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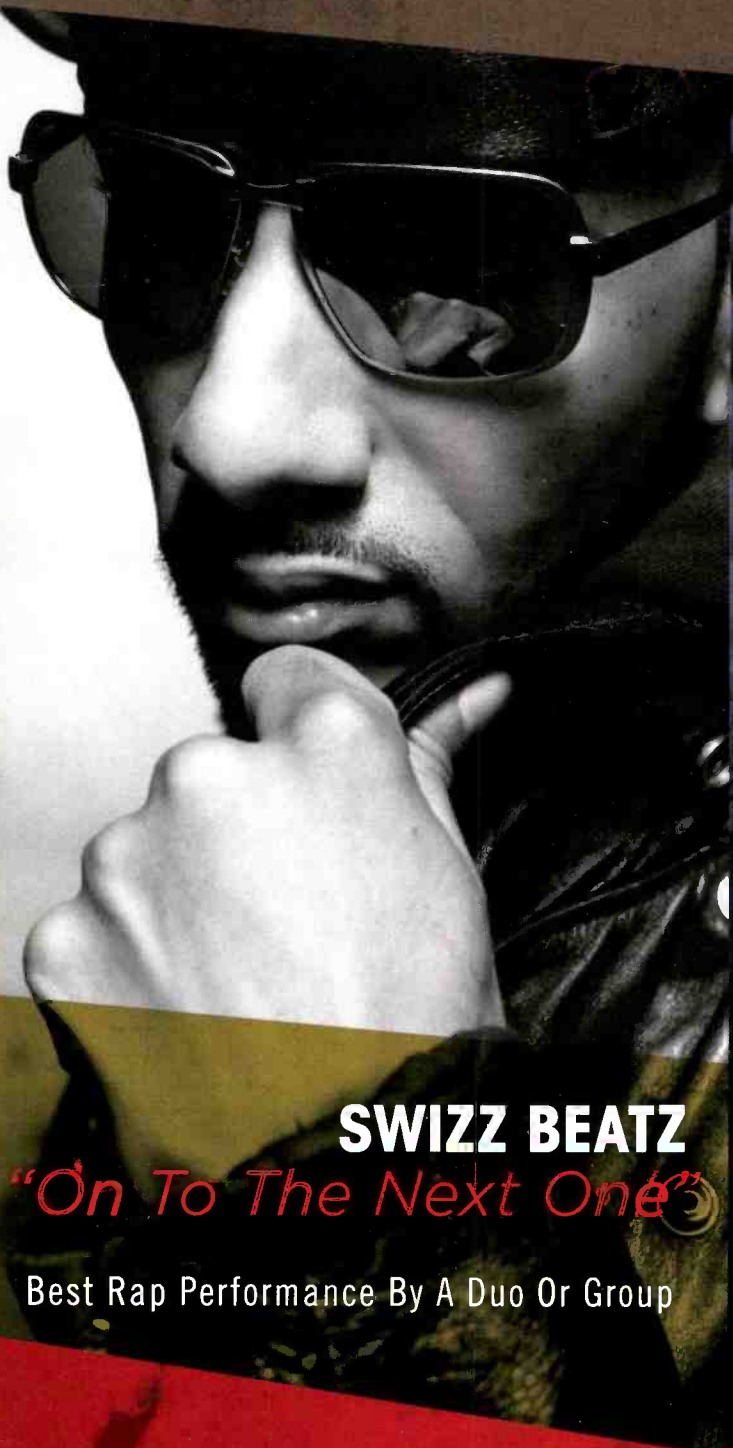
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"On To The Next One"

Best Rap Performance By A Duo Or Group



ANGELA HUNTE

"Empire State of Mind"

Best Rap Song



**EL GÜERO Y SU
BANDA CENTENARIO**

"Enamórate De Mi"

Best Banda Album

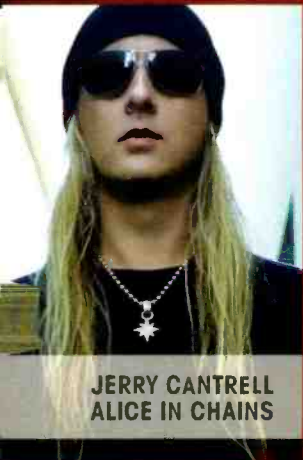
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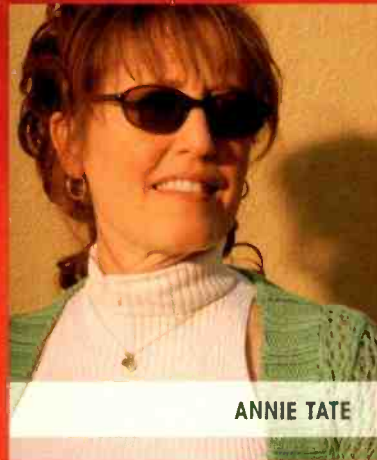
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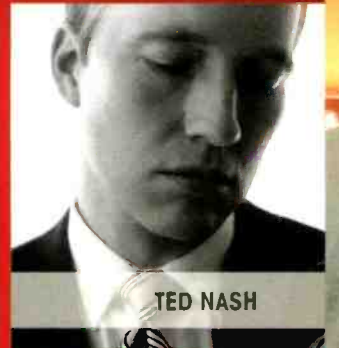
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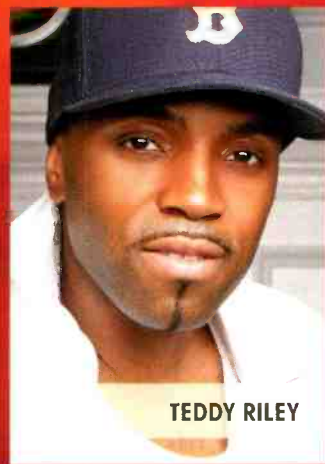
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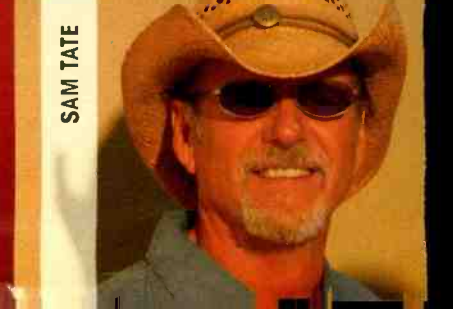
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SWIZZ BEATZ
"On To The Next One"

Best Rap Performance By A Duo Or Group



LADY ANTEBELLUM
"Need You Now"

Record Of The Year • Song Of The Year
Best Country Performance By A Duo Or Group With Vocals
Best Country Song • Best Country Album



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"Empire State of Mind"

Best Rap Song



**EL GÜERO
Y SU BANDA CENTENARIO**
"Enamórate De Mí"

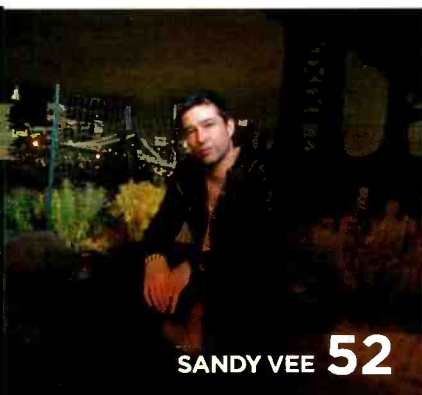
Best Banda Album



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HOME FRONT

360 DEGREES OF BILLBOARD

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.COM EXCLUSIVES Lady Gaga's "Born This Way" just became the Billboard Hot 100's 1,000th No. 1. Visit Billboard.com to explore her music, fashion, video Q&As and more, plus check out the full playable list of every Hot 100 chart-topper ever.

Events

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

BILLBOARD MUSIC AWARDS RETURN

The 2011 Billboard Music Awards will air May 22 on ABC live from the MGM Grand in Las Vegas. Awards will be based on music sales, radio airplay, touring grosses, video streams and social network activity. Top artists will be recognized in a variety of genres, including R&B, hip-hop, pop, country, rock, Latin and alternative.

Billboard

No. 1

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CONGRATULATIONS TO OUR GRAMMY AWARD® WINNERS



JEFF BECK (PRS)
Best Pop Instrumental Performance
Best Pop Collaboration With Vocals
Best Rock Instrumental Performance



JAY-Z
Best Rap Performance By A Duo Or Group
Best Rap/Sung Collaboration
Best Rap Song



JOSH KEAR
Song Of The Year
Best Country Song



ALICIA KEYS
Best Rap/Sung Collaboration
Best Rap Song



THE ROOTS
Best Traditional R&B Vocal
Performance, Best R&B Album



USHER
Best Male R&B Vocal
Performance, Best
Contemporary R&B Album



BRUNO MARS
Best Male Pop Vocal Performance

TRAIN
Best Pop Performance By A Duo
Or Group With Vocals

INDIA.ARIE
OUMOU SANGARE (BUMA)
Best Pop Collaboration With Vocals

KUK HARRELL
STARGATE
SANDY VEE (SACEM)
Best Dance Recording

MICHAEL BUBL  (SOCAN)
Best Traditional Pop Vocal Album

PAUL MCCARTNEY (PRS)
Best Solo Rock Vocal Performance

THEM CROOKED VULTURES
Best Hard Rock Performance

IRON MAIDEN (PRS)
Best Metal Performance



ARCADE FIRE (SOCAN)
Album Of The Year



PAUL WORLEY
Record Of The Year



ESPERANZA SPALDING
Best New Artist



NEIL YOUNG
Best Rock Song

MUSE
Best Rock Album

BURT KEYES
JANE'T "JNAY" SEWELL-ULEPIC
ALEXANDER SHUCKBURGH (PRS)
Best Rap Song

ALAN JACKSON
Best Country Collaboration With Vocals

D E DEE BRIDGEWATER
Best Jazz Vocal Album

KIRK WHALUM
Best Gospel Song

SWITCHFOOT
Best Rock Or Rap Gospel Album

DIAMOND RIO
Best Southern, Country, Or
Bluegrass Gospel Album

PATTY GRIFFIN
Best Traditional Gospel Album

ALEJANDRO SANZ
Best Latin Pop Album

GRUPO FANTASMA
Best Latin Rock, Alternative
Or Urban Album

CAROLINA CHOCOLATE DROPS
Best Traditional Folk Album

**RAY LAMONTAGNE AND THE
PARIAH DOGS**
Best Contemporary Folk Album

ALI FARKA TOUR  (SOMDA)
TOUMANI DIABAT  (SOMDA)
Best Traditional World Music Album

JULIE ANDREWS
EMMA WALTON HAMILTON
Best Spoken Word Album For Children

GREEN DAY
Best Musical Show Album

CRAZY HEART
Best Compilation Soundtrack Album For
Motion Picture, Television Or Other Visual
Media

RANDY NEWMAN
Best Score Soundtrack Album For Motion
Picture, Television Or Other Visual Media

VINCE MENDOZA
Best Instrumental Arrangement

DANGER MOUSE
Producer Of The Year, Non-Classical

DAVID NWITA
Best Remixed Recording, Non-Classical

THE DOORS
Best Long Form Music Video

BARBRA STREISAND
Musical Person of The Year

JULIE ANDREWS
RAMONES
GEORGE BEVERLY SMITH
Grammy Lifetime Achievement Award



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>>> BORDERS FILES FOR CHAPTER 11

Borders Group filed for Chapter 11 bankruptcy reorganization and said it will close 30% of its stores—about 200—in the next few weeks. According to the company's bankruptcy filing, Borders owes the four majors a combined \$13.2 million. The closings are expected to hurt sales of classical, jazz, folk, Americana and world music, as well as pop titles that appeal to older consumers. The filing has also sparked worries among music vendors that if Borders is acquired or liquidated, Barnes & Noble, which carries more music, may pull out of music altogether.

>>> SONY BOWS 'MUSIC UNLIMITED'

Sony Network Entertainment rolled out its Music Unlimited subscription service in the United States. For \$10 per month, subscribers get online access to music from all four majors and leading indie labels. They can also listen to the service through Internet-connected Sony TVs, Blu-ray players and PlayStation 3 consoles. The service doesn't yet offer a mobile app to enable subscribers to access the service through a smart phone.

>>> SONGKICK RAISES \$1.9M

Songkick, a U.K.-based startup that adds a social networking element to concert listings, has raised \$1.9 million of a \$2 million funding round. Songkick co-founder/CEO Ian Hogarth declined to identify the source of the funding. Hogarth says Songkick's traffic increased fivefold in 2010.

Reporting by Antony Bruno, Ed Christman and Glenn Peoples.

UPFRONT

DIGITAL BY ANTONY BRUNO and GLENN PEOPLES

FORK IN THE STREAM

Apple App Subscription Terms, Pandora IPO Point To Divergent Paths For Online Music

Recent moves by Apple and Internet radio company Pandora have raised fresh questions about the promise and pitfalls of making money from streaming music.

Just days after Pandora filed for an initial public offering (Billboard.biz, Feb. 11), Apple announced it would take a 30% cut of any revenue that content-based apps receive through subscriptions they sell within iTunes' App Store (Billboard.biz, Feb. 15).

On the surface, both actions mark important steps in the maturation of the streaming music market, with Pandora's IPO providing a key test of investor confidence in the web-casting business and Apple's long-awaited app subscription service giving record labels and other content owners a new monetization channel.

But while Pandora's plans to go public could help the market-leading Internet radio service invest in expanding its business, Apple's onerous revenue-sharing terms threaten to kneecap emerging subscription music services that are counting on mobile platforms to drive customer growth.

Currently, consumers who want to subscribe to mobile music plans offered by MOG, Rhapsody, Napster and Rdio have to go to the companies' respective websites to sign up. Under its app subscription service, Apple would simplify

the process by enabling these companies to sell subscriptions through iTunes' App Store, but at the cost of keeping 30% of the revenue in exchange for processing payments.

Services like MOG, Rdio and Napster already charge twice as much for their smart-phone subscriptions as their online-only streaming plans because labels charge higher licensing fees for mobile streaming than online streaming.

As a result, Apple's steep revenue cut is likely to prompt subscription music services to either pull their iPhone apps or raise their mobile subscription rates, either of which will severely stunt growth.

Rhapsody president Jon Irwin says his company will be conferring with other music services to determine "an appropriate legal and business response" to Apple's subscription terms, which he says are "economically untenable."

A senior executive at another music service insists that labels must provide concessions on licensing terms if subscription services are to maintain a mobile presence. "We need to speak with one voice to the labels and say, 'If you don't absorb this, we're all shutting our apps off,'" the executive says, requesting anonymity. "They need all of us in the marketplace. They're betting a big part of their future on subscription businesses."



Street wise: Pandora founder/chief strategy officer TIM WESTERGRN

Meanwhile, Pandora's planned IPO will shine a more positive light on a different side of the streaming music business. As an Internet radio service—that is, an online service that doesn't allow consumers to play a specific song on demand—Pandora generates the vast majority of its revenue through advertising and is thus less threatened by Apple's move than companies that rely heavily on subscription revenue.

The company also pays a lower per-stream rate set under a settlement between webcasters and SoundExchange (Billboard.biz, July 7, 2009) than the negotiated rates paid by subscription services.

In a registration statement that it filed with the Securities and Exchange Commission for its IPO (Billboard.biz, Feb. 14), Pandora provided a preview of the financial transparency it will be required to maintain as a publicly traded company.

