	SUMDOG MILLIONAIRE / INTERSCOPE / 012502 / IGA	
22	NEW	JES	HIGH GLOW / ULTRA / 2044	
23	25	CASCADA	EVACUATE THE DANCEFLOOR / ROBBINS / 75084	
24	RE-ENTRY	DAVE AUDE	DAVE AUDE PRESENTS: ULTRA 2010 / ULTRA / 2167	
25	RE-ENTRY	DEADMAUS	FOR LACK OF A BETTER NAME / MAULSTRAP / 2174 / ULTRA	

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	3	#1 SECRET LOVE	2 WAYS / KIM SOZZI / ULTRA
2	1	LOVE KEEPS CALLING	THE BROTHERS / JIVE / INTERSCOPE / 01807054
3	2	TELEPHONE	LADY GAGA FEATURING BRYANERIE / STREAMLINE / KOLIN / CHEVY / NETTWERK / INTERSCOPE
4	6	HEARTBREAK	M/BLACK / ROBBINS
5	4	CARRY OUT	TRAVLAND FEATURING JUSTIN / BUNZON & FEL / NEW / IMPRINT / MISC / LIBRA / COLUMBIA
6	5	ACAPELLA	KELIS / WILL I AM / INTERSCOPE
7	7	YOU AND I	MEDINA / LABE / LAIDE
8	16	HEARTBREAK ON VINYL	BLAKE LEWIS / TOMMY BOY
9	18	NEED YOU NOW	LADY ANTEBELLUM / CAPITOL / NASHVILLE / CAPITOL
10	13	GHOSTS IN THE STUFF	DEADMAUS FEATURING ROB SWIRE / MAULSTRAP / ULTRA
11	14	MEMORIES	DAVID GUETTA FEATURING KID CUDI / ASTRALWERKS / CAPITOL
12	8	HOT	INNA / ULTRA
13	10	SO FAR AWAY	NAJARA & SEAMUS NAJI / WITH MALEY / ULTRA
14	19	FEVER	FASCADA / ROBBINS
15	11	SWEET DISPOSITION	THE TEMPER TRAP / LIBERATION / CLASSNOTE / COLUMBIA
16	NEW	RUDE BOY	RIHANNA / SRP/DEF JAM / JMG
17	15	BREAK YOUR HEART	TAIO CRUZ FEATURING LUDACRIS / MERCURY / JMG
18	21	BROKEN TONIGHT	ARMIN VAN BUUREN / ULTRA
19	20	IMMA BE	THE BLACK EYED PEAS / INTERSCOPE
20	9	TIME	FLAMERS / NERVOUS
21	22	HATE TO LOVE	ALEX SAYZ FEATURING FIVE PARKER / NEXT / PLATEAU
22	12	BRUISED WATER	CHICANE VS. NATASHA BEDDINGFIELD / CENTRAL STATION
23	17	TIK TOK	KESHA / KEMOSABE / RCA / RMG
24	17	ESCAPE ME	TIESTO FEATURING C.C. SHEFFIELD / MUSICAL / FREEDOM / ULTRA
25	25	U-TURN	SAMANTHA / ROBBINS

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	#1 MICHAEL BUBLE	CHERRY LANE / 143 / REPRISE / 52073 / WARNER BROS. / 14	●
2	NEW	BRAD MEHLDAU	HIGHWAY RIDER / ROSS / 11885 / WARNER BROS.	
3	3	PRESERVATION HALL JAZZ BAND	PRESERVATION / PRESERVATION HALL 01*	
4	2	MELODY GARDOT	MY ONE AND ONLY THRILL / VERVE / 012563 / VG	
5	4	HARRY CONNICK, JR.	YOUR SONGS COLUMBIA / 47228 / SONY MUSIC	
6	5	MICHAEL BUBLE	HOLOBAJ / METRO / 00848 / 00848 / 00848 / 00848	
7	NEW	ELLA FITZGERALD	THE BEST OF THESE WORTHY IN HOLLYWOOD / VERVE / 013365 / VG	
8	6	BARBRA STREISAND	LOVE IS THE ANSWER / COLUMBIA / 43354 / SONY MUSIC	
9	7	DIANA KRALL	QUIETS NIGHTS / VERVE / 012433 / VG	
10	8	PAT METHENY	ORCHESTRION / NONESUCH / 51668 / WARNER BROS.	
11	11	JAZZ AT LINCOLN CENTER ORCHESTRA	PORTRAIT IN SEVEN SHADES / JAZZ AT LINCOLN CENTER / 0001	
12	NEW	RALPH TOWNER / PAOLO FRESU	CHAMPAGNE / ECM / 013655 / UNIVERSAL CLASSICS GROUP	
13	10	PINK MARTINI	SPIN CYCLES IN THE GREATS SERIES 12*	
14	9	MICHAEL BUBLE	SPECIAL DELIVERY (EP) / 143 / REPRISE / DIGITAL / EX / WARNER BROS.	
15	12	PAUL MOTIAN / CHRIS POTTER / JASON MORAN	LIVE IN A DREAM / ECM / 014033 / UNIVERSAL CLASSICS GROUP	

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	#1 JAMIE CULLUM	THE PURSUIT / VERVE / FORGAST / 00368 / VG	●
2	NEW	KIRK WHALUM	THE WINDS / KONTO / 143 / 00848 / 00848 / 00848 / 00848	
3	2	CHRIS BOTTI	CHRIS BOTTI IN THE GREATS SERIES 12*	
4	3	GIL SCOTT-HERN	JIM NEW HERE XL 411*	
5	4	GALACTIC	YA-KA-MAY ANTI-87002* / EPITAPH	
6	5	MAYSA	A WOMAN IN LOVE / SHANACHIE / 5181	
7	9	NAJEE	MIND OVER MATTER / HEADS UP / 3156	
8	7	KENNY G	SUPERHEROES / MASC / CUSTOM / MARKETING / GROUP / 4659	
9	8	BONEY JAMES	SEND ONE YOUR LOVE / CONCORD / 30815	
10	11	ROB WHITE	KEEP RIDING / EZ / 91223 / ORPHEUS	
11	6	KIM WATERS	LOVE STORIES / SHANACHIE / 5180	
12	21	EUGE GROOVE	SUNDAY MORNING / SHANACHIE / 5178	
13	12	PETER WHITE	GOOD DAY / PEAK / 31006 / CONCORD	
14	13	SPENCER DAY	ANDROMEDA / VERVE / CONCORD / JAZZ / 30131 / CONCORD	
15	19	VARIOUS ARTISTS	MODERN JAZZ / RECORDED / IMPRINT / 143 / HYEN / 8-24 / 000	