The SEC filing includes a detailed income statement that suggests the company's

business model is working. Through the first nine months of its fiscal year ended Oct. 31, Pandora's revenue totaled \$90.1 million, nearly tripling from \$31.4 million during the same period in 2009, while its net loss attributable to common shareholders significantly narrowed to \$7.1 million, from \$24.9 million a year earlier.

During that same period, Pandora said that its "content acquisition costs" (i.e., royalties paid to labels) totaled \$45.2 million, doubling from \$22.5 million a year earlier, due to its growing user base. But thanks to surging advertising, which accounted for 86% of its revenue in the nine months ended Oct. 31, royalty costs as a percentage of total revenue fell to 50% from 72% a year earlier.

David Pakman, a partner at venture capital firm Venrock and former CEO of digital music retailer eMusic, believes Pandora's IPO will be well-

received on Wall Street. Pandora, which was founded in 2000 by Tim Westergren, can expect to benefit from the strong appetite that investors have for premium Internet brands, Pakman says.

Social network LinkedIn also recently announced plans to launch an IPO, while speculation continues to swirl around when or if Facebook, Twitter and Groupon will go public. "There is a hunger among investors to participate in high-growth companies," Pakman says.

Rhapsody's Irwin is bullish on Pandora's prospects as a public company partly because much of its recent growth stems from its mobile app, the same arena that's been driving subscriber growth at Rhapsody and other paid services.

Mobile is "the one thing that keeps subscribers around, keeps them happy and keeps them engaged," Irwin says. "If they're not using it, they're not going to stay around and help you build a business." ...

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LATIN BY LEILA COBO

Unified Approach

EMI Consolidates Capitol Latin, Regional Marketing Duties Under One Exec

If the last few years have been punishing for the U.S. Latin music business, they have been especially so for Capitol Latin, the U.S. Latin division of EMI.

The label, which as EMI Latin captured 9% of U.S. Latin album sales in 2006, has seen that share steadily erode, leaving the label with just 4.6% of the market in

with Capitol Latin last year, will be worked not only in the States but also in Puerto Rico, Colombia and Panama. "There's no reason not to jump into these countries immediately when we have the Internet," Lopes adds.



Since last September, EMI's entire Latin operation has come under the purview of Nestor Casonu, the former head of EMI Music Publishing Latin America who's now EMI Latin chairman. Departments that once operated independently—publishing and the labels—now work closely together.

In another recent executive move, Camilo Lara stepped down from his posts as chairman of EMI Mexico and head of Latin American A&R, with former marketing director Robbie Lear assuming the reins at the label as managing director.

"We are in the process of restructuring the company to adapt to the new global vision of EMI," Casonu wrote in an e-mail to Billboard. "Sergio is an executive with great experience in the industry who understands the U.S. market as well as the Latin American markets."



Changes at the top: Singer JOEY MONTANA; inset: Capitol Latin senior VP SERGIO LOPES.

2010, according to Nielsen SoundScan.

The company is at a crossroads with the recent appointment of Sergio Lopes, longtime EMI Music Latin America VP of digital and new channel development, as senior VP of Capitol Latin in the United States and regional marketing for Latin America (Billboard.biz, Feb. 11). The position is a new one, marking the first time that the head of the label is simultaneously head of marketing for the region. His U.S. label duties were previously handled by Diana Rodriguez, who left her post as senior VP of marketing for Capitol Latin in early February.

For Lopes, his dual responsibilities reflect how deeply entwined the U.S. Latin market is with the entire Latin region.

"We are not adhering to the old rules that dictated you had to hit first in your home country before moving to the next one," Lopes says. "Our country is Latin America."

For example, Panamanian singer Joey Montana, who signed

Lopes, who was formerly VP of digital and new channel development for EMI Music Latin America, is placing new focus on that area for the entire operation.

"We are not afraid to try something really, really different and make it a viable business model," he says.

Lopes is also putting together a new Internet and social media team and will soon announce the hiring of a regional head of digital marketing—a new position. Lopes' predecessor Rodriguez, who headed Capitol Latin for 12 months and was the only woman to lead a Latin label in the United States, did much to mend EMI's frayed relations with artists.

Now, Lopes says, the focus is back on music. "It's different now because publishing is now very close and it allows for a lot of exchanges between composers and artists and producers," he says. "I'm glad to say we're talking about music 90% of the time, and the other 10% is strategizing how to sell it." ■■■

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD, CMA RETEAM FOR COUNTRY MUSIC SUMMIT

The second annual Billboard Country Music Summit, in association with the Country Music Assn. (CMA), will take place June 6-7 in Nashville.

The two-day event will feature panel discussions, case studies and keynote interviews, as well as artist showcases and networking opportunities. Programming will focus on the most important issues affecting artists, songwriters, managers, agents, promoters, label executives, music publishers, radio programmers and all those closely associated with the country music business.

Like last year, the summit will kick off activities leading up to the annual CMA Music Festival, which will be held June 9-

12 in Nashville. Panels and round tables will include

"Content Creation in the New Digital Marketplace," "Why Country Radio Thrives While Other Formats Fight for Their Lives," "Touring Saturation: Are We There Yet?" and "New Business Models Under a Microscope." Other sessions will examine digital marketing and sponsorship/branding initiatives.

The summit will also feature a developer-artist case study and keynote Q&As with country music superstars. Last year's inaugural summit drew more than 400 registrants and featured some of country's most influential executives, as well as such artists as Tim McGraw,

Martina McBride, Blake Shelton, Gary Allan and Big Kenny.

"With so many industry people gathered in Nashville in June to participate in CMA Music Festival, it is a great time for everyone to come together and share ideas at the second Country Music Summit," CMA CEO Steve Moore says. "Last year's inaugural event was invigorating, and CMA is excited to once again partner with Billboard on this second summit."

Billboard and the CMA "plan to fit seamlessly into the week's activities and look forward to providing the industry with a great forum for discussion," editorial director Bill Werde says.

For information on registration rates and sponsorship opportunities, go to countrymusicsummit.com. ■■■



No free ride:
RADIOHEAD
and new album
"The King of
Limbs" (inset)

RETAIL BY GLENN PEOPLES

NOTES PAYABLE

Radiohead Drops Name-Your-Price; Mojo Nixon Sees Little Return On Catalog Giveaway

Radiohead gave its fans an unexpected Valentine's Day present when it announced it would release a new album, "The King of Limbs," on Feb. 19.

While the announcement came out of left field, the release strategy did not.

Gone is the experimental name-your-price offering that made "In Rainbows" such a landmark release. In its place are firm prices in line with standard retail prices (Billboard.biz, Feb. 14).

When Radiohead released

"In Rainbows" in October 2007, it let consumers pay whatever they wanted at first—from zero to £99.99 (about \$210 at the time). The strategy seemed to raise the possibility that embracing what effectively amounted to a tip-jar model could get more people to listen to your music.

It also appeared to pay off in terms of sales. After Radiohead gave "In Rainbows" a proper U.S. commercial release three months later through ATO Records, the

album debuted atop the Billboard 200 with first-week sales of 122,000 and has sold 839,000 units and 692,000 individual digital tracks to date, according to Nielsen SoundScan.

So why not repeat the approach with "The King of Limbs"? Radiohead and its management team couldn't be reached for comment. But it was clear before that Radiohead's embrace of free music

was more calculation than ideology: The band's management has said that "In Rainbows" was an experiment meant to increase sales of the proper physical and digital release.

Topspin Media CEO Ian Rogers says he isn't surprised that the band didn't offer its new album for free. "I always felt they were standing up philosophically and saying there are other ways to put out music," he says. "I don't think they were saying pay-what-you-want is the future."

Since the release of "In Rainbows," the most prominent album giveaway was Mojo Nixon's decision to offer free downloads of his entire catalog at Amazon in October

2009. According to Nixon, about 200,000 consumers downloaded a combined 1.5 million tracks, which included songs downloaded as part of an entire album download.

But subsequent sales after the promotion suggest that consumers were just being opportunistic. Nixon had sold 6,000 digital tracks before the promo-

tion from January through September 2009, according to SoundScan. Since the promotion ended, he has sold only 9,000 tracks to date.

"It wasn't quite the financial treat I thought it would be," Nixon says, adding, "I was hoping that people who make movies, TV shows and commercials would say, 'Oh, yeah, Mojo Nixon. I used to listen to his music all the time. Let's use his music in our productions.' But that hasn't happened yet."

Still, free music will remain part of many artists' release strategies. Bradford Cox, singer in the rock band Deerhunter, regularly offers free downloads of EPs by his solo project, Atlas Sound. Kanye West gave away one free download per week during his "G.O.O.D. Fridays" campaign. And rappers of all stripes release underground mixtapes.

But in all three examples, free music has complemented, rather than replaced, traditional commercial releases. Both Atlas Sound and Deerhunter release proper albums. West's "G.O.O.D. Fridays" downloads helped fuel demand for his latest chart-topping set, "My Beautiful Dark

Twisted Fantasy." And mixtapes haven't replaced full-length hip-hop albums.

Some independent artists continue to use free music to generate revenue in other areas, like touring and merchandise. Electronic artist Pretty Lights (aka Derek Vincent Smith) has long given away his music at his website while taking donations through PayPal. "Derek is living this," says Randy Reed, Smith's manager at Red Light Management. "It's not a temporary strategy he tipped his toe into."

Reed says Smith is playing larger venues when he returns to a market, has strong merch sales and, most important, commands a strong connection with his fans. And some fans still prefer to buy his music at digital retailers, where Smith sold 15,000 albums and 102,000 tracks in 2010, according to SoundScan.

As it did with "In Rainbows," Radiohead will give "The King of Limbs" a proper commercial release by licensing it to ATO Records in North America, XL Recordings in Europe and Hostess in Japan and Asia.

Additional reporting by Ed Christman.



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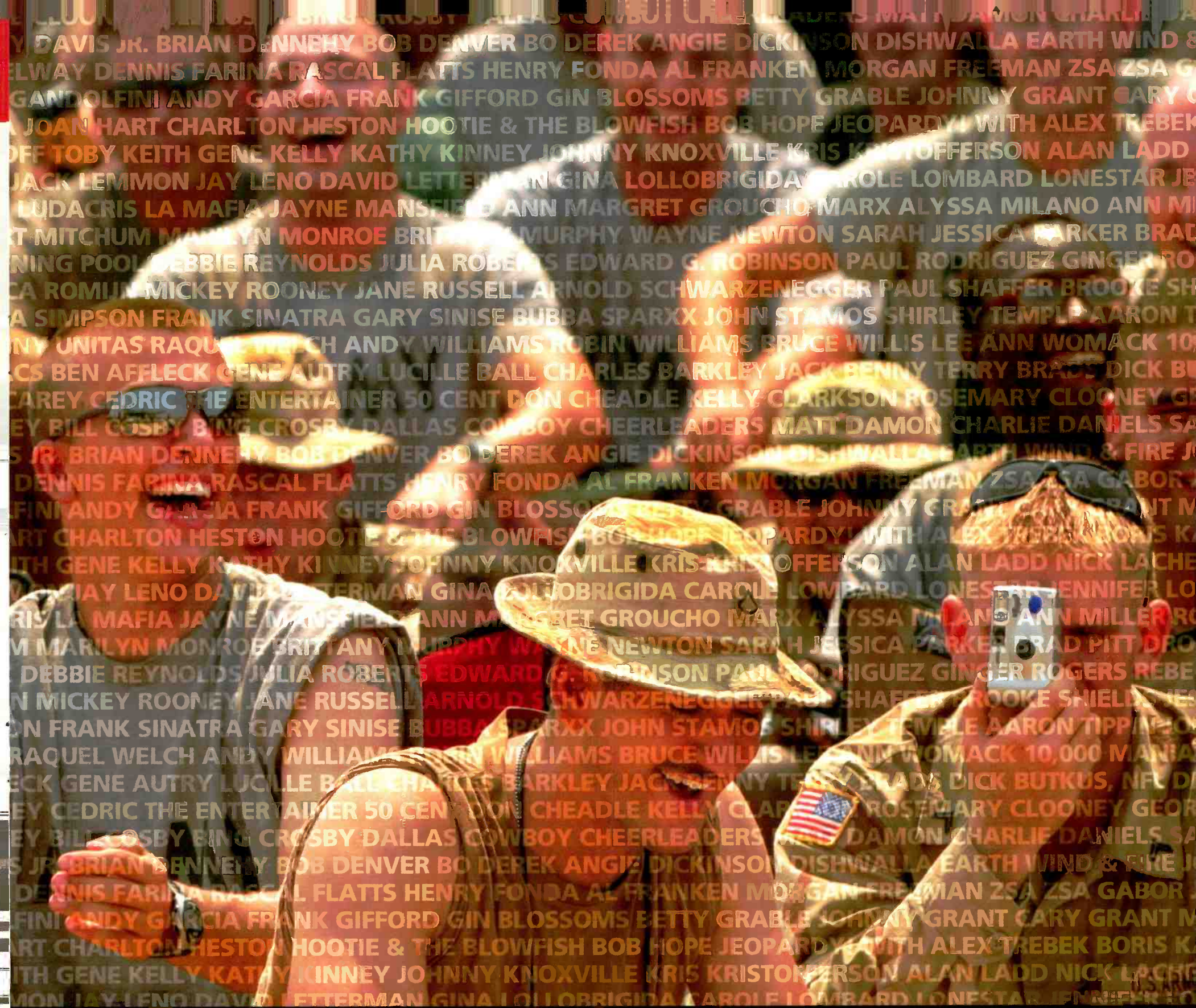
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GRAMMYS 2011



"In one brilliant evening of television, Lady Antebellum's level of public awareness shot into the stratosphere. That will have enormous positive impact on every level of their business for quite some time to come. However, it won't take long for this band to continue to demonstrate why they're deserving of the Recording Academy's respect and recognition. I'm happy to say that it's already apparent that their new album is going to be their biggest and best."—Capitol Records Nashville president/CEO Mike Dungan, literally hanging out with Lady A at EMI's post-Grammy party at Los Angeles' Milk Studios. Of EMI's total haul of 20 statuettes, the country trio claimed five.

It was a splendiferous night in the City of Angels. After a week of warm winter breezes the lights were about to flash at the Staples Center for the Recording Academy's 53rd annual Grammy Awards.

The Grammys caught some by surprise this year, bestowing two of the top awards on underdogs—Montreal-based rock band Arcade Fire and jazz bassist/singer Esperanza Spalding. Google got a workout as viewers and attendees scrambled to learn more about the nonmainstream winners and performers who appeared on the show, among them Mumford & Sons and the Avett Brothers (who collectively backed Bob Dylan). And the nominations were dominated by youth, as younger acts took home the general awards of album, record, song and best new artist—that's rare for the Grammys.

Spalding is the first jazz musician to be named best new artist. A "young" rock band hasn't taken home one of the big awards since Coldplay won record of the year seven years ago. Never has a Nashville-based country act ever won the record and song awards in the same year.

Not since the 1996 ceremony have the Grammys handed the top four

awards to three young acts. That year, Seal won two, Alanis Morissette got the album trophy, and Hootie & the Blowfish took best new artist.

Unlike that ceremony, though, the 53rd Grammys perplexed onlookers as to how Spalding and Arcade Fire secured enough votes to topple the hip-hop, pop and rock acts they were up against. Backstage, where camera crews, photographers and media greet the winners, there were only two instances of verbal reaction—a gasp of shock over Spalding's win and a cheer of support for Arcade Fire.