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	5	#1 GREATEST TAKE ME THERE	JACKIE M. JOYNER / ARTISTRY
2	1	SOLDIER OF LOVE	SADE / EPIC / COLUMBIA
3	4	SWEET SUMMER NIGHTS	RENEE HEADS / JIVE
4	2	RETRO BOY	RICHARD ELLIOT / ARTISTRY
5	3	SUNDAY MORNING	EUGE GROOVE / SHANACHIE
6	9	TILL YOU COME TO ME	SPENCER DAY / YONAS MEDIA / CONCORD / JAZZ / CMG
7	7	RITMO DE OTONO	BERNIE WILLIAMS / FEAT. DAVE KOZ / REFORM / ROCK / RIDGE
8	8	BROTHER EARL	PAUL BROWN + MARC ANTOINE / PEAK / CMG
9	10	BOGOTA BY BUS	THE GREATS / RAYNY / 00848 / 00848 / 00848 / 00848
10	12	BOSSA BLUE	CHRIS STANDING / T / TIMATE / VIRE
11	6	BURNIN'	PAUL TAYLOR / PEAK / CMG
12	13	GO	BRIAN CULBERTSON / GRP / VERVE
13	11	CHASING PIRATES	NORAH JONES / BLUE / NOTE / CAPITOL
14	15	HAVEN'T MET YOU YET	MICHAEL BUBLE / 143 / REPRISE
15	17	WHAT CHA GONNA DO FOR ME	DARREN RAINN / FEAT. WYMAN / TBS / 00848 / 00848

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	2	#1 THE PRIESTS	HARMONY / RCA / VICTOR / 89625 / RMG	●
2	1	E. AXYO-YO MAJI, PERLMAN	NEW MUSIC FROM THE SOVIET UNION / 013050 / WARNER BROS.	
3	9	H. HAHN/M. GOERNE/C. SCHAFFER	BACK VOLUN AND VOICE / DG / 013023 / UNIVERSAL CLASSICS GROUP	
4	3	THE PRIESTS	THE PRIESTS / RCA / VICTOR / 33968 / SONY MUSIC	
5	5	JENNY OAKS BAKER	THEN SINGS MY SOUL / SHAWDO / MOUNTAIN / 50356 / 41	
6	4	ZUILL BAILEY	BACK CELLO SUITES / TELARC / 31978	
7	7	LUCIANO PAVAROTTI	THE DUETS / DECCA / 012285 / UNIVERSAL CLASSICS GROUP	
8	RE-ENTRY	MTSUKO UCHIDA / THE CLEVELAND ORCH.	MUSIC: PIANO / CONCERT / DECCA / 1152 / UNIVERSAL CLASSICS GROUP	
9	NEW	G. FINELY / LONDON PHILHARMONIC ORCH. (GARDNER)	GREAT OPERATIC ARIAS / CHANDOS / 3187	
10	6	ENSEMBLE SONNERIE M. HUGUETT WITH G. X. RUIZ	BACK ORCHESTRAL SUITES FOR A YOUNG PRINCE / AGE / 2171	
11	NEW	ELODIE LAUTEN	PIANO WORKS REVISITED / UNIVERSAL / WORLD / 5	
12	10	LIBERA	ETERNAL: THE BEST OF LIBERA / EMI CLASSICS / 4266 / 016	
13	19	ANDRE RIEU	GREATEST HITS / DECCA / 17784 / SLG	
14	NEW	DANIEL HOPE	AR: A BAROQUE JOURNEY / DG / 013030 / UNIVERSAL CLASSICS GROUP	
15	NEW	A. MAYER / ENGLISH CONCERT / TRINITY CHOIR	VOICES OF BACH / DECCA / 014041 / UNIVERSAL CLASSICS GROUP	

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	#1 THE CANADIAN TENORS	THE CANADIAN TENORS / DECCA / 013550	●
2	4	THE IRISH TENORS	IRELAND / RATOR / THE 2008	
3	3	WORMON PRESBYTERIAN CHORUS AT TEMPLE SQUARE / WILBERG	GREATEST HITS / DECCA / 17784 / SLG	
4	6	IL DIVO	THE PROMISE / SYCO / COLUMBIA / 3998 / SONY MUSIC	
5	2	SERU TANKIAN / FEAT. THE AUCKLAND PHILHARMONIC ORCH.	THE GREAT PHOENIX / SYCO / STRENGTH / 5290 / WARNER BROS.	
6	7	ANDREA BOCELLI	INCANTO / SUGAR / 012181 / DECCA	
7	5	DAVID GARRETT	DAVID GARRETT / DECCA / 01282 / UNIVERSAL CLASSICS GROUP	
8	9	THE IRISH TENORS	THE IRISH TENORS / E1 / 2300	
9	8	STING	STING / A&M / 00848 / 00848 / 00848 / 00848	
10	10	JOSHUA BELL	AT HOME WITH FRIENDS / SYCO / CLASSICAL / 5278 / SONY / WARNER BROS.	
11	12	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA / MCA / HAT / 2181 / BLG	
12	11	YAI DACAPO	SONGS OF DELIGHT / MAXI / MCA / 41003 / DECCA	
13	8	TIME FOR THREE	3 FERVENT TRAVELERS / E1 / 2035	
14	13	ANDREA BOCELLI	MY CHRISTMAS / SUGAR / 013437 / DECCA	
15	20	SOUNDTRACK	ANGELS & DEMONS / SONY CLASSICAL / 0009 / SONY / MASTERPROPS	