Last year's awards provided a sense that the Recording Academy's voting members were more interested in honoring younger acts than in rewarding a lifetime of achievement, which played a role in recent wins for Herbie Hancock, Robert Plant and Ray Charles. This year seemed to take that sentiment even further.

Perhaps that's why most all of the parties were so packed and so celebratory. Maybe that's why nearly all of the parties went until the wee hours; the young people—artists and team members and executives—were out, kicking up their heels. Perhaps this youthful generation was even heralding a new era in music—and in the music business. —Phil Gallo

.COM
From the red carpet arrivals to the final awards, go to Billboard.com/Grammys for exclusive analysis, videos and more.

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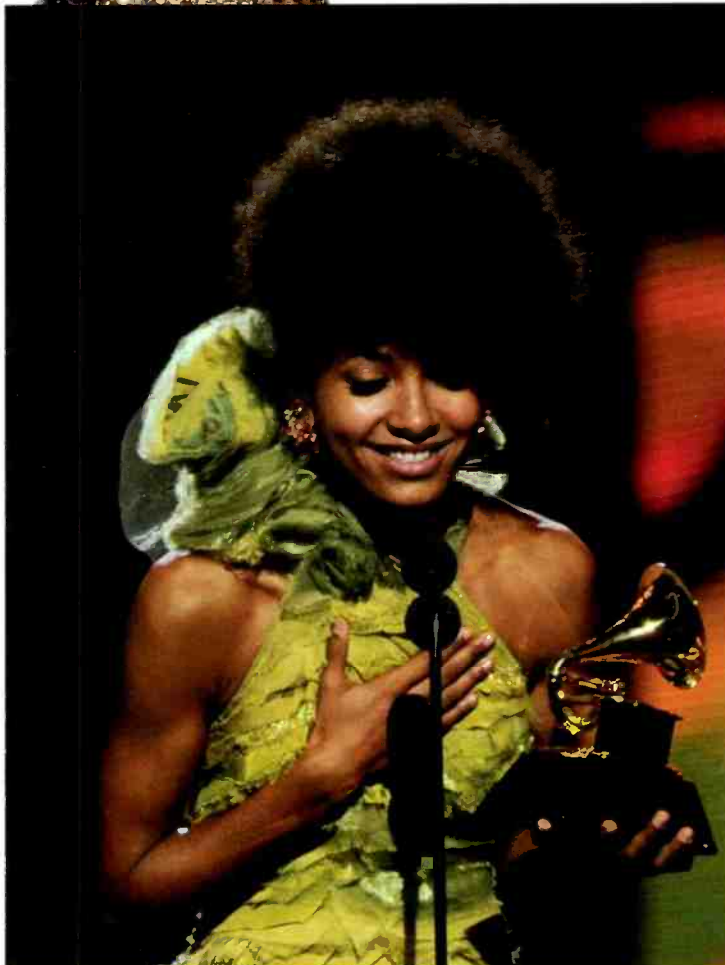
THE 53RD ANNUAL GRAMMYS SIGNALS A NEW POWER GENERATION



Miranda Lambert's golden touch: She performed at the Grammys and won **best female country vocal performance** for the stirring "The House That Built Me."



Wild 'n' crazy? Not so much. The members of **Arcade Fire** juggle their awards for **album of the year** during the Grammys, but word was that the band had a small, impromptu party that evening at its hotel. The guest list included friends and other nominees. Invite was by text only.



"A visitor from the liberated realm of jazz," bassist/singer **Esperanza Spalding** accepts the **best new artist** award. She beat out **Mumford & Sons**, **Florence & the Machine**, **Drake** and **Justin Bieber**. Spalding shocked the house—it was one of the upsets of the evening.



"It's validation . . . I see myself as a performance artist who exists in the mainstream and in the art community simultaneously. To be honored in the mainstream is . . . the moment of truth," says Lady Gaga, who took home **best short form music video** (for "Bad Romance") and **best pop vocal performance** for "The Fame Monster."



MusiCares' Person of the Year extravaganza was dripping in peony petals, power players and paparazzi. Perfect for honoree **Barbra Streisand**. **Prince** and **Tony Bennett** walked among mere mortals. **Faith Hill**, **LeAnn Rimes**, **Leona Lewis** and **Stevie Wonder** tore the roof off—and millions were raised for musicians in need.

Bruno Mars (center) celebrates his Grammy win (best male pop vocal performance) with Ne-Yo (right) and friends at supperclub in Los Angeles.



Grammys Telecast: Best Ratings Since 2000

Next Year? Ad Rate Could Be Back Up To \$600,000-Plus

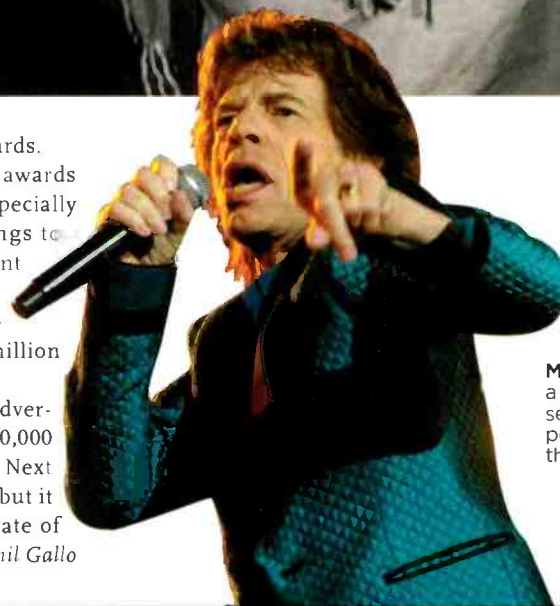
For the second year in a row, the Grammy Awards posted a ratings increase that should assist CBS when it begins selling ads for the 2012 show. The 53rd edition of the Grammys attracted its largest audience in 11 years, pulling in 26.6 million viewers on Feb. 13, according to Nielsen. The show also had its best demographic ratings since the 2004 telecast, best-known for its Prince-Beyoncé duet. The Grammys gave CBS its highest household total since the broadcast of 2000, the year Carlos

Santana and “Supernatural” dominated the awards.

Only two years ago there was concern that awards shows in general had lost their audiences, especially when the Grammys were losing in the ratings to “American Idol.” Last year there was a significant comeback—a 35% ratings spike—that the 2011 show built upon. In the four ceremonies between 2005 and 2008, the telecast topped 20 million viewers only once.

The ratings slump resulted in the average advertising rate for a 30-second spot falling below \$500,000 last year and climbing to \$550,000 this year. Next year could see a bounce back above \$600,000, but it could take a few more years to hit the 2005 rate of about \$700,000.

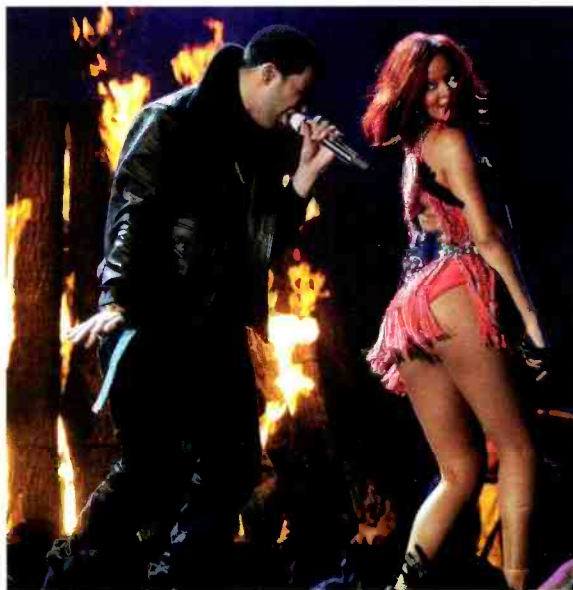
—Phil Gallo



Mick Jagger had a pretty excellent senior moment performing at the Grammys.



Dr. Dre and Eminem perform “I Need a Doctor” with Skylar Grey (not pictured) during the Grammy telecast. Eminem was up for 10 awards, including **record of the year**. The multiplatinum rapper went home with two.



Nothing wrong with a little bump ‘n’ grind? **Rihanna** performed “What’s My Name” with **Drake**, and the blogosphere noted “chemistry” between the two. We hope not too much, as Drake’s date for the Grammys was his mother. He was up for **best new artist** and **best rap album**, but went home with the honor of having been nominated.



Lady Gaga ^{AWARDS} 3



John Legend ^{AWARDS} 3



T Bone Burnett ^{AWARDS} 2



Eminem ^{AWARDS} 2



Herbie Hancock ^{AWARDS} 2



The Black Keys ^{AWARDS} 2



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Lady Antebellum

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No longer a "Baby": **Justin Bieber**—who was also joined by mentor **Usher**—performs onstage during the Grammys.

THE GOOD, THE BAD AND THE UH-OH

Winners

MUMFORD & SONS. For a band that didn't win either of its two nominations, the British neo-folk-bluegrass outfit alerted TV audiences to the fact that its act is more than just a single hit. Their album "Sigh No More" shot up to No. 2 on the Billboard 200 from sales during and following the Sunday broadcast. The group's second Glassnote album is expected late in the year.

AARP PERFORMERS. Mick Jagger's galvanizing stage antics during his and Raphael Saadiq's tribute to Solomon Burke whetted appetites for a possible Rolling Stones tour this summer. Aretha Franklin gave a classy thank-you from her home—and vowed to return. And Bob Dylan, as much as he croaked through "Maggie's Farm," illuminated the connection between current rock acts and his '60s glory.

COUNTRY MUSIC. Lady Antebellum wins record and song of the year after performing a three-song medley. Miranda Lambert, Norah Jones and Keith Urban sing Dolly Parton's "Jolene." And Dierks Bentley and Zac Brown get airtime as presenters. The simple presentation of the country songs seemed to have a calming effect on the audience.

CBS. For the second straight year, the Grammys attracted more than 25 million viewers, something that hadn't occurred for more than a decade. As a result, the network should be able to increase the cost of advertising for the 2012 edition, perhaps getting as much as \$100,000 more for every 60 seconds.

BRUNO MARS. Delivering two slam-bang made-for-TV performances established the young performer as a hitmaker willing to take risks. Reorchestrating "Nothin' on You" as a string-laden ballad and placing "Grenade" in the pre-"Mad Men" black-and-white era was genius.

Losers

ESPERANZA SPALDING. While it may seem bizarre to call the shock-surprise winner of best new artist a loser in any context, we can't help but think it should have been an even bigger night for jazz's brightest new talent. While her fellow noms showcased their talents center stage, Spalding played backup for Recording Academy CEO Neil Portnow's message about education. A higher-profile showcase was in order, and would have produced even bigger sales spikes.

R&B AND HIP-HOP. With only one rap performance (Eminem, joined by Rihanna, Dr. Dre, Adam Levine and Skylar Grey), one contemporary R&B performance and one award presentation, the representation of both genres felt like an afterthought. Em had all the credentials of previous winners of the top awards—significant commercial appeal, a comeback album and established longevity—so his losses in the record and album of the year categories were tough for hip-hop fans to swallow.

CHOREOGRAPHERS. Elaborately staged performances by Usher with Justin Bieber, and Rihanna featuring Drake felt staged for the 15,000 people inside the Staples Center, while the 26 million TV viewers received a string of confusing camera pans attempting to capture the broadness of the onstage action. In contrast, Cee Lo Green's peacock was colorful, fun and more easily framed for TV.

CHRISTINA AGUILERA. Nothing has clicked for Xtina in the last year: Singles flopped, her tour canceled, "Burlesque" bombed—and her singing did no justice to Aretha's songbook. After she nearly fell off the stage, one had to wonder: When will she catch a break?

TV AND FILM STARS. Matthew Morrison seemed unprepared, Ryan Seacrest was overprepared, and Eva Longoria elicited responses of "Why? She's not even on a CBS show." Seth Rogen made only a few folks laugh, and Gwyneth Paltrow's impersonation of Michelle Pfeiffer in "The Fabulous Baker Boys" made it difficult to take her seriously as a singer. —Phil Gallo



Sisterhood: **Jennifer Hudson** and **Florence Welch** reach out to help **Christina Aguilera** after she stumbles during the Grammys' opening tribute to **Aretha Franklin**. The spirited performance at the Staples Center also featured singers **Yolanda Adams** and **Martina McBride**.



Guetta your gun: **David Guetta** took home his second Grammy for **best remixed recording, non-classical** for his One Love mix of **Madonna's "Revolver."**



Swinger: **Katy Perry** sang "Not Like the Movies"—featuring video footage of her wedding—then jumped into a rousing performance of "Teenage Dream."



Angry bird: **Cee Lo Green** performed "The Song Otherwise Known As Forget You" during the Grammys.

CLOCKWISE FROM TOP LEFT: LESTER COHEN/WIREIMAGE.COM; LESTER COHEN/WIREIMAGE.COM; JEFF KRAVITZ/FILMMAGIC.COM; KEVIN WINTER/Getty IMAGES; GABRIEL BOUYS/Getty IMAGES



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SOUL FOR REAL



The crooner, the psychic and the mogul: **R. Kelly**, **Dionne Warwick** and **Clive Davis** attend the pre-Grammy Salute to Industry Icons event honoring **David Geffen** at the Beverly Hilton.

“When I said my three Grammys were heavy, I wasn’t complaining or anything. But I did feel a little bit of a burn in my triceps and in my wrist—and I’m a guy who works out!”

—**JOHN LEGEND**, WINNER OF BEST TRADITIONAL R&B VOCAL PERFORMANCE (WITH THE ROOTS), BEST R&B SONG (FOR “SHINE,” WITH THE ROOTS) AND BEST R&B ALBUM (FOR “WAKE UP!” WITH THE ROOTS). ROOTS DRUMMER AHMIR “?UESTLOVE” THOMPSON TWEET-ED: “MAN TO WIN ONE . . . BUT 3? THIS IS NOTHING TO @JOHNLEGEND, BUT EVERYTHING TO ME. WOW.”



Groove on: Hip-hop pioneer **Afrika Bambaataa** mans the turntable at the rooftop reception following the book launch/exhibit premiere for “Hip-Hop: A Cultural Odyssey” at the Grammy Museum. Among those in attendance were **MC Lyte**, **DJ Quik** and boxing champ **Mike Tyson**, who was spotted getting his dance on as Bambaatta spun his magic.



On the guest list: **The Roots’** seventh pre-Grammy jam moved to the Music Box Theater in Hollywood for the first time and attracted more fans —**Drew Barrymore**, **Juliette Lewis** and **Craig Robinson**—than executives. The Roots performed with such guests as **Betty Wright** (above), who sang “Tonight Is the Night”—one of many highlights on a night that included performances from **Chuck Brown**, **Too Short**, **Doug E. Fresh** and **Chaka Khan**.



At the annual Cash Money Records pre-Grammy party (at West Hollywood’s the Lot) there was a “bistro” where you could have a full dinner. In addition to traditional full bars, there was a special one for Patron shots only. But VIP is where Universal Motown Republic Group chairman **Mel Lewinter** (left) and Universal Motown president **Sylvia Rhone** celebrated the continued success of Cash Money/Young Money—and that was before the area got packed with heavyweights like **Drake**, **Nicki Minaj**, (center) **DJ Khaled**, Cash Money Records co-founder **Bryan “Baby” Williams**, **Mack Maine**, **Cory Gunz**, **Christina Milian**, **Vivica Fox** and **Evan Ross**. Cash Money co-founder **Ronald “Slim” Williams** (right) and Lewinter also presented Minaj with her platinum plaque for “Pink Friday.”