TOP WORLD ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	#1 THE CHESTNANS FEATURING RY COODER	SAN PATRICO / HEAR / 3121 / CONCORD	●
2	2	CELTIC WOMAN	SONGS FROM THE HEART / MANHATTAN / 58360 / BLG	
3	3	CELTIC THUNDER	ITS ENTERTAINMENT / CELTIC / THUNDER / 013924 / DECCA	
4	4	VARIOUS ARTISTS	THE VERY BEST OF CELTIC THUNDER / 445 / EX / STRENGTH	
5	5	CELTIC THUNDER	TAKE ME HOME / CELTIC / THUNDER / 013087 / DECCA	
6	9	THE IRISH TENORS	IRELAND / RATOR / THE 83088	
7	7	SOUNDTRACK	MUSIC OF IRELAND: WELCOME HOME / ELEVATION / 003 / EX	
8	6	RODRIGO Y GABRIELA	1131 / RHYMWORKS / 0080 / ATG	
9	10	CELTIC WOMAN	THE GREATS / RAYNY / 00848 / 00848 / 00848 / 00848	
10	12	ALI FARKA TOURE & TOMANI DIABATE	ALI FARKA TOURE & TOMANI DIABATE / ALI FARKA TOURE & TOMANI DIABATE / 00848 / 00848 / 00848 / 00848	
11	14	THE IRISH TENORS	THE VERY BEST OF THE IRISH TENORS / E1 / 2300	
12	RE-ENTRY	JAKE SHIMABUKURO	LIVE HIT / CHIKI / 1108	
13	15	VARIOUS ARTISTS	PLAYING FOR CHANGE: SONGS AROUND THE WORLD /	



HOT LATIN SONGS™		
THIS WEEK	LAST WEEK	TITLE
1	2	1 DILE AL AMOR
2	1	ANDO BIEN PEDO
3	3	ME GUSTA TODO DE TI
4	4	MIENTES
5	6	TE PIDO PERDON
6	5	COLGANDO EN TUS MANOS
7	7	ME ENAMORE DE TI ...
8	13	SOY ENAMORADO
9	8	AL MENOS
10	11	SIN EVIDENCIAS
11	14	MI NINA BONITA
12	22	COMANDOS DEL M.P.
13	22	SE ME VA LA VOZ
14	19	POR AMARTE ASI
15	21	ESTUVE
16	17	HASTA ABAJO
17	9	LA CALABAZA
18	12	CARITA DE ANGEL
19	23	DESDE CUANDO
20	26	LA PEINADA
21	21	BAD ROMANCE
22	18	DESCONTROL
23	34	GREATEST GAINER MI CURIOSIDAD
24	20	ESA MUCHACHITA
25	20	EL DOCTORADO
26	18	DID IT AGAIN (LO HECHO ESTA HECHO)
27	29	YA LO SE
28	31	TE SIENTO
29	33	TIK TOK
30	30	PONTE EN MI LUGAR
31	28	SEXY CHICK
32	36	IMMA BE
33	27	STAND BY ME
34	35	CIELO AZUL, CIELO NUBLADO
35	37	AYER LA VI
36	32	ESTAMOS EN ALGO
37	40	Y TU ...
38	38	MI PRINCESA
39	39	MENTIRAS PIADOSAS
40	46	BIEN O MAL
41	48	SOY COMO NO SOY
42	43	TE AMARE
43	41	ESTA VIDA TUYA Y MIA
44	44	GITANA
45	45	EGOISTA
46	42	DOWN
47	47	GUAPA
48	48	CONFESADOS
49	49	LOCO
50	50	INTENTALO

TOP LATIN ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST
1	1	THE CHEIFAINS FEAT. RY COODER
2	3	AVENTURA
3	2	CHAYANNE
4	4	CAMILA
5	5	JULIETA VENEGAS
6	6	BANDA LOS RECODITOS
7	7	JENNI RIVERA
8	8	WISIN & YANDEL
9	9	TITO "EL BAMBINO"
10	8	SELENA
11	14	GREATEST GAINER ALEJANDRO FERNANDEZ
12	NEW	LOS TIGRES DEL NORTE
13	7	MIGUEL BOSE
14	13	PESADO
15	12	ESPINOSA PAZ
16	19	ANA ISABELLE
17	18	LOS INQUIETOS DEL NORTE
18	15	THALIA
19	42	19 PAPE PIEDRO FERNANDEZ
20	16	LARRY HERNANDEZ
21	17	JENCARLOS
22	25	LOS INQUIETOS DEL NORTE
23	21	EL TRONO DE MEXICO
24	27	PRINCE ROYCE
25	28	INTOCABLE
26	22	ALEJANDRO FERNANDEZ
27	20	LOS TIGRES DEL NORTE
28	24	LUIS ENRIQUE
29	23	BANDA EL RECOLO DE CRUZ LIZARRAGA
30	31	MARCO ANTONIO SOLIS
31	29	LARRY HERNANDEZ
32	26	DYLAND Y LENNY
33	32	COSCULLUELA
34	32	TERCER CIELO
35	38	LA ORIGINAL BANDA EL LIMON
36	40	LA ARROLLADORA BANDA EL LIMON
37	37	LOS PRIMOS DE DURANGO
38	41	TONY DIZE
39	39	MARISELA
40	34	LOS CUATES DE SINALOA
41	46	LOS BUKIS
42	36	DON CHETO
43	43	PAQUITA LA DEL BARRIO
44	NEW	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE
45	44	PATRULLA 81
46	49	LOS TEMERARIOS
47	51	VARIOUS ARTISTS
48	47	PATRULLA 81
49	57	EL TRONO DE MEXICO
50	48	LUIS FONSI

REGIONAL MEXICAN AIRPLAY™		
THIS WEEK	LAST WEEK	TITLE
1	1	ANDO BIEN PEDO
2	2	ME GUSTA TODO DE TI
3	7	SOY ENAMORADO
4	3	AL MENOS
5	5	SIN EVIDENCIAS
6	10	COMANDOS DEL M.P.
7	4	LA CALABAZA
8	6	CARITA DE ANGEL
9	12	LA PEINADA
10	8	SOY TODO TUYO
11	11	ESTUVE
12	17	GREATEST GAINER MI CURIOSIDAD
13	9	ESA MUCHACHITA
14	13	YA LO SE
15	16	PONTE EN MI LUGAR
16	21	CIELO AZUL, CIELO NUBLADO
17	15	ESTAMOS EN ALGO
18	41	TE VES FATAL
19	21	Y TU ...
20	36	MI CPLEMENTO