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DOWN TO BUSINESS



Checked in: Former MTV broadcaster **John Norris** (far left) moderated the Recording Academy's Social Media Rock Stars Summit at the Conga Room in Los Angeles. Joining him were (from left) Facebook's **Ethan Beard**, Pandora's **Tim Westergren**, rapper **Chamillionaire**, singer **Adam Lambert** and Foursquare's **Naveen Selvadurai**.



The Guild of Music Supervisors, which came to fruition last year, honored four of its members at its first pre-Grammys brunch on Feb. 13. It was a festive affair—French toast and breakfast burritos as finger food. From left, film honors went to **Julianne Jordan** ("Alvin & the Chipmunks: The Squeakquel," "Valentine's Day," "Red"), movies of the week/film made for TV to **Evyen Klean** ("Temple Grandin," "The Pacific," "Special Relationship," "You Don't Know Jack") and videogames to **Scott McDaniel** ("Tony Hawk: Shred"). Not shown: **Gary Calamar**, who was honored for his TV work ("True Blood," "Dexter," "House").



A shark, a lion and a lawyer walk into a bar . . . Live Nation Entertainment chairman **Irving Azoff** served as roastmaster at the Grammy Foundation's 13th annual Entertainment Law Initiative luncheon at the Beverly Hills Hotel. The executive roasted several attendees in the audience. "You look great," he told Greenberg Traurig's **Jay Cooper**. "But then you've looked like you're 80 for the last 40 years." Azoff also had choice words for the collective assembly of entertainment attorneys. "Lawyers can't write anything simple," he cracked. "You can't bill enough for that." Azoff also introduced Loeb & Loeb partner/chairman emeritus **John Frankenheimer**, who received the 2011 Service Award.



Syncing it up: Music supervisors **Alexandra Patsavas** and **Gary Calamar** attend the Guild of Music Supervisors' awards brunch in Los Angeles.

Legal eagles: Loeb & Loeb's **John Frankenheimer**, at the Entertainment Law Initiative luncheon, told his fellow attorneys in the audience that "if you aren't passionate about the music, you shouldn't be doing this." Seated (from left): law student honorees **Maral Vahdani** (Chapman University), **Brian Pearl** (UCLA), **Daniel Carollo** (St. John's), **Jay Patel** (USC) and **William Jacobson** (Charlotte School of Law). Standing (from left): Coca-Cola North America chief marketing officer **Bea Perez**; Frankenheimer; keynote speaker **Will.i.am**; and Recording Academy president/CEO **Neil Portnow**.

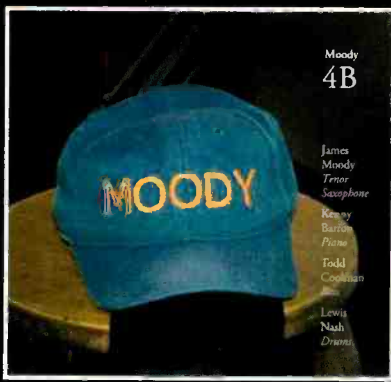


"I've got a lot going on, but I'm always after great music and this will be great exposure. If Tom Petty, who I've always wanted to work with, called me and said he wanted to work with me because he saw I won a Grammy, that would make me very happy."

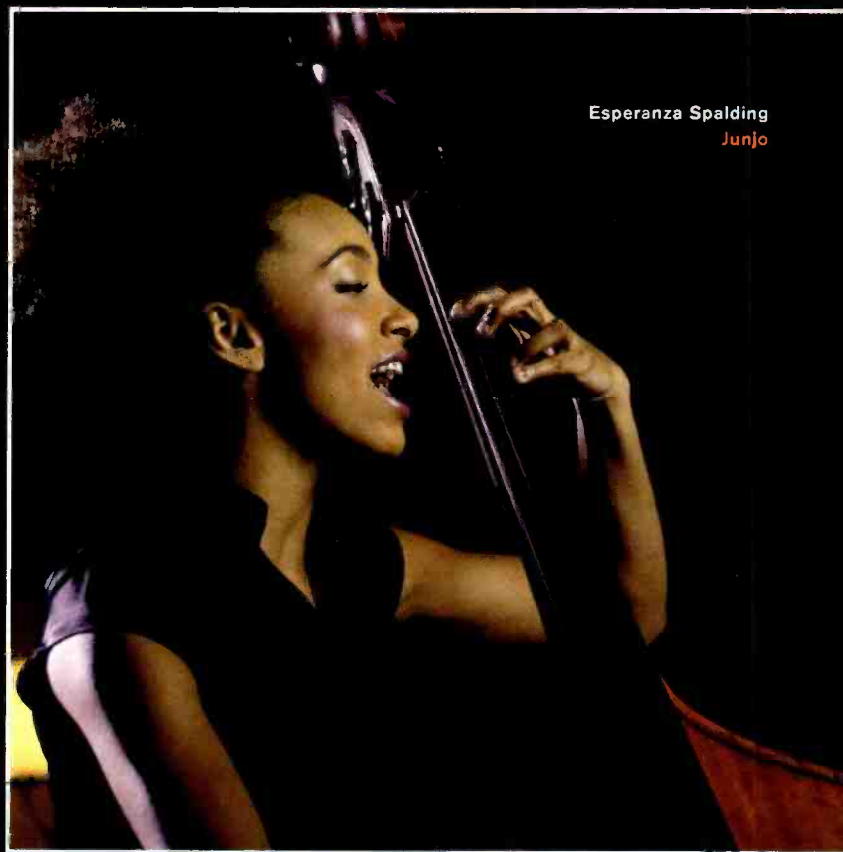
—MICHAEL H. BRAUER, ENGINEER ON JOHN MAYER'S "BATTLE STUDIES," WHICH WON BEST ENGINEERED ALBUM, NON-CLASSICAL.

CLOCKWISE FROM TOP LEFT: MICHAEL KOVAC/WIREIMAGE.COM; ALEXANDRA PATSAVAS/WIREIMAGE.COM; TONY DIMAIO/STARTRAKSPHOTO.COM; PHIL GALLO

WINNERS



BEST JAZZ INSTRUMENTAL
James Moody
 Moody 4B
 IPO Recordings



Esperanza Spalding
 Junjo

BEST NEW ARTIST



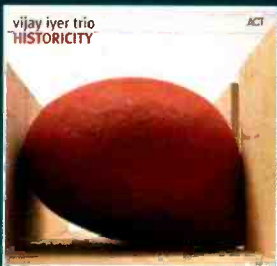
Esperanza Spalding

Junjo
 Ayva Musica

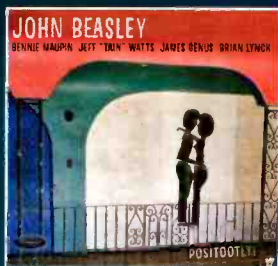


BEST SURROUND SOUND ALBUM
Michael Stern & Kansas City Symphony
 Britten's Orchestra
 Reference Recordings

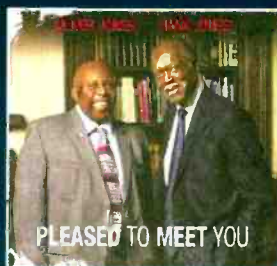
NOMINEES



Best Jazz Instrumental
Vijay Iyer Trio
 Historicity
 ACT Music + Vision



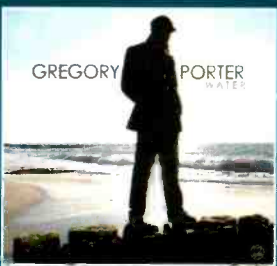
Best Jazz Instrumental
John Beasley
 Positootly!
 Resonance Records



Best Improvised Jazz Solo
Oliver Jones & Hank Jones
 Pleased to Meet You
 Justin Time



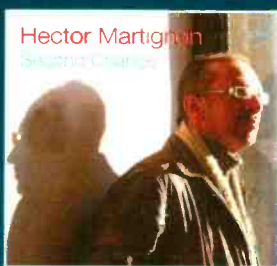
Best Instrumental Arrangement
Dave Eggar
 Kingston Morning
 Domo Records



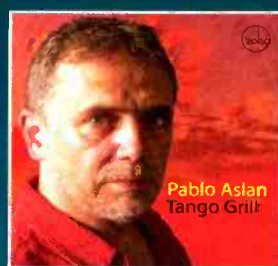
Best Jazz Vocal Album
Gregory Porter
 Water
 Motema Music



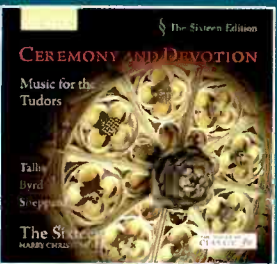
Best Jazz Vocal Album
Lorraine Feather
 Ages
 Jazzed Media



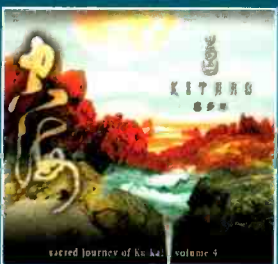
Best Latin Jazz Album
Hector Martignon
 Second Chance
 ZOHO



Best Latin Jazz Album
Pablo Aslan
 Tango Grill
 ZOHO



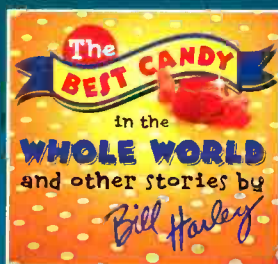
Best Small Ensemble
The Sixteen
 Ceremony and Devotion:
 Music for the Tudors
 CORO



Best New Age Album
Kitaro
 Sacred Journey of Ku-kai Vol. 4
 Domo Records



Best Traditional World
Gyuto Monks Of Tibet
 Pure Sounds
 New Earth Records



Best Kids' Spoken Word
Bill Harley
 The Best Candy in the
 Whole World
 Round River

SOMETHING
BIG
 HAS HAPPENED



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Not pictured: Best Historical Album & Best Album Notes Alan Lomax In Haiti Harte (limited edition)

GOOD TIMES

“This is my first album with my new group, the Afro-Cuban Messengers, and the first on my own label, Comanche. It’s full of rhythmic and structural innovations. That’s why I’m so happy about this Grammy in particular. Winning inspires us to continue evolving. You’ll be seeing me a lot more in the United States.”

—PIANIST CHUCHO VALDES, WHO WON BEST LATIN JAZZ ALBUM FOR “CHUCHO’S STEPS.” HIS GROUP, IRAKERE, WAS THE FIRST CUBAN ACT TO WIN A GRAMMY, IN 1979. HE HAS WON EIGHT RECORDING ACADEMY AWARDS, INCLUDING MAINSTREAM AND LATIN GRAMMYS.



Roc Nation (with Gucci) threw a brunch on the terrace garden surrounding Club Bar at SoHo House in West Hollywood. The views were seductive, the food was tasty-tiny and in addition to **Beyoncé** and **Rihanna**, the crowd included **Jay-Z** manager **John Meneilly**; **Lyor Cohen**, Warner Music Group vice chairman and chairman/CEO of recorded music for the Americas and the U.K.; Universal Motown president **Sylvia Rhone**; Warner Bros. Records CEO **Todd Moscovitz**; IDJMG chairman **Antonio “L.A.” Reid**; Translation Agency founder **Steve Stoute**; Roc Nation head of new music development **Rich Kleiman**; Alpine Music Group founder **Eric Nicks**; and QD3 Entertainment’s **Quincy Jones III**.



Prodigal sons (from left): Mumford & Sons’ **Ben Lovett**, **Ted Dwane** and **Marcus Mumford**; Jackson Browne; Mumford & Sons’ **Winston Marshall**; and Glassnote Records founder **Daniel Glass** at the Grammys’ pre-telecast event.



Buggin’! Bug Music CEO **John Rudolph** (far right) and president **David Hirshland** (far left) congratulate **Los Lobos** on receiving the company’s highest honor, the Legacy Award, during Bug’s Grammy party at Wolfgang Puck Bar & Grill LA Live.



Jay-Z, **Charlize Theron** and **Will Smith** at the Roc Nation/Gucci brunch at SoHo House’s Club Bar in West Hollywood.



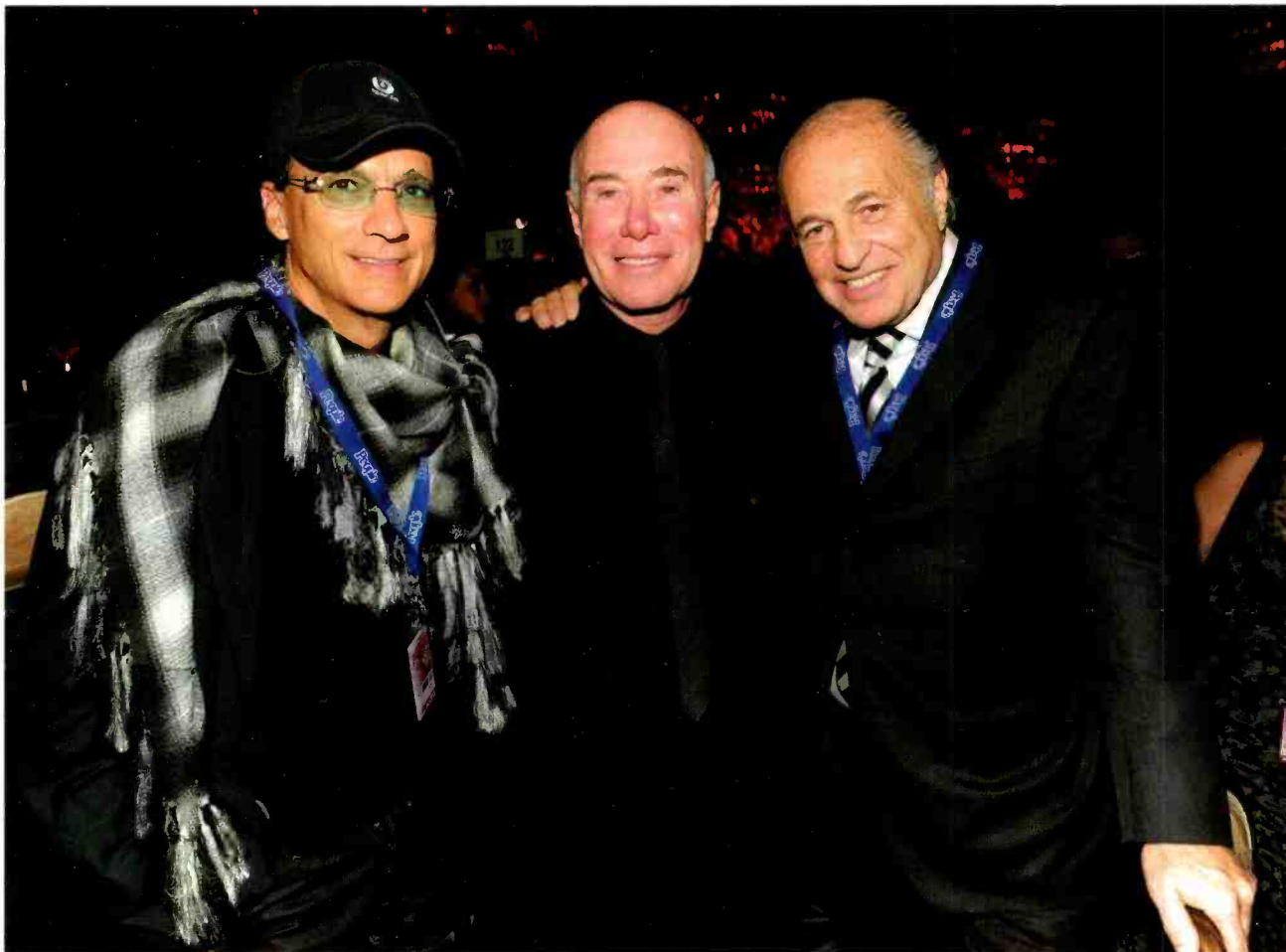
The diva and the archandroid: **Brandy** and **Janelle Monáe** chat at the Bruno Mars/Smeezingtons Grammy celebration at Bardot.