TROPICAL AIRPLAY™		
THIS WEEK	LAST WEEK	TITLE
1	1	DILE AL AMOR
2	8	MI NINA BONITA
3	7	HASTA ABAJO
4	3	DESCONTROL
5	9	TE AMARE
6	20	EL DOCTORADO
7	9	TE PIDO PERDON
8	24	MI CAMA HUELE A TI
9	10	SIN SALSAS NO HAY PARAISO
10	NEW	ESTUPIDA
11	14	INTENTALO
12	11	ME ENAMORE DE TI ...
13	18	STAND BY ME
14	12	QUE TE CREISTE TU
15	19	SE ME VA LA VOZ
16	26	PRRRR
17	4	AYER LA VI
18	NEW	TE SIENTO
19	15	SONRIE
20	32	SUNENO

LATIN POP AIRPLAY™		
THIS WEEK	LAST WEEK	TITLE
1	1	MIENTES
2	2	COLGANDO EN TUS MANOS
3	3	ME ENAMORE DE TI ...
4	4	DILE AL AMOR
5	7	DESDE CUANDO
6	8	POR AMARTE ASI
7	6	TE PIDO PERDON
8	5	SE ME VA LA VOZ
9	10	BAD ROMANCE
10	9	DID IT AGAIN (LO HECHO ESTA HECHO)
11	11	MI PRINCESA
12	14	TE SIENTO
13	13	MENTIRAS PIADOSAS
14	20	BIEN O MAL
15	15	ESTA VIDA TUYA Y MIA
16	12	SEXY CHICK
17	17	IMMA BE
18	27	GITANA
19	26	HASTA ABAJO
20	16	YO NO SE BAILAR

LATIN RHYTHM AIRPLAY™		
THIS WEEK	LAST WEEK	TITLE
1	1	TE PIDO PERDON
2	3	MI NINA BONITA
3	4	LOCO
4	6	TIK TOK
5	5	DILE AL AMOR
6	2	DESCONTROL
7	9	HASTA ABAJO
8	8	BAD ROMANCE
9	7	IMMA BE
10	14	COLGANDO EN TUS MANOS
11	10	AYER LA VI
12	11	LA, LA, LA, LA
13	13	NOTHIN' ON YOU
14	19	EL DOCTORADO
15	18	BEDROCK
16	NEW	GREATEST GAINER MALTRATAME
17	NEW	QUIERE PA' QUE TE QUIERAN
18	21	STAND BY ME
19	24	PRRRR
20	27	YO NO SE BAILAR

After a four-year hiatus, India returns to the Tropical Airplay chart with "Estupida," debuting at No. 10. The track is her 20th top 10 title and her best opening since "O Ella O Yo" started at No. 9 in the Sept. 23, 1995, issue.



Los Titanes de Durango reach their highest peak on a pair of charts as "Soy Enamorado" jumps 7-5 on Regional Mexican Airplay and 13-8 on Hot Latin Songs (8.3 million listener impressions, up 18%). The act's new album, "Los Locos del Durango," is due March 30.



BETWEEN THE BULLETS

HIGH BOW FOR VENEGAS

Mexican singer/songwriter Julieta Venegas notches her highest-charting album yet on Top Latin Albums as "Otra Cosa" bows at No. 5 with 3,000 copies sold. While she's had bigger sales weeks, Venegas hasn't placed higher than No. 8 (with "Limón Y Sal" in 2006). On Latin Pop Albums, "Otra Cosa" enters at No. 3, joining "Limón Y Sal," "MTV Unplugged" and "Si" as her fourth top five album.

—Raully Ramirez

THIS WEEK		LAST WEEK		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) MARCH 24, 2010			
1	NEW	SAKURA	MONKEY MAJIK AVEK-1-MORE		
2	3	FOR YOUR ENTERTAINMENT	ADAM LAMBERT SONY MUSIC		
3	NEW	HOT DOG	THE BANDWITS VICTOR		
4	1	TROUBLEMAKER (CD/DVD LTD ED)	ANASHI J-STORM		
5	9	KACHOUFUUGETSU	REMIONOMEN AVEK TRAX		
6	NEW	SAKURAAEME	JUU SONY MUSIC		
7	NEW	YOU AND I	SERGIO MENDES UNIVERSAL		
8	NEW	AKKANDE BASHI	WATAHROUKA HASHIRHATI PONY CANYON		
9	4	NOSTALGIA	KIMONO GAMBA EPIC		
10	6	ATARASHI YES	SAYU TOYS FACTORY		

THIS WEEK		LAST WEEK		UNITED KINGDOM SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) MARCH 21, 2010			
1	12	TELEPHONE	LADY GAGA FT. BEYONCÉ STROMAE/VERTIGO/MOSAERT		
2	1	PASS OUT	TINIE TEMPAH PARLOPHONE		
3	2	RUDE BOY	RIHANNA SRP/DEF JAM		
4	3	BABY	JUSTIN BIEBER FT. LUDACRIS SKOLUX/WMW/DRAWS/AND		
5	4	STARRY EYED	ELLIE GOULDING POLYDOR		
6	8	PARACHUTE	CHERYL COLE FASCINATION/POLYDOR		
7	5	IN MY HEAD	JASON DENULO DELI-GA HEIGHTS/WARNER BROS.		
8	NEW	HOT	INNA 3 BEAT BLUE/ARTV		
9	6	EMPIRE STATE OF MIND (PART II) BROKEN	MARILYN JENSEN		
10	7	YOU GOT THE DIRTYE LOVE	FLORENCE GIZZEE RASCAL DIRTTE STANK		

THIS WEEK		LAST WEEK		GERMANY SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL) MARCH 23, 2010			
1	NEW	SATELLITE	LENA MEYER-LANDRUT/USF USFO		
2	1	ALORS ON DANSE	STROMAE VERTIGO/MOSAERT		
3	NEW	BEE	LENA MEYER-LANDRUT/USF USFO		
4	NEW	LOVE ME	LENA MEYER-LANDRUT/USF USFO		
5	3	GEBORN UM ZU LEBEN	UNHEILIG INTERSTAR FANSTATION		
6	2	TIK TOK	KESHA KEMOSABE/RCA		
7	5	FIGHT FOR THIS LOVE	CHERYL COLE FASCINATION/POLYDOR		
8	7	REPLAY	IVAZ TIME IS MONEY/DELIGA HEIGHTS/REPRISE		
9	4	RUDE BOY	RIHANNA SRP/DEF JAM		
10	NEW	I CARE FOR YOU	JENIFER BRAUN UNIVERSAL		

THIS WEEK		LAST WEEK		EUROPEAN HOT 100 SINGLES	
THIS WEEK	LAST WEEK	(HS GLOBAL MEDIA BILLBOARD) MARCH 22, 2010			
1	3	AMY MACDONALD	A CURIOUS THING MELDORAMATIC/MERCURY		
2	1	GORILLAZ	PLASTIC BEACH PARLOPHONE		
3	4	LADY GAGA	THE FAME STREAMLINE/VEVO/CD/ERR/RYE/INTERSCOPE		
4	2	SADE	SOLDIER OF LOVE EPIC		
5	7	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		
6	5	JIMI HENDRIX	VALLEY OF KEPTUNE EPIC/LEGACY		
7	6	ALICIA KEYS	THE ELEMENT OF FREEDOM J		
8	NEW	SOUNDTRACK	GLEE: THE MUSIC SEASON ONE, VOL. 2 COLUMBIA		
9	9	BOYZONE	BROTHER POLYDOR		
10	10	UNHEILIG	GROSSE FREIHEIT INTERSTAR FANSTATION		
11	NEW	SCHILLER	ATOMIUM UNIVERSAL		
12	8	JOHNNY CASH	AMERICAN VI: AMT NO GRAVE AMERICAN/LOST HIGHWAY		
13	15	LES ENFOIRES	2010 LES ENFOIRES LA CRUE DE NEPHEUS RESTAURANTS/DUJOUR		
14	NEW	KOOL SAVAS	DIE JOHN BELLO STOUT 3/ESSAH		
15	13	MICHAEL BUBLE	CRAZY LOVE 143/REPRISE/WARNER		
16	14	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT MJJ/EPIC		
17	16	RIHANNA	RATED R SRP/DEF JAM		
18	12	PETER DINKlage	TATTOOS (40 JAHRE MAFFRAY) SONY MUSIC		
19	21	KESHA	ANIMAL KEMOSABE/RCA		
20	17	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER		

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 3, 2010			
1	10	TELEPHONE	LADY GAGA FT. BEYONCÉ STROMAE/VERTIGO/MOSAERT		
2	5	SATELLITE	LENA MEYER-LANDRUT UNIVERSAL		
3	1	RUDE BOY	RIHANNA SRP/DEF JAM		
4	2	PASS OUT	TINIE TEMPAH LONDON PARLOPHONE		
5	3	BABY	JUSTIN BIEBER FT. LUDACRIS SKOLUX/WMW/DRAWS/AND		
6	NEW	INNA	3 BEAT BLUE/ARTV		
7	4	IN MY HEAD	JASON DENULO DELI-GA HEIGHTS/WARNER BROS.		
8	18	PARACHUTE	CHERYL COLE FASCINATION/POLYDOR		
9	7	STARRY EYED	ELLIE GOULDING POLYDOR		
10	6	FIREFLIES	OWI CITY UNIVERSAL REPUBLIC		
11	8	TIK TOK	KESHA KEMOSABE/RCA		
12	13	ALORS ON DANSE	STROMAE VERTIGO/MOSAERT		
13	12	REPLAY	IVAZ TIME IS MONEY/DELIGA HEIGHTS/REPRISE		
14	17	ROCK THAT BODY	THE BLACK EYED PEAS INTERSCOPE		
15	15	FIGHT FOR THIS LOVE	CHERYL COLE FASCINATION/POLYDOR		

THIS WEEK		LAST WEEK		FRANCE SINGLES	
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) MARCH 23, 2010			
1	2	ALORS ON DANSE	STROMAE VERTIGO/MOSAERT		
2	1	POUR UN INFIDÈLE	COEUR DE PRINTE MARSILY		
3	3	DINGUE, DINGUE, DINGUE	CHRISTOPHE MAE WARNER		
4	4	TIK TOK	KESHA KEMOSABE/RCA		
5	6	BABY	JUSTIN BIEBER FT. LUDACRIS MERCURY		
6	5	BAD ROMANCE	LADY GAGA STREAMLINE/VEVO/CD/ERR/RYE/INTERSCOPE		
7	NEW	COLLECTIF METISSE	COLLECTIF METISSE AIRPLAY		
8	NEW	RUDE BOY	RIHANNA SRP/DEF JAM		
9	8	MEMORIES	DAVID GUETTA FT. KID CUDI GUM VIRGIN		
10	7	JE ME PERDS	JENIA LEE MERCURY		

THIS WEEK		LAST WEEK		CANADA BILLBOARD CANADIAN HOT 100	
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) APRIL 3, 2010			
1	1	WAVIN' FLAG	YOUNG ARTISTS FOR HAITI UNIVERSAL		
2	2	NEED YOU NOW	LADY ANTELLUM CAPITOL NASHVILLE/EMI		
3	6	TELEPHONE	LADY GAGA FT. BEYONCÉ STROMAE/VERTIGO/MOSAERT		
4	3	BREAK YOUR HEART	TAIO CRUZ FT. LUDACRIS MERCURY/UNIVERSAL		
5	3	HEY SOUL SISTER	TRAIN COLUMBIA SONY MUSIC		
6	4	IN MY HEAD	JASON DENULO DELI-GA HEIGHTS/WARNER BROS./WARNER		
7	5	WHATAYA WANT FROM ME	ADAM LAMBERT 19/RCA SONY MUSIC		
8	10	RUDE BOY	RIHANNA SRP/DEF JAM UNIVERSAL		
9	7	CARRY OUT	TOMMY LEE JUSTIN TROUBLE/VEVO/CD/ERR/RYE/INTERSCOPE		
10	11	BLAH BLAH BLAH	KESHA FT. 3OHM3 KEMOSABE/RCA/SONY MUSIC		

THIS WEEK		LAST WEEK		AUSTRALIA SINGLES	
THIS WEEK	LAST WEEK	(ARIA) MARCH 21, 2010			
1	2	HEY SOUL SISTER	TRAIN COLUMBIA		
2	3	IN MY HEAD	JASON DENULO WARNER		
3	1	RUDE BOY	RIHANNA SRP/DEF JAM		
4	4	MEMORIES	DAVID GUETTA FT. KID CUDI GUM VIRGIN		
5	9	3 WORDS	CHERYL COLE FT. WILL I AM POLYDOR		
6	6	REPLAY	IVAZ TIME IS MONEY/DELIGA HEIGHTS/REPRISE		
7	8	BLAH BLAH BLAH	KESHA FT. 3OHM3 KEMOSABE/RCA		
8	5	FIREFLIES	OWI CITY UNIVERSAL REPUBLIC		
9	11	TELEPHONE	LADY GAGA FT. BEYONCÉ STROMAE/VERTIGO/MOSAERT		
10	7	TIK TOK (PARODY)	THE MIDWEST VIKINGS INDEPENDENT		