“Finally! In my world, it seems like they recognize my personal life more than the gift. So, this year . . . I told [my manager], ‘You go for me . . . we might win, but I feel we won’t.’ Then he called and said we won. I busted out crying.”

—**FANTASIA**, WHO WON FOR BEST R&B FEMALE VOCAL PERFORMANCE. SHE’S THE ONLY “AMERICAN IDOL” TO WIN THIS YEAR.

CLOCKWISE FROM TOP LEFT: KEVIN MAZUR/WIREIMAGE.COM; CHARLEY GALLAY/WIREIMAGE.COM; JOHNNY NUÑEZ/WIREIMAGE.COM; KEVIN MAZUR/WIREIMAGE.COM; COURTESY OF GLASSNOTE MUSIC

POWER CHORDS



Men in black: Interscope Geffen A&M chairman **Jimmy Iovine**, **David Geffen** and Universal Music Group chairman **Doug Morris** attend the Pre-Grammy Salute to Industry Icons event honoring Geffen.

Do Grammy Winners And Performers Still Get Sales Boosts?

The 2010 Results Say— From 17% To 101%

Traditionally, artists who win a Grammy during the telecast or perform live during the show experience a sales boost in the weeks following the event. Last year, sales surged for winners and performers, including Lady Gaga, the Black Eyed Peas, Taylor Swift, Zac Brown Band, Beyoncé, P!nk and Kings of Leon.

In the week that ended Feb. 7, 2010—the first full week's worth of data following the Jan. 31 Grammys—the majority of acts that populated the top 10 of the Billboard 200 had an explicit connection to the awards show. "The Fame," by show-opener and Grammy winner Lady Gaga, slipped one spot to No. 4 but sold 79,000 copies, a gain of 17%.

Fellow performers and winners the Black Eyed Peas' "The E.N.D." jumped four spots to No. 6 with 70,000 copies (up 76%), and Swift, who won four trophies (two of them on-air, including album of the year) and performed on the show, sold 53,000 copies (up 58%) of her "Fearless" set, which rose 13-7.

Outside of the top 10, performer Beyoncé rose 21 rungs to No. 14 with "I Am . . . Sasha Fierce" (32,000, up 101%). She won two Grammys during the broadcast and four at the preshow. —*Mitchell Peters*



A very gleeful duo: "Glee" actress **Lea Michele** and Columbia/Epic Label Group chairman **Rob Stringer** get cozy at Sony's Grammy reception at the Beverly Hills Hotel.



"Ha, no, you cannot actually request only green M&Ms on your rider": **Usher** and AEG Live president/CEO **Randy Phillips** at the pre-Grammy Salute to Industry Icons honoring **David Geffen** at the Beverly Hilton Hotel.



From L7 to the C-Suite: Warner Bros. Records chairman **Rob Cavallo** arrives at Warner Music Group's post-Grammys event at Soho House.

The South just keeps on rising (from left): EMI Group CEO **Roger Faxon** with **Lady Antebellum's Dave Haywood**, **Hillary Scott** and **Charles Kelley** at EMI's post-Grammy party at Milk Studio.

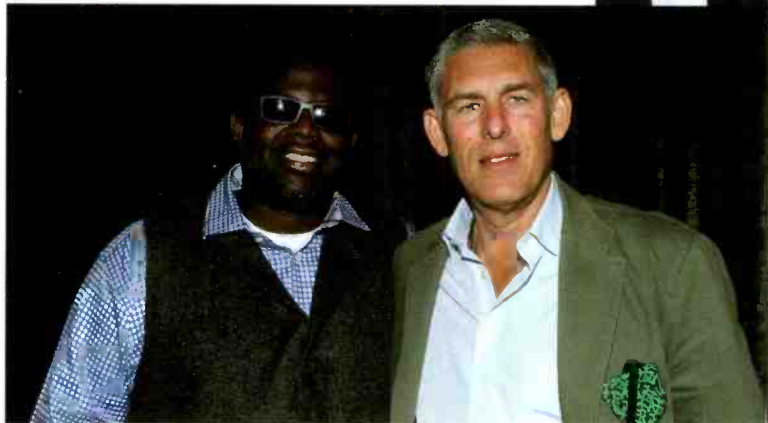


CLOCKWISE FROM TOP LEFT: KEVIN MAZUR/WIREIMAGE.COM; ANGELA WEISS/GETTY IMAGES; MAZUR/WIREIMAGE.COM; LARRY BUSACCA/GETTY IMAGES; KEVIN MAZUR/WIREIMAGE.COM

POWER CHORDS



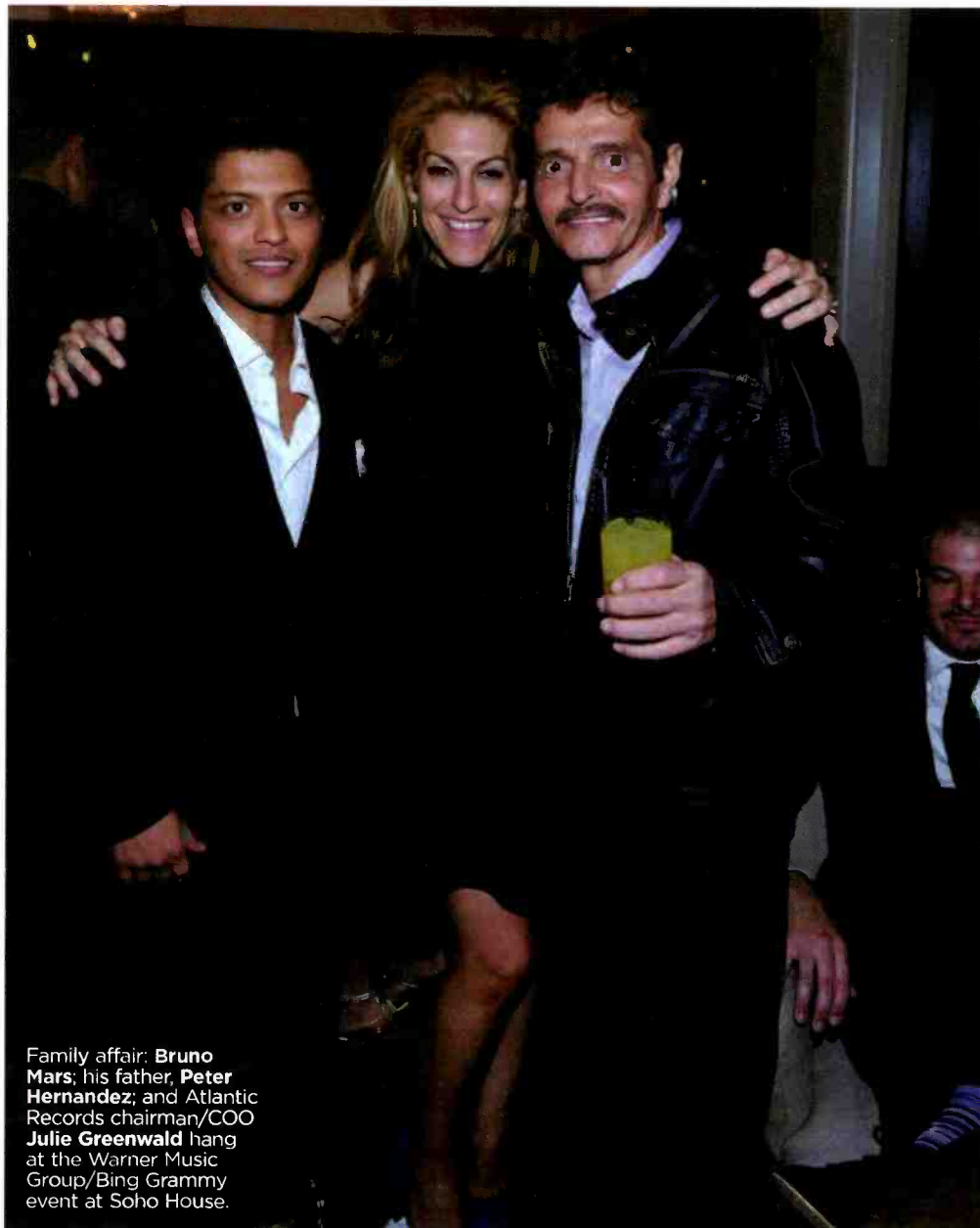
< Lady Gaga manager **Troy Carter** at Primary Wave Talent Management's Managers Brunch at SLS Hotel.



Riding the wave: Artist manager **Michael "Blue" Williams** and **Lyor Cohen**, Warner Music Group vice chairman and chairman/CEO of recorded music for the Americas and the U.K., at Primary Wave Talent Management's Managers Brunch.



Publish or perish: EMI Music Publishing president of North American creative "**Big**" **Jon Platt** and his wife, **Angie Platt**, at EMI's post-Grammy party at Milk Studio.



Family affair: **Bruno Mars**; his father, **Peter Hernandez**; and Atlantic Records chairman/COO **Julie Greenwald** hang at the Warner Music Group/Bing Grammy event at Soho House.



Songwriters circle (from left): **John Mayer**, **Michael McDonald** (Mayer's manager) and **Ray LaMontagne** get to know each other at the pre-Grammy Salute to Industry Icons event honoring **David Geffen**.

"The big thing the ... industry struggles with is the idea that games don't have artistic merit ... if you see a videogame score buried among a list of film scores, the fact that it's a videogame score means more people will be dismissive of it. But videogames ... reach audiences much wider than a lot of films. And the people listening to this music listen to it way more than your average film score."

—CHRISTOPHER TIN, WHOSE SONG "BABA YETU" WON BEST INSTRUMENTAL ARRANGEMENT WITH AN ACCOMPANYING VOCALIST. IT APPEARED IN SID MEIER'S "CIVILIZATION IV."

PHOTOGRAPHY: KEVIN MAZUR/WIREIMAGE.COM; CASEY FLANNAGAN/PHOTOS/PICTUREGROUP; MICHAEL TRAN/WIREIMAGE.COM



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BIG COUNTRY

Nicole Kidman, husband Keith Urban and Capitol Records Nashville chairman/CEO Mike Dungan hug it out at EMI's post-Grammys party at Los Angeles' Milk Studio.



Big Moments At Grammy Preshow

Jazz, Gospel, American Roots—Pinetop Perkins Is 'New' Oldest Honoree

Emotional moments weren't the sole province of the nationally televised portion of the Grammy Awards. The preshow also claimed its fair share of highlights in the jazz, gospel and American roots categories, with several veterans finally receiving their due.

One of those memorable moments occurred when Dee Dee Bridgewater ran screaming to the stage to accept her award for best jazz vocal album. Another happened when James Moody's widow, Linda (he died last December), accepted his award for best jazz instrumental album, individual or group. Additional jazz winners included the Stanley Clarke Band (best jazz contemporary album), Herbie Hancock (best improvised jazz solo) and Mingus Big Band (best large jazz ensemble album).

Not surprisingly, BeBe & CeCe Winans picked up two gospel Grammys: best gospel performance and best contemporary R&B gospel album. But although saxophonist Kirk Whalum is best-known as a jazz artist, he earned a nod for best gospel song along with songwriter Jerry Peters. Rounding out the gospel winners' circle: Switchfoot (best rock or rap gospel album), Israel Houghton (best pop/contemporary gospel album), Diamond Rio (best Southern, country or bluegrass gospel album) and Patty Griffin (best traditional gospel album).

Calling it "the shock of her life," Mavis Staples finally won her first Grammy (best Americana album) in a long career that dates back to 1950. And 97-year-old Pinetop Perkins became the oldest Grammy honoree when he and 75-year-old youngster Willie "Big Eyes" Smith accepted the statuette for best traditional blues album. Perkins' win pushed him ahead of comedian George Burns. Additional American roots winners included Patty Loveless (best bluegrass album), Buddy Guy (best contemporary blues album), Carolina Chocolate Drops (best traditional folk album) and Ray LaMontagne & the Pariah Dogs (best contemporary folk album). LaMontagne was also up for song of the year.

—Gail Mitchell



Up on the balcony: Vector Management's Ken Levitan (left) and EMI Music president of North America Colin Finkelstein at the Dierks Bentley & Friends Up on the Ridge event at the Troubadour.



Everyone squeeze in (from left): Borman Entertainment's Daniel Miller and Gary Borman with Lady Antebellum's Dave Haywood, Hillary Scott and Charles Kelley at EMI's post-Grammy party at Milk Studios.



"House" proud (from left): ShopKeeper Management's Marion Kraft, Miranda Lambert and her agent Joey Lee at the Grammys.



"And now I'd like to introduce . . .": Blake Shelton (left) shares the stage with Dierks Bentley at the Dierks Bentley & Friends Up on the Ridge event at the Troubadour.

CLOCKWISE FROM TOP LEFT: FRANK MICELOTTA/PICTUREGROUP; MITCHELL PETERS; RICK DIAMOND/GETTY IMAGES; RICK DIAMOND/GETTY IMAGES; FRANK MICELOTTA/PICTUREGROUP

ENCHANTED EVENINGS



Love is all around: Jazz artist **Diana Krall** is flanked by husband **Elvis Costello** and **Tony Bennett** at MusiCares' Person of the Year tribute to **Barbra Streisand** at the Los Angeles Convention Center.



They saw her when: Prior to winning the Grammy for **best new artist**, **Esperanza Spalding** performed three nights earlier with the **Grammy Jazz Ensembles** in a public performance at Spaghetini Italian Grill & Lounge in Seal Beach, Calif.



Soul survivor: **Pinetop Perkins** finally gets his due at the 53rd annual Grammy Awards.



Finally her time: Winning her first Grammy—for **best Americana album**—in a storied, 50-plus-year career, an emotional **Mavis Staples** called it the "shock of her life" and "a long time coming."



An iconic trio: **Prince** joins Recording Academy president/CEO **Neil Portnow** in presenting MusiCares' Person of the Year award to **Barbra Streisand**, who treated the audience to a performance of several hits, including "The Way We Were."

"The Grammys aren't the kind of event you ever think you'll be included in . . . It was the best moment of my career so far and probably always will be . . . This is a testament to the bedroom album: It's not something put together by writing teams all over the world and had millions thrown at it . . . the record is just us fucking about in a living room . . . that's why people like it.

—ELEANOR KATE JACKSON OF LA ROUX, WHOSE SELF-TITLED SET TOOK HOME BEST ELECTRONIC/DANCE ALBUM.

CLOCKWISE FROM TOP LEFT: JESSE GRANT/WIREIMAGE.COM; LESTER COHEN/WIREIMAGE.COM; MICHAEL CAULFIELD/WIREIMAGE.COM; DAN MACREDAN/WIREIMAGE.COM; MICHAEL CAULFIELD/WIREIMAGE.COM

PARTY CENTRAL



In a big country (from left): Grammy nominee **Chris Young**, Sony Music Entertainment CEO **Rolf Schmidt-Holtz** and Sony Music Nashville chairman/CEO **Gary Overton** during Sony's Grammy reception at Bar Nineteen 12 in Beverly Hills.

"I am hung over in that weird, tired way. That [pink suit] got hot after a while. It was like a wool bathing suit . . . [This Grammy] is the first and only one. I was completely surprised. I thought I had no chance to beat someone like Vaughan Oliver or Klaus Voormann. In fact, I was going to wear a 'Revolver' T-shirt. But it's too baggy. When I was in high school I bought everything in extra-large."

—VISUAL ARTIST **ROB JONES**, WHO WON WITH **JACK WHITE** FOR BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE FOR THE **WHITE STRIPES'** "UNDER GREAT WHITE NORTHERN LIGHTS."



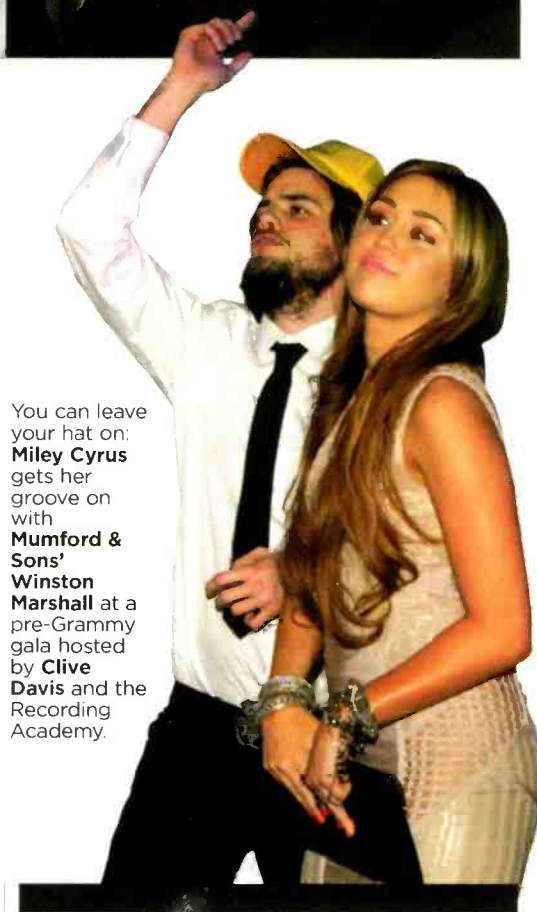
The stars align: **Wynter Gordon**, **Monica**, **Bruno Mars** and **Keri Hilson** (from left) surround Atlantic chairman/CEO **Craig Kallman** at Mars and the Smeezingtons' Grammy celebration at Bardot.



Sax bunnies: **Hugh Hefner**, Playboy Jazz Festival producer **Darlene Chan** and president **Dick Rosenzweig** attend the 33rd annual Playboy Jazz Festival 2011 news conference at the Playboy Mansion.



In the money (from left): Cash Money Records CEO **Ronald "Slim" Williams** and attorney/business manager **Vernon J. Brown** with **Lil Wayne** at Cash Money's annual pre-Grammy party at West Hollywood's the Lot.



You can leave your hat on: **Miley Cyrus** gets her groove on with **Mumford & Sons'** **Winston Marshall** at a pre-Grammy gala hosted by **Clive Davis** and the Recording Academy.

"The Doors never won a Grammy. Back in the days, there were no Grammys for rock'n'roll, really—although we were nominated a few times, and did get a Lifetime Achievement Award. But this is the first time we actually win a Grammy. This is the year of 'about time' for us."

—**DOORS** GUITARIST **ROBBY KRIEGER**. THEY WON FOR "WHEN YOU'RE STRANGE" (DIRECTED BY **TOM DECILLO**) IN THE BEST LONG FORM VIDEO CATEGORY.

CLOCKWISE FROM TOP LEFT: KEVORK DJANSEZIAN/GETTY IMAGES; LARRY BUSACCA/WIREIMAGE.COM; LARRY BUSACCA/GETTY IMAGES; JEROD HARRIS/GETTY IMAGES; JOHN M. HELLER/GETTY IMAGES; JOHNNY NUÑEZ/WIREIMAGE.COM

LADY GAGA IS BACK. SHE'S CREATING A NEW RACE OF PEOPLE. SHE'S BREAKING SALES AND AIRPLAY RECORDS. SHE IS REBORN AGAIN. SHE IS THE 1,000TH NO. 1 ON THE BILLBOARD HOT 100. HOW DOES SHE DO IT? SHE WAS BORN THIS WAY.

BY BILL WERDE

Good Romance

Lady Gaga wasn't quite born when the Grammy Awards began on Sunday, Feb. 13—she was still in her egg while she “walked” the red carpet. Later that evening, Gaga was birthed, or perhaps more accurately, rebirthed as, well, Lady Gaga.

She emerged from a now-larger egg onstage, and you could see this wasn't the same Gaga. In case you didn't catch the subtle (not a word often used to describe any part of Gaga onstage) touches: Her hair was off-pink with amniotic remnants. Her bones had structurally changed. Her shoulders now had positively Vulcan protrusions.

“My bones have changed in my face and shoulders,” she says. “I am now able to reveal to the universe that when I was wearing jackets that looked like I was wearing shoulder pads, it was really just my bones underneath.”

If you're looking for a self-conscious wink in any of this, you'll probably be waiting for at least a few more Gaga life spans. There's no line between Stefani Germanotta, Gaga's birth name, and Lady Gaga. There's no onstage and offstage. There's only Gaga.

Gaga seemed in good spirits as we chatted, speaking in impassioned tones about her vision for the upcoming album, and just about anything else we asked. She even spoke for the first time about her new retail relationship with Target (see story, page 34).

Very few artists decide to build an entire aesthetic and musical campaign around the notion of evolution, and fewer have the courage and conviction to live with their vision offstage—

to, in fact, make everywhere they go a stage to share that vision. Dennis DeYoung didn't walk the streets of 1983 as Mister Roboto, you know. But: That was then, and this is now.

Congratulations. “Born This Way” is the 1,000th No. 1 on the Billboard Hot 100.

I can't believe it. I'm humbled, honored and overwhelmed at the reception to “Born This Way.” This has been so life-changing for me. Between Billboard and the international No. 1s, and the radio numbers . . . I couldn't be more blessed to have the fans I have. I knew when I wrote the song it was special, but I also knew that perhaps my fans or my label were hoping for me to deliver “Bad Romance the Third” or “Poker Face the Third.” I wanted to do exactly the opposite.

That's not to say that on the album there's not an incredible amount of breadth and eccentricity. It's quite eclectic. It ranges from “Born This Way” being very light to the rest of the album becoming quite darker. I in jest say that “Born This Way” is the marijuana to the heroins of the album, the ultimate intense intoxication of the record. It's an analogy.

No need to start more rumors, right?

No, please. I don't like rumors, especially not drug rumors. But the song, it's very literal and . . . I said, “I want to write my freedom record. I want to write my this-is-who-the-fuck-I-am anthem,” but I don't want it to be hidden in poetic wizardry and metaphors. I want it to be an attack, an assault on the issue because I think, especially in today's music, everything gets kind of washy sometimes and the message gets hidden in the lyrical play.

Harkening back to the early '90s, when Madonna, En Vogue,

Whitney Houston and TLC were making very empowering music for women and the gay community and all kind of disenfranchised communities, the lyrics and the melodies were very poignant and very gospel and very spiritual and I said, “That's the kind of record I need to make.” That's the record that's going to shake up the industry. It's not about the track. It's not about the production. It's about the song [written by Stefani Germanotta and Jeppe Laursen; produced by Lady Gaga, Jeppe Laursen, Fernando Garibay and Paul “DJ White Shadow” Blair]. Anyone could sing “Born This Way.” It could've been anyone.

I think this is the first No. 1 song that uses the word “transgendered.” This is the first No. 1 song—and we're doing more research on this—out of these 1,000 that far and away is the most pro-LGBT kind of track. That's pretty remarkable. A bit of a landmark.

I wanted to put my money exactly where my mouth is. The Little Monsters all over the world as well as the gay community have been tremendously supportive over the years and I have in turn been supportive. Let's call a spade a spade. It's not like “The Fame” and “The Fame Monster” address those communities—not directly. This is my chance to create something that is not only supportive of my political and social beliefs—not just for the gay community, but for everyone . . . This is also my chance to artistically say, “I'm not being safe with this record.” I'm not trying to gain new fans. I love the fans I already have, and this is for them.

If “The Fame” was about the draw of fame, success and money and “The Fame Monster” was an answer to what

continued on >>p34



“The key to the success of the music industry is allowing the artist to creatively run the ship.”

from >>p32

the fame can bring you—which wasn't terribly good news—what is “Born This Way”? You said it gets a little bit dark—do you write all of the songs or co-write them? I write all the lyrics and the melodies to my songs, and I co-produce every single track on the album.

You create a vision and you deliver. Artists who write their own albums, each one becomes a bit of a chapter.

This album exists in two different hemispheres working together at the same time. On one end, the album is this world and each song represents these subworlds within the album but thematically range from identity to choice, life choice, to understanding who you are, but ultimately on the other side of the hemisphere, the nexus of “Born This Way” and the soul of the record reside in this idea that you were not necessarily born in one moment. You have your entire life to birth yourself into becoming the ultimate potential vision that you see for you. Who you are when you come out of your mother's womb is not necessarily who you will become. “Born This Way” says your birth is not finite, your birth is infinite.

Birth is a process of living.

It's a process of living and it's also not ultimately a goal. It's something ever-changing. Something you can ignite at any moment. My bones have changed in my face and in my shoulders because I am now able to reveal to the universe that when I was wearing shoulder pads or when I was wearing jackets that looked like I was wearing shoulder pads, it was really just my bones underneath. My fashion is part of who I am, and though I was not born with these clothes on, I was born this way.

Is that what the Grammy performance was about?

The Grammy performance was about many things but ultimately the song “Born This Way” . . . is visually and thematically and lyrically about birthing a new race, birthing a race within the race of already existing cultures of humanity—that bears no prejudice and no judgment. The whole performance was a Gregorian Alvin Ailey, had Martha Graham energy to it, and that was a statement in itself.

As a performer, does it help you to get into costume?

Well, it's part of who I am. My creativity is in my blood and in my bones as I said, and it takes time to become myself every morning.

Do you feel pressure about that? Like, you can't just be Stefani Germanotta any more? You have to be, any time you're out anywhere, Lady Gaga?

I don't agree with that statement.

Because you are Lady Gaga.

Gaga is Stefani Germanotta. I don't create any separation between my birth name and my subsequent birth name—Lady Gaga. That's the point of what I'm trying to say. Gaga is not manufactured . . . it is not artificial. I wish I could give that gift to everyone on the planet—the ability for you to create an idea and perceive of something, whether it be a name or a vision for yourself, and just choose to become it. The world, and I base this on the music industry, is obsessed with artists and glamour and creativity and fashion. And artistry has become something that people believe is artificial. For myself, it is my reality. I exist at all times halfway between reality and fantasy. That's the way I was born.

I just meant, on a very human level, we all have days where what we'd like to do is throw on a pair of sweats, go to the deli and get a cup of coffee.

I do things like that, although it may not be in sweat pants. When I do those things, my fans or Little Monsters, they don't see that as any different. It's all one whole. People try to view artists in these relative compartmentalizations of their life, like,

“Oh, this is her at the grocery store, this is her onstage, this is her on the red carpet,” and I guess what I was trying to say on the red carpet is that I'm always onstage.

The idea for the egg on the red carpet—where did that come from?

I was in Amsterdam on my tour bus. I was thinking about birth—about embryos. Even my hair color was a washed-out rose color . . . It was meant to be a hair expression, an afterbirth.

A little amniotic touch. Very nice.

Yes, and I thought to myself, “Gosh, the thing I hate most about doing award shows is, it can be distracting” . . . I want to exist only for my fans and for the stage. I don't want to exist in this machine or this circus that is the industry. I wish I could be encapsulated for three days and just think only about my performance, think only about the album, think only about the future of my fans. So that's what I did.

continued on >>p36

Tackling Target

LADY GAGA SAYS RETAIL DEAL HINGES ON REFORM

When Lady Gaga's camp announced that it would be releasing an exclusive edition—complete with remixes and three additional studio cuts—of the upcoming “Born This Way” album at Target, it excited some of her Little Monsters for the wrong reasons. Gaga, of course, enjoys enormous support from the gay community and is very vocal in reciprocating that love. After all, “Born This Way” is the 1,000th No. 1 single, but the first in 50-plus years of chart-toppers to use the word “transgendered.”

So how, some of her fans wondered, could she choose to support a retail chain that made headlines last election season for using \$150,000 of corporate funds to support a political action committee—MN Forward, an ostensibly pro-business political action committee—that supported Tom Emmer in his failed 2010 run for governor of Minnesota? Emmer's campaign had earlier made a donation to a Christian rock organization that advocates death and violence to gays. Emmer also supported a proposed state constitutional amendment to ban gay marriage.

Target CEO Gregg Steinhafel quickly apologized to the public and Target employees for the support of Emmer. But following the apology, further donations to the political right—and specifically to candidates with anti-gay voting records—were made.

Gaga spoke to the issue for the first time in this interview, telling Billboard that she wasn't comfortable with the Target partnership when it first came up as a possibility, and that she met with “the entire executive staff” at Target, along with her manager Troy Carter.

“That discussion was one of the most intense conversations I've ever had in a business meeting,” Gaga says. “Part of my deal with Target is that they have to start affiliating themselves with LGBT charity groups and begin to reform and make amends for the mistakes they've made in the past . . . our relationship is

hinged upon their reform in the company to support the gay community and to redeem the mistakes they've made supporting those groups.”

The reality may be a bit more complicated than that, however. Target VP of communications Dustee Jenkins spoke with Billboard at length—the full interview transcript is available at billboard.biz—expressing Target's excitement to be working with Lady Gaga and portraying the controversial donations as more of a lack of procedural oversight than anything else.

Jenkins says to that end, Target has created a new “policy committee” to review such matters. The committee doesn't include Steinhafel and has yet to have its first quarterly meeting, but Jenkins directed Billboard to a page on Target's corporate site that had “in the last week or two” posted new guide-

“Whatever you can do to assure my fans and the gay community that I have their back, please do.”

lines for Target's political contributions.

To be clear, Target is not all bad news for the LGBT community. Jenkins noted a recent interview with Target director of enterprise strategy Daniel Duty, an openly gay employee who spoke to Dot429.com about what a great employer Target was for gay professionals. And Jenkins also mentioned that Target had already earmarked “almost a half-million dollars” to spend on various organizations within the LGBT community, name-checking Out and Equal Workplace, as well as local Minnesota groups such as Twin Cities Pride and Project 515.