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPAIN	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 3, 2010			
1	1	EL RUN RUN	ESTOFA SONY MUSIC		
2	2	ABRAZAME MUY FUERTE	BUSTAMANTE VALE		
3	8	TIK TOK	KESHA KEMOSABE/RCA		
4	3	MI PRINCESA	DAVID BISBAL UNIVERSAL		
5	7	GYPSSY	SHAKIRA EPIC		
6	5	BAD ROMANCE	LADY GAGA STREAMLINE/VEVO/CD/ERR/RYE/INTERSCOPE		
7	6	NI ROSAS NI JUQUETES	PAULINA RUBIO UNIVERSAL		
8	4	QUE YO NO QUIERO PROBLEMAS	DAVID DEMARIA WARNER		
9	NEW	SICK OF LOVE	ROBERT RAMIREZ GLOBAL MEDIA		
10	10	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE		

THIS WEEK		LAST WEEK		EUROPEAN ALBUMS	
THIS WEEK	LAST WEEK	(HS GLOBAL MEDIA BILLBOARD) MARCH 22, 2010			
1	2	ALORS ON DANSE	STROMAE VERTIGO/MOSAERT		
2	3	RUDE BOY	RIHANNA SRP/DEF JAM		
3	1	TIK TOK	KESHA KEMOSABE/RCA		
4	4	BABY	JUSTIN BIEBER FT. LUDACRIS SKOLUX/WMW/DRAWS/AND		
5	31	TELEPHONE	LADY GAGA FT. BEYONCÉ STROMAE/VERTIGO/MOSAERT		
6	6	MEMORIES	DAVID GUETTA FT. KID CUDI GUM VIRGIN		
7	5	BAD ROMANCE	LADY GAGA STREAMLINE/VEVO/CD/ERR/RYE/INTERSCOPE		
8	9	FIREFLIES	OWI CITY UNIVERSAL REPUBLIC/ISLAND		
9	NEW	SATELLITE	LENA MEYER-LANDRUT/USF USFO		
10	7	PASS OUT	TINIE TEMPAH PARLOPHONE		
11	8	POUR UN INFIDÈLE	COEUR DE PRINTE MARSILY		
12	10	DINGUE, DINGUE, DINGUE	CHRISTOPHE MAE WARNER		
13	12	FIGHT FOR THIS LOVE	CHERYL COLE FASCINATION/POLYDOR		
14	11	REPLAY	IVAZ TIME IS MONEY/DELIGA HEIGHTS/REPRISE		
15	NEW	BEE	LENA MEYER-LANDRUT/USF USFO		

THIS WEEK		LAST WEEK		ITALY SINGLES	
THIS WEEK	LAST WEEK	(NIELSEN) MARCH 19, 2010			
1	2	PER TUTTA LA VITA	NOEMI SONY MUSIC		
2	1	BACIAMMI ANCORA	JOVANNETTI UNIVERSAL		
3	3	TIK TOK	KESHA KEMOSABE/RCA		
4	7	PER TUTTE LE VOLTE CHE	VALERIO SCANU CAPITOL		
5	4	MALAMORENO	ANISA WARNER		
6	NEW	EACH TEAR	MARY A. BURSE AND TIZIANO FERRO GIFFEN		
7	18	YOUNG FOREVER	JAY-Z + MR. HUSSON ROG NATION		
8	29	IO CHE NON VIVO SENZA TE	FRANCESCO RENGA UNIVERSAL		
9	5	RICOMINCIO DA QUI	MALIKIA AYANE SUGAR		
10	12	STEREO LOVE	EDWARD MATA FT. VIKI JIGOLINA SPINNI		

THIS WEEK		LAST WEEK		SPAIN SINGLES	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) MARCH 24, 2010			
1	1	RUN RUN	ESTOFA SONY MUSIC		
2	2	ABRAZAME MUY FUERTE	BUSTAMANTE VALE		
3	3	MI PRINCESA	DAVID BISBAL VALE		
4	4	SAMURAI	DAVID DEMARIA WARNER BROS.		
5	8	SEXY CHICK	DAVID GUETTA FT. AKON GUM VIRGIN		
6	10	TIK TOK	KESHA KEMOSABE/RCA		
7	5	QUE YO NO QUIERO PROBLEMAS	DAVID DEMARIA DRO		
8	9	GYPSSY	SHAKIRA SONY MUSIC LATIN		
9	6	NI ROSAS NI JUQUETES	PAULINA RUBIO UNIVERSAL		
10	7	DESDE CUANDO	ALEJANDRO SANZ WARNER BROS.		

THIS WEEK		LAST WEEK		PORTUGAL SINGLES	
THIS WEEK	LAST WEEK	(BMSA) MARCH 23, 2010			
1	NEW	RAUL SOLNADO	FACAM O FAVOR DE SER FELIZES PL AY		
2	NEW	TIAGO	EM FUGA POLYDOR		
3	1	RITA GUERRA	LIAR FAROL		
4	NEW	RUA DA SAUDADE	RUA DA SAUDADE - CANÇOES DE AMY DOS SANTOS/FAT		
5	2	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		
6	NEW	MUXIMA	HOMENAGEM AO DUO DURO NEGRO FAROL		
7	NEW	TRES CANTOS - JOSE BRANCO	AO VIVO SYCO		
8	NEW	DARIO (NLD)	PRECISO DE TI VIDISCO		
9	NEW	GORILLAZ	PLASTIC BEACH PARLOPHONE		
10	8	LEANDRO	TAMBEM EU ESPACIAL		

Lena Meyer-Landrut, Germany's entrant in the Eurovision Song Contest, wins the Germany Singles chart with a record three out of the Top five slots.