But in the world of corporate cause spending, it's worth contextualizing that number: Jenkins says Target spends \$3 million per week on community causes, which means its spend on LGBT issues represents roughly less than 2% of that budget.

And as with most large companies, political donations are a complicated calculus of company identity and strategic business interests. Case in point: Best Buy, another partner to the music industry, also donated \$100,000 to MN Forward; Best Buy CEO Brian Dunn said on his blog to employees, “In our quest to focus on jobs and the economy, we've disappointed and confused some employees and customers. I'm taking it to heart.”

Jenkins says she “didn't think” Gaga's feedback had resulted in direct policy change, but that she was one of many voices Target had considered in order to better understand issues concerning the LGBT community. For example, Jenkins cited a recent meeting in San Francisco between LGBT groups and Target executives, but declined to provide greater detail. “We very much appreciated the conversation and the dialogue with [Lady Gaga] and her team all along the way,” Jenkins says. “They've been a wonderful partner in this and they certainly shared their feedback.”

Jenkins says Target is now committed to being more “thoughtful”—she used the word 11 times in a half-hour interview—about the issue of political donations. But when asked directly, she couldn't guarantee that Target wouldn't end up making future donations to candidates with anti-gay voting records. “No,” Jenkins says, “but what I can say is that we're going to use our policy committee to ensure that we're being more thoughtful.”

They may well want to be, as Gaga will undoubtedly hear from her beloved fans if that thoughtfulness doesn't present itself. She repeatedly mentions her love for her fans and her desire to “assault” the senses of mainstream America with a pro-LGBT sensibility. “It's so important to me, please, to clear up any misconceptions or concerns,” she says of the Target relationship. “Whatever you can do to assure my fans and the gay community that I have their back, please do.”

—Bill Werde



CONGRATULATIONS TO LADY GAGA ON HER 3 GRAMMY WINNING HISTORIC LAUNCH TO "BORN THIS WAY", THE 1000TH #1 IN BILLBOARD HOT 100 CHART HISTORY

2 + 11

BORN THIS WAY DEBUTS AT #1 IN EVERY ITUNES MUSIC STORE WORLDWIDE

2 + 13

DEBUT PERFORMANCE OF "BORN THIS WAY" AT THE GRAMMYS WHERE LADY GAGA TAKES HOME THREE AWARDS FOR

BEST POP VOCAL PERFORMANCE ("BAD ROMANCE")
BEST POP VOCAL ALBUM (THE FAME MONSTER)
BEST SHORT FORM MUSIC VIDEO ("BAD ROMANCE")

2 + 14

"BORN THIS WAY" SETS THE HIGHEST DETECTIONS AND AUDIENCE TOTAL FOR A NEW SONG IN AIRPLAY HISTORY ROCKETING TO A RECORD-SETTING DEBUT ON BILLBOARD'S MAINSTREAM TOP 40 RADIO AIRPLAY CHART AT #14* IN LESS THAN 3 DAYS

2 + 15

OVER 1,000,000 SINGLES SOLD IN ITUNES STORE WORLDWIDE SINCE 2+15

2 + 16

"BORN THIS WAY" BECOMES THE 1000TH #1 ON THE BILLBOARD HOT 100 CHART

2 + 19

THE FINAL STRETCH OF THE MONSTER BALL BEGINS, ONE OF 2010'S HIGHEST GROSSING TOURS

AND THIS IS JUST THE BEGINNING... BORN THIS WAY THE ALBUM 5+23+11

EXECUTIVE PRODUCER: VINCENT HERBERT A&R: VINCENT HERBERT FOR STREAMLINE RECORDS

MANAGEMENT: TROY CARTER FOR ATOM FACTORY

“I’m not trying to gain new fans. I love the fans I already have, and this is for them.”

from >>p34

I don’t know if you went to the Interscope party that Interscope Geffen A&M chairman Jimmy Iovine threw after the Grammys.

I only went for a moment. I’ll do anything for Jimmy because I love and adore Jimmy. He’s so supportive. Jimmy and [manager] Troy Carter and [executive producer] Vincent Herbert and [Universal Music Group chairman] Doug Morris and CEO Lucian Grainge. I couldn’t have a more rock solid battleship of a team.

About the new album, what can you tell me?

The breadth of the album is enormous. My fans are going to enjoy the journey. One of my favorite songs on the album is the last song. It was originally going to be the first single. It’s called “Marry the Night.” It was produced by myself and Fernando Garibay. When Fernando and I did it, it was actually after I had written ‘Born This Way,’ but hadn’t yet produced it. It was like this sonic light bulb went off and we were like, “That’s the sound! That’s the future.” The lyrics are “I’m gonna marry the night, I won’t give up on my life. I’m a warrior queen . . . I’m gonna make love to the stars . . . I’m a soldier to my own emptiness. I’m a winner.” The record is just this massive, gas-station, disco record, music—that every single one of these songs could have been a hit record.

Do you care how many copies of this album sell, or sell in the first week?

It’s not about the numbers. But I won’t say that I’m not hon-

ored to be No. 1 on Billboard. Because it is a tremendous honor. And to be the 1,000th No. 1 on Billboard . . . I would be silly not to say this is the greatest honor of my career . . . To have sold so many singles so quickly and to be a message—not a song about a nightclub, not a song about sex—a message about love and positivity?

The hubbub about Madonna—do you have a point of view on that?

Everyone knows how much I love and adore Madonna. What a huge fan I am. I don’t think there is a female on the planet that is not inspired by Madonna . . . on so many levels. I was honored to hear from her—I’ve met her in the past and worked with her and . . . she was so supportive and loving and . . . I think what people are hearing, to be precise, is the spirit of the early ‘90s. It’s not just Madonna, it’s Whitney Houston, it’s En Vogue, it’s TLC. It was a ‘90s-dance-early-gospel-fusion-with-pop-music, and that’s precisely what I intended for it to sound like.

The video for “Born This Way,” it’s coming shortly.

Yes. I saw the edit of it today and it’s amazing. I did it with Nick Knight, co-directed it with him and Lauren Gibson and the

TEAM GAGA

LABEL: Streamline/KonLive/Cherrytree/Interscope

AGENT: Marc Geiger, William Morris Endeavor

MANAGEMENT: Troy Carter

PUBLICITY: Amanda Silverman, 42West; Dennis Dennehy, Universal

STYLING: Haus of Gaga

BIG DEALS: Kodak, Virgin

SITE: LadyGaga.com

PUBLISHING: Sony/ATV

TWEETS: @ladygaga

Haus—so it’s really a Haus of Gaga directorial debut with Nick Knight. It . . . looks completely different than everything I’ve ever done.

Can you give a teaser, a sense of what fans can expect?

Um, it is the birth of the new race. Really deep stuff.

How did you decide what producers to work with for “Born This Way”? Do you ever consider working with, or does Interscope ever suggest you work with a mainstream hitmaker?

Interscope—I say this with love—they don’t have anything to do with my creative process.

So how do you decide who to work with?

I wanted to work with RedOne again because we have this incredible magic together. We did a song called “Judas,” a song called “Hair” . . .

What is that magic that he brings?

He has no ego.

“No ego.” How does that translate in the studio? Being open to ideas?

It translates as musical hippies . . . [The producers I work with] are unbelievably talented, open-minded and in touch with the underground dance community as well as orchestral movie soundtrack music as well as rock music, metal music.

I think in the music industry, something has happened where the producers have begun to think or believe—or the industry has begun to think or believe—that the producer makes the hits. This is the most dangerous thing that has happened to this business. Because it takes the credibility away from the singer and from the artist. It’s unfair to the artist. What I’ve experienced working with these producers . . . We work as a unit . . . If I want to lay down a synth line, they’re like, “Let’s do it.” If I change that beat . . . It’s a process . . . We sit around on laptops, we’ll work on our different computers, different programs, and then we pass everything around on USB sticks and then we convert it to the proper file format to put it into one computer. And actually, Fernando Garibay was the musical director of the whole album. That’s the key to the success of the music industry—allowing the artist to creatively run the ship.

There are certain artists who aren’t able to run the ship.

Or maybe they are, but producers are getting in their way. I’ll probably get in trouble for saying that, but I don’t care, because I’m looking out for the future of this industry. And I believe so much that this industry is being revitalized every day in more and more areas . . . we can sell millions and millions of records in the first week, like we used to.

But we have to remember that music began with the artist . . . I cannot thank Troy Carter and Vincent enough for how they have supported me over the years. They believe in me so much. I will never leave Troy. I will never leave Vincent. Until my artistic death, I will be loyal to them because they are the truth of this industry.

Can you explain their respective roles?

Troy is my manager, and Vincent is my A&R, but with the new structure, the 360 deals with the music business, Vincent is essentially my partner. We work on everything together. They let the Haus of Gaga creatively run everything that I do and everything that we do. Troy is tremendously talented. Vincent is tremendously talented. They’ve never tried to re-create me, because it can’t be done. . . .

Bill Werde is editorial director of Billboard. Follow @bwerde on Twitter.



‘Born This Way’ Kicks Ass

LADY GAGA’S NEW RECORD IS . . . BREAKING RECORDS

It is the 1,000th No. 1 single in Billboard Hot 100 history.

It debuts at No. 1 on Hot Digital Songs—after just three days of availability—with sales of 448,000, according to Nielsen SoundScan, establishing the record for largest debut by a female artist.

“Born This Way” has the third-highest sales total among all debuting tracks.

The song enters at No. 6 with 78.5 million in audience on Hot 100 Airplay. This is both a record debut rank and first-week audience sum since the chart began incorporating all radio formats in December 1998.

“Born This Way” enters at No. 14 with 4,602 plays—after just three days of availability—on Mainstream Top 40, both a record debut rank and first-week detections tally in the chart’s 18-year history.

The song is Gaga’s third Hot 100 No. 1, following 2009’s “Just Dance” and “Poker Face.”

“Born This Way” is just the 19th song to debut at No. 1 in the Hot 100’s 52-year history. —Gary Trust

A promotional image for Nenna Yvonne's single 'Go Around'. The artist is shown from the waist up, sitting on a white ledge. She has long, straight black hair with a blunt fringe and is wearing a teal, ruffled corset-style top with black lace trim at the bottom. She is also wearing black choker and necklace, black gloves, and black boots with colorful floral patterns at the toe. The background is a plain, light-colored wall.

nenna **YVONNE**

New Single

Go Around

Available 2/26/11

 **iTunes**

With Exclusive Remixes From IAMDTOX & Yultron

www.NennaYvonne.com | www.lamDtox.com

 IAMDTOX™

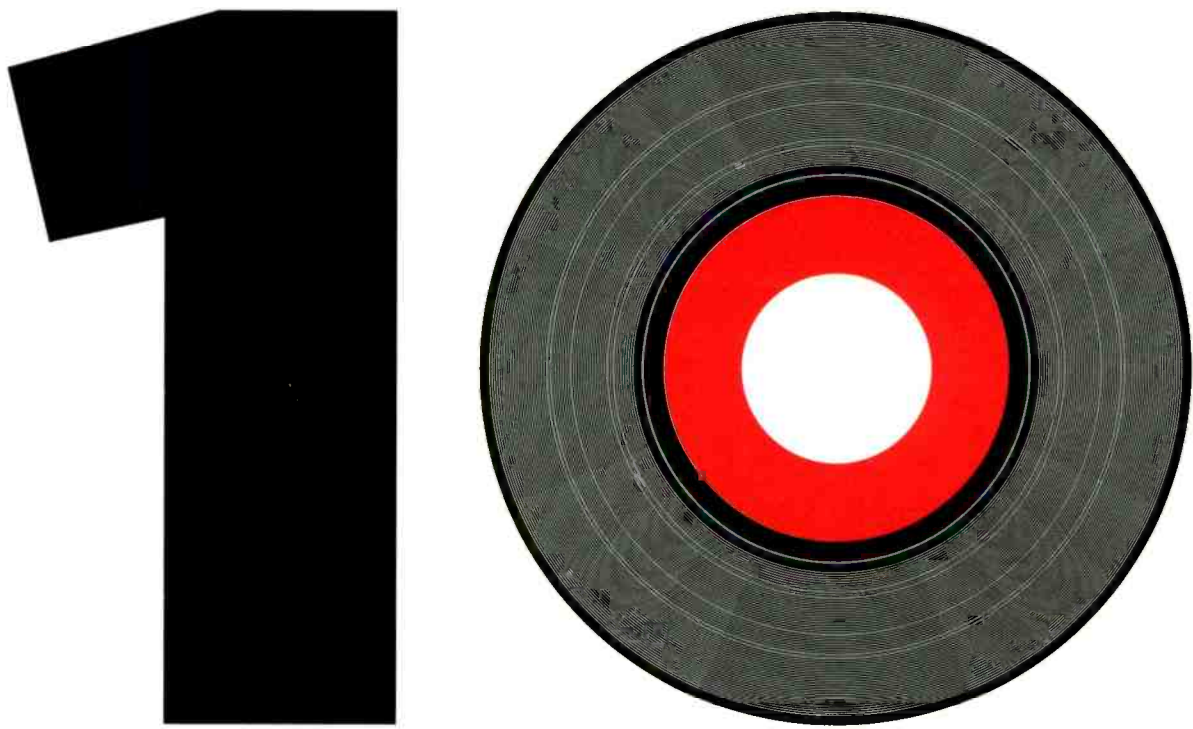
1950s

- 1 POOR LITTLE FOOL
- 2 NEL BLU DIPINTO DI BLU (VOLARE)
- 3 LITTLE STAR
- 4 IT'S ALL IN THE GAME
- 5 IT'S ONLY MAKE BELIEVE
- 6 TOM DOOLEY
- 7 TO KNOW HIM, IS TO LOVE HIM
- 8 THE CHIPMUNK SONG
- 9 SMOKE GETS IN YOUR EYES
- 10 STAGGER LEE
- 11 VENUS
- 12 COME SOFTLY TO ME
- 13 THE HAPPY ORGAN
- 14 KANSAS CITY
- 15 THE BATTLE OF NEW ORLEANS
- 16 LONELY BOY
- 17 A BIG HUNK O' LOVE
- 18 THE THREE BELLS
- 19 SLEEP WALK
- 20 MACK THE KNIFE
- 21 MR. BLUE
- 22 HEARTACHES BY THE NUMBER
- 23 WHY