THIS WEEK		LAST WEEK		EUROPEAN AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN MUSIC CONTROL) MARCH 22, 2010			
1	1	RUDE BOY	RIHANNA SRP/DEF JAM		
2	3	REPLAY	IVAZ TIME IS MONEY/DELIGA HEIGHTS/REPRISE		
3	5	FIREFLIES	OWI CITY UNIVERSAL REPUBLIC		
4	4	TIK TOK	KESHA KEMOSABE/RCA		
5	7	FIGHT FOR THIS LOVE	CHERYL COLE FASCINATION/POLYDOR		
6	2	BAD ROMANCE	LADY GAGA STREAMLINE/VEVO/CD/ERR/RYE/INTERSCOPE		
7	6	WHATCHA SAY	JASON DENULO DELI-GA HEIGHTS/WARNER BROS.		
8	9	MEMORIES	DAVID GUETTA FT. KID CUDI GUM VIRGIN		
9	8	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE		
10	13	MORNING SUN	ROBBIE WILLIAMS CHRYSALIS IS VIRGIN		
11	14	YOU DON'T KNOW	MILLOW HOMERUN MUNICH		
12	10	TELEPHONE	LADY GAGA FT. BEYONCÉ STROMAE/VERTIGO/MOSAERT		
13	11	ALORS ON DANSE	STROMAE VERTIGO/MOSAERT		
14	12	DOWN	JAY SEAN FT. LL WYNNIE CASH/MOON UNIVERSAL REPUBLIC		
15	15	ALL THE RIGHT MOVES	ONE/REPUBLIC WISLEY INTERSCOPE		

THIS WEEK		LAST WEEK		SWITZERLAND SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL) MARCH 23, 2010			
1	1	TIK TOK	KESHA KEMOSABE/RCA		
2	2	REPLAY	IVAZ TIME IS MONEY/DELIGA HEIGHTS/REPRISE		
3	3	STEREO LOVE	EDWARD MATA FT. VIKI JIGOLINA SPINNI		
4	14	FIGHT FOR THIS LOVE	CHERYL COLE FASCINATION/POLYDOR		
5	4	DON'T TELL ME THAT IT'S OVER	AMY MACDONALD MELDORAMATIC/MERCURY		

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Concord Music Group names **Paddy Spinks** VP of international sales and marketing. He owned management and marketing company Global Spins.

Universal Motown Republic Group promotes **Wayne Chernin** to senior VP of sales and field marketing. He was VP of sales and marketing.

Nine North Records names **Stan Marczewski** director of promotion for the Northeast and Midwest. He was manager of strategic marketing at Sony Music Nashville.



TOURING: Facility management company Global Spectrum names **Mike Scanlon** GM of Chester, Pa.'s PPL Park, which is scheduled to open in June. He was GM of Chaifetz Arena on the campus of Saint Louis University in St. Louis.

BRANDING: Music branding agency DMI Music & Media Solutions names **Kevin Chianta** senior VP of innovation and integration. He was senior VP at Marketing Drive Worldwide.

RETAIL: HMV promotes **John Hirst** to music manager. He was chart manager.

MANAGEMENT: Music industry veteran **Ken Graydon** has announced the formation of full-service artist management company **Graydon Music** in London. He was manager of the Bee Gees' **Robin Gibb**.

RELATED FIELDS: VH1 promotes **Noah Pollack** to VP of series development and original programming. He was senior director.

SESAC promotes **John Mullins** to senior director of writer/publisher relations. He was director.

—Edited by Mitchell Peters

GOODWORKS

WHY TAPS ARTISTS TO FIGHT HUNGER

Since joining World Hunger Year—a nonprofit that fights global hunger and poverty—a little more than a year ago, Hillary Zuckerberg has assisted the group with pulling in charity dollars by helping organize events that have featured such acts as Bruce Springsteen, Chicago, Papa Roach, Street Sweeper Social Club, Brandi Carlile and Earth, Wind & Fire.

Most recently, as the director of WHY's Artists Against Hunger and Poverty Program, Zuckerberg worked with rock band moe. to organize a Jan. 22 benefit concert at New York's Roseland Ballroom. In addition to donating all proceeds from ticket and merchandise sales to WHY (WHYHunger.org), the band allowed the nonprofit to auction 75 VIP tickets. The event raised about \$17,000, with a portion of the proceeds going to WHY's grass-roots partners in Haiti.

Prior to her arrival, Zuckerberg says WHY wasn't as active with using artists to spread its message. "There wasn't someone here whose sole job focused on it," she says.

But during her short time with WHY, Zuckerberg has received positive feedback from the music industry. "There were people I met along the way who came up to me and said, 'Thank you for bringing this awareness to us. We had no idea this organization existed,'" she says. "That's why I try really hard to make the program one in which artists of all levels can work with."

—Mitchell Peters

BACKBEAT



Alternative KROX 101.5 (101X) Austin presented Alpha Rev's March 18 gig at Dirty Dog Bar. "We enjoyed performing for both industry and fans together in the same room," **Casey McPherson** (left, with **Derek Dunivan**) says of SXSW. "And, for the first time, it was hard to tell them apart." PHOTO: AMY PRICE/SXSW



Reggae rock band **One Pin Short** headlined SESAC's SXSW showcase March 18 at the Velvetea Room. From left: SESAC senior VP of writer/publisher relations **Trevor Gale** with **One Pin Short** vocalist **Shawn Garnett** and drummer **Andy Roberts**. PHOTO: DIANA AXIN

SXSW 2010

While the annual South by Southwest gathering features an impressive interactive confab and film festival, its name remains synonymous with music. More than 1,900 artists overtook Austin March 17-21 with nearly nonstop concerts, squeezing into every performance space possible. After the dust settled, those who walked off with the prized tag of "SXSW buzz band" included the xx, Surfer Blood, Freddie Gibbs, Miike Snow, Fucked Up, Sleigh Bells, Neon Indian, MNDR, Frightened Rabbit—and Hole, whose frontwoman Courtney Love proved as watchable as ever.



Courtney Love and her band **Hole** played their first U.S. shows in more than a decade to packed houses, starting March 19 at Stubb's Amphitheatre. Hanging with Love after the Stubb's concert are **Island Def Jam** president/COO **Steve Bartels** (left) and **Mercury** president **David Massey**. PHOTO: LAUREN SCHNEIDER/ISLAND DEF JAM



Andrew Wyatt of Swedish electro pop act **Miike Snow** helped set the crowd dancing March 19 at the Spin@Stubb's day party. SXSW marked the start of the group's North American tour that includes an appearance at Bonnaroo. PHOTO: ROBERT CASTRO



Neon Indian founder **Alan Palomo** pounds the keyboard during his March 18 afternoon gig at Levi's/Fader Fort. The act's repertoire included new single "Sleep Paralyist." PHOTO: DOROTHY HONG



Sharon Jones' unstoppable vivacity drew comparisons to **James Brown**—and numerous headlines. She whooped it up March 17 at Stubb's Bar-B-Q, backed by soul-funk outfit the **Dap-Kings**. (For more on Jones, see page 30.) PHOTO: COURTESY OF TIM MOSENFELDER/GETTY IMAGES



ASCAP Presents... Quiet on the Set, held March 19 at the Driskill Hotel, spotlighted emerging talents like **Carolina Chocolate Drops** and **Rachael Cantu**. From left: ASCAP director of pop/rock membership **Josh Briggs** and **Evan Trindl** of ASCAP's pop/rock membership division; **Dom Flemons** and **Rhiannon Giddens**, multi-instrumentalists for string band **Carolina Chocolate Drops**; ASCAP VP of pop/rock membership **Sue Drew**; and **Drops** multi-instrumentalist **Justin Robinson**. PHOTO: ERIC PHILBROOK

TURN THE PAGE FOR MORE

INSIDE TRACK

MANCHESTER ORCHESTRA TUNING UP THIRD ALBUM

As it approaches the one-year anniversary of its second album, "Mean Everything to Nothing," Atlanta rock act **Manchester Orchestra** is hard at work on album No. 3.

"We've been demo-ing songs for this new record," bassist **Jonathan Corley** says, "and we've got a couple of songs we're kind of working out during sound checks, and we've got a few songs we've been rotating through our set. I think the new stuff will be a lot louder and a lot quieter—hopefully more dynamic than things we've done in the past."

Most of the songs, he adds, don't yet have titles, which is nothing new for the

quintet. "The songs off our first full-length [2006's "I'm Like a Virgin Losing a Child"], something like 'Now That You're Home' was just referred to as 'Duh Duh Duh Duh Duh' for the longest time," Corley says. "So right now there aren't titles, not even on the set list. We just kind of go into them if it seems like the correct moment."

The band is recording at its Atlanta studio, a three-room facility with a Pro Tools rig and a full-sized space for live recording. "I think we just get bored at home and start recording," Corley says. And, he predicts, the group will be back to it as soon as the band finishes its latest run of dates. "Hopefully we'll begin



MANCHESTER ORCHESTRA

to record over the summer and be done later this fall," Corley says. "We're all excited to move through the recording process again."



BILLBOARD.COM BUNGALOW

The Billboard.com Bungalow, sponsored by Sprint, housed a diverse talent roster including Man Man, Dead Confederate, These Are Powers and BT, as well as a March 17 Billboard en Español Showcase, headlined by Division Minuscula. A March 20 finale concert counted Diane Birch, Estelle and Street Sweeper Social Club among its lineup. PHOTOS: MATTHEW CAMPBELL AND TIMOTHY CHEW

BELOW LEFT: John Taylor and Kelly Schlageter, communications managers for Sprint Nextel, pose for the camera at the Billboard.com Bungalow Sprint-sponsored photo area.

ABOVE LEFT: Hip-hop/R&B artist Estelle presented new material, including her single "Freak," to the Bungalow's audience.

ABOVE: Diane Birch's soulful performance featured music from her album "Bible Belt."

ABOVE RIGHT: Billboard national sales director for digital and consumer Derek Sentner, Mindshare manager of invention Derek Topel and manager of exchange Christine Parsons, and Billboard East Coast sales director for digital Antonio Amato and VP of sales/associate publisher Jeremy Levine hang out on Sixth Street during SXSW.

BELOW RIGHT: Rap/rock act Street Sweeper Social Club lit up the stage with its frenzied jams. SSSC's Boots Riley (right, with Tom Morello) summarized the crowd's reaction when chatting with Billboard editorial director Bill Werde afterward: "We rocked their ass."



BILLBOARD/BMI ACOUSTIC BRUNCH

Billboard partnered with BMI to present the annual Acoustic Brunch March 19 on the lawn of the Four Seasons Hotel in downtown Austin. Sponsored by Southwest Airlines, the late-morning mixer provided a relaxing atmosphere for guests to recharge after a long night of showcases. The brunch featured performances by Sean McConnell, HoneyHoney, Billy the Kid, Shane Alexander, Gustavo Galindo, Marc Scibilla, Andrew Belle, Cara Salimando, Sam James and Tommy Reilly. PHOTOS: ERIKA GOLDRING

ABOVE LEFT: HoneyHoney members Ben Jaffe and Suzanne Santo serve up a folk-rock set at the brunch.

ABOVE RIGHT: From left: BMI New York associate director of writer/publisher relations Brandon Haas and New York executive director of writer/publisher relations Samantha Cox, featured performer Billy the Kid, Billboard music editor Cortney Harding, marketing manager Kerli Bergman and East Coast sales director for digital Antonio Amato.

BELOW: From left: BMI Atlanta associate director of writer/publisher relations David Claassen, featured performer Shane Alexander and his keyboardist Nathan Sexton, BMI Nashville assistant VP of writer/publisher relations Clay Bradley and Billboard editorial director Bill Werde.

ALEX CHILTON MEMORIAL SHOW

The March 17 death of Big Star frontman Alex Chilton, 59, overshadowed the festival—especially since the band was to play SXSW venue Antone's March 20. The show quickly turned into an all-star Chilton tribute. "We played with Alex for 17 years, became friends via the music and performing together," band member Jon Auer tells Billboard. "It's the kind of relationship that intrinsically becomes a part of you, never goes away, even when the physical person isn't around anymore."

ABOVE: From left: Big Star's Jon Auer, Jody Stephens and Ken Stringfellow were joined by singer/songwriter/producer Chris Stamey for "I Am the Cosmos" and "When My Baby's Beside Me." PHOTO: COURTESY OF MICHELLE AUER

BELOW: R.E.M. bassist Mike Mills, flanked by Jody Stephens (left) and Ken Stringfellow, stepped up to the mic to sing "Jesus Christ." PHOTO: COURTESY OF EBET ROBERTS/COPYRIGHT EBET ROBERTS



TURN THE PAGE FOR MORE

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