1960s

- 24 EL PASO
- 25 RUNNING BEAR
- 26 TEEN ANGEL
- 27 THE THEME FROM "A SUMMER PLACE"
- 28 STUCK ON YOU
- 29 CATHY'S CLOWN
- 30 EVERYBODY'S SOMEBODY'S FOOL
- 31 ALLEY-OOP
- 32 I'M SORRY
- 33 ITSY BITSY TEENIE WEENIE YELLOW POLKA DOT BIKINI
- 34 IT'S NOW OR NEVER
- 35 THE TWIST
- 36 MY HEART HAS A MIND OF ITS OWN
- 37 MR. CUSTER
- 38 SAVE THE LAST DANCE FOR ME
- 39 I WANT TO BE WANTED
- 40 GEORGIA ON MY MIND
- 41 STAY
- 42 ARE YOU LONESOME TO-NIGHT?
- 43 WONDERLAND BY NIGHT
- 44 WILL YOU LOVE ME TOMORROW
- 45 CALCUTTA
- 46 PONY TIME
- 47 SURRENDER
- 48 BLUE MOON
- 49 RUNAWAY
- 50 MOTHER-IN-LAW
- 51 TRAVELIN' MAN
- 52 RUNNING SCARED
- 53 MOODY RIVER
- 54 QUARTER TO THREE
- 55 TOSSIN' AND TURNIN'
- 56 WOODEN HEART
- 57 MICHAEL
- 58 TAKE GOOD CARE OF MY BABY
- 59 HIT THE ROAD JACK
- 60 RUNAROUND SUE
- 61 BIG BAD JOHN
- 62 PLEASE MR. POSTMAN
- 63 THE LION SLEEPS TONIGHT
- 64 PEPPERMINT TWIST - PART I
- 65 DUKE OF EARL
- 66 HEY! BABY
- 67 DON'T BREAK THE HEART THAT LOVES YOU
- 68 JOHNNY ANGEL
- 69 GOOD LUCK CHARM
- 70 SOLDIER BOY
- 71 STRANGER ON THE SHORE
- 72 I CAN'T STOP LOVING YOU
- 73 THE STRIPPER
- 74 ROSES ARE RED (MY LOVE)
- 75 BREAKING UP IS HARD TO DO
- 76 THE LOCO-MOTION
- 77 SHEILA
- 78 SHERRY
- 79 MONSTER MASH
- 80 HE'S A REBEL
- 81 BIG GIRLS DON'T CRY
- 82 TELSTAR
- 83 GO AWAY LITTLE GIRL
- 84 WALK RIGHT IN
- 85 HEY PAULA
- 86 WALK LIKE A MAN
- 87 OUR DAY WILL COME
- 88 HE'S SO FINE
- 89 I WILL FOLLOW HIM
- 90 IF YOU WANNA BE HAPPY
- 91 IT'S MY PARTY
- 92 SUKIYAKI
- 93 EASIER SAID THAN DONE
- 94 SURF CITY
- 95 SO MUCH IN LOVE
- 96 FINGERTIPS - PT 2
- 97 MY BOYFRIEND'S BACK
- 98 BLUE VELVET
- 99 SUGAR SHACK
- 100 DEEP PURPLE

- 1 Ricky Nelson
- 2 Domenico Modugno
- 3 The Elegants
- 4 Tommy Edwards
- 5 Conway Twitty
- 6 The Kingston Trio
- 7 The Teddy Bears
- 8 The Chipmunks With David Seville
- 9 The Platters
- 10 Lloyd Price
- 11 Frankie Avalon
- 12 The Fleetwoods
- 13 Dave "Baby" Cortez
- 14 Wilbert Harrison
- 15 Johnny Horton
- 16 Paul Anka
- 17 Elvis Presley With the Jordanaires
- 18 The Browns
- 19 Santo & Johnny
- 20 Bobby Darin
- 21 The Fleetwoods
- 22 Guy Mitchell
- 23 Frankie Avalon
- 24 Marty Robbins
- 25 Johnny Preston
- 26 Mark Dinning
- 27 Percy Faith & His Orchestra
- 28 Elvis Presley With the Jordanaires
- 29 The Everly Brothers
- 30 Connie Francis
- 31 Hollywood Argyles
- 32 Brenda Lee
- 33 Brian Hyland
- 34 Elvis Presley With the Jordanaires
- 35 Chubby Checker
- 36 Connie Francis
- 37 Larry Verne
- 38 The Drifters
- 39 Brenda Lee
- 40 Ray Charles
- 41 Maurice Williams & the Zodiacs
- 42 Elvis Presley With the Jordanaires
- 43 Bert Kaempfert & His Orchestra
- 44 The Shirelles
- 45 Lawrence Welk & His Orchestra
- 46 Chubby Checker
- 47 Elvis Presley With the Jordanaires
- 48 The Marcells
- 49 Del Shannon
- 50 Ernie K-Doe
- 51 Ricky Nelson
- 52 Roy Orbison
- 53 Pat Boone
- 54 Gary "U.S." Bonds
- 55 Bobby Lewis
- 56 Joe Dowell
- 57 The Highwaymen
- 58 Bobby Vee
- 59 Ray Charles & His Orchestra
- 60 Dion
- 61 Jimmy Dean
- 62 The Marvelettes
- 63 The Tokens
- 64 Joey Dee & the Starlites
- 65 Gene Chandler
- 66 Bruce Channel
- 67 Connie Francis
- 68 Shelley Fabares
- 69 Elvis Presley With the Jordanaires
- 70 The Shirelles
- 71 Mr. Acker Bilk
- 72 Ray Charles
- 73 David Rose & His Orchestra
- 74 Bobby Vinton
- 75 Neil Sedaka
- 76 Little Eva
- 77 Tommy Roe
- 78 The Four Seasons
- 79 Bobby "Boris" Pickett & the Crypt-Kickers
- 80 The Crystals
- 81 The Four Seasons
- 82 The Tornadoes
- 83 Steve Lawrence
- 84 The Rooftop Singers
- 85 Paul & Paula
- 86 The Four Seasons
- 87 Ruby & the Romantics
- 88 The Chiffons
- 89 Little Peggy March
- 90 Jimmy Soul
- 91 Lesley Gore
- 92 Kyu Sakamoto
- 93 The Essex
- 94 Jan & Dean
- 95 The Tymes
- 96 Little Stevie Wonder
- 97 The Angels
- 98 Bobby Vinton
- 99 Jimmy Gilmer & the Fireballs
- 100 Nino Tempo & April Stevens



NUMBERS

When the Billboard Hot 100 debuted in the Aug. 4, 1958, issue of Billboard, the magazine already had a series of weekly rankings that tracked singles sales, specific genres and songs that generated the most combined sales in versions by different artists. But in an editorial introducing its newest chart, Billboard explained that the Hot 100's combination of radio airplay, jukebox activity and retail sales would provide "the fastest, most complete and most sensitive index to the popularity of recorded music in America." Sure enough, the Hot 100 quickly established itself as our signature chart—and the recording industry's leading barometer of pop success.

There's magic, though, in the mathematics. Only sorcery (or talent plus the will of an industry, and a culture that continues to love music) can account for millions of people digging the exact same song at the exact same time.

Why did we all care about a "little ditty" from John Cougar called "Jack & Diane"? How to account for the nationwide rally around the Marvelettes' "Please Mr. Postman"? You can say what you like about the Bay City Rollers' sense of style, but their 1976 "Saturday Night" was adored by the USA. Bonnie Tyler's 1983 No. 1, "Total Eclipse of the Heart," still sounds good. Karyn White's "Superwoman" is the classic, but her "Romantic" is what went to No. 1 in '91. Fergie's "London Bridge." Herb Alpert's "Rise." The Doobie Brothers' "What a Fool Believes." "Help Me, Rhonda." "Yesterday." "I'm Real." "You're Still the One." "Can't

Nobody Hold Me Down." We all have and do move to the chords, the beats, the lyrics, the very sound of these songs.

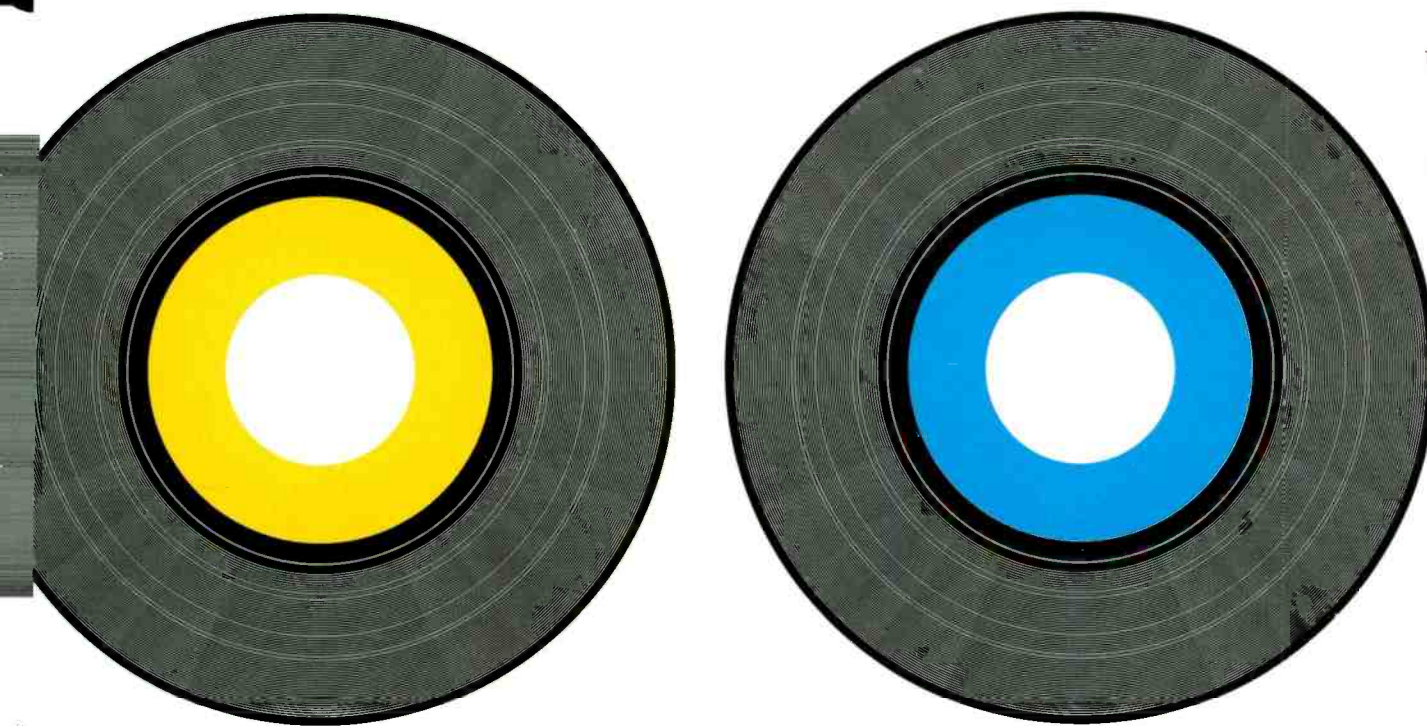
Perhaps you're an artist—a singer/songwriter, musician, producer. Maybe you're an engineer. Maybe you were (or are, or aspire to be) on a team that built one of these songs—finding and signing the artist, A&R, styling, accounting, publishing, street promotion, radio promotion and programming, DJ'ing, retail, tour production and management, marketing. Perhaps you're a VP, president or chief executive. Press/media relations. A blogger with a burgeoning empire. Or the traditional press itself.

Whichever: We all live these records. Many of us had a hand in building them. We have carried the water, and we

.COM

Reading about the 1,000 No. 1s is fun, but these songs were meant to be heard. Go to Billboard.com/1000s to listen to every song on the chart and comment on your favorites.

have waved the wand. And through the downs—and ups—of this business, to these songs, the whole world sings. Billboard is proud to be the brand that does the math, but this week, most especially, we celebrate the artistry and the industry—the magic—of pop music. And we tip our hats to the No. 1s. ●●●



IRON ONES

The '50s
 Frankie Avalon.
 Kingston Trio.
 Lloyd Price.
 'Mack The Knife.'

Early chart-topping hits on the Billboard Hot 100—the pop chart—provided a glimpse of what was to come in future decades. There was the folk revival's first incursion into the mainstream with the Kingston Trio's "Tom Dooley" and some of country's first pop crossover hits: Johnny Horton's "The Battle of New Orleans," the Browns' "The Three Bells" and Guy Mitchell's cover of the Ray Price hit "Heartaches by the Numbers."

The Hot 100's very first No. 1, Ricky Nelson's "Poor Little Fool," held the top spot for two consecutive weeks. Then 18, Nelson was a particularly prescient chart-topper, exemplifying two trends that would be important, and a constant on the ranking: the enduring appeal of teen idols and, through his family's show "The Adventures of Ozzie and Harriet," the importance of TV as a key exposure platform for recording artists.

The burgeoning buying power of teenage consumers, which would become even more formidable in the years to come, also powered teen idols Frankie Avalon and Paul Anka to No. 1.

Anka, whose "Diana" was a huge hit in 1957, spent four weeks at No. 1 with "Lonely Boy" during the summer of '59. Avalon, who went on to even greater fame in the '60s co-starring in teen beach movies with Annette Funicello, was one of only two artists to top the Hot 100 with two different hits in the '50s. He scored with "Venus," which spent five weeks at the summit in March and April of 1959, and "Why," which spent one week at No. 1 and was the final chart-topper of the decade.

R&B artists had only a limited presence atop the Hot 100

during the late '50s, something that would change for good in the following decade. The Platters' "Smoke Gets in Your Eyes" topped the chart for three weeks in January and February of 1959, immediately followed by Lloyd Price's "Stagger Lee," which spent four weeks at No. 1. In May of that year, Wilbert Harrison spent two weeks atop the Hot 100 with his version of Leiber & Stoller's "Kansas City."

The title for longest reign at No. 1 during the '50s belongs to Bobby Darin's "Mack the Knife." Darin's brassy, jazzed-up interpretation of the song, from the famed 1928 Kurt Weill-Bertolt Brecht musical "The Threepenny Opera," spent a remarkable nine weeks at the summit in the fall of 1959. That a song from Weimar-era Germany could top the chart the same year as Elvis Presley's "A Big Hunk O' Love" and "The Chipmunk Song" clearly illustrated that scoring a No. 1 on the Hot 100 was anything but predictable.

—Louis Hau

The '60s
 Girl Groups.
 Beatles.
 Beach Boys.
 Elvis.

Released in October 1959, Marty Robbins' Grammy Award-winning "El Paso" was the first No. 1 of the 1960s. Accompanied by Spanish guitar, the haunting song (later covered by the Grateful Dead) was one of four country records—along with Bobbie Gentry's "Ode to Billy Joe," Bobby Goldsboro's "Honey" and Jeannie C. Riley's "Harper Valley P.T.A."—to hit the No. 1 pop slot during the decade.

The early '60s produced singers like Steve Lawrence,

Dale & Grace	101	I'M LEAVING IT UP TO YOU
The Singing Nun (Soeur Sourire)	102	DOMINIQUE
Bobby Vinton	103	THERE! I'VE SAID IT AGAIN
The Beatles	104	I WANT TO HOLD YOUR HAND
The Beatles	105	SHE LOVES YOU
The Beatles	106	CAN'T BUY ME LOVE
Louis Armstrong & the All Stars	107	HELLO, DOLLY!
Mary Wells	108	MY GUY
The Beatles	109	LOVE ME DO
The Dixie Cups	110	CHAPEL OF LOVE
Peter & Gordon	111	A WORLD WITHOUT LOVE
The Beach Boys	112	I GET AROUND
The Four Seasons	113	RAG DOLL
The Beatles	114	A HARD DAY'S NIGHT
Dean Martin	115	EVERYBODY LOVES SOMEBODY
The Supremes	116	WHERE DID OUR LOVE GO
The Animals	117	THE HOUSE OF THE RISING SUN
Roy Orbison & the Candy Men	118	OH, PRETTY WOMAN
Manfred Mann	119	DO WAH DIDDY DIDDY
The Supremes	120	BABY LOVE
The Shangri-Las	121	LEADER OF THE PACK
Lorne Greene	122	RINGO
Bobby Vinton	123	MR. LONELY
The Supremes	124	COME SEE ABOUT ME
The Beatles	125	I FEEL FINE
Petula Clark	126	DOWNTOWN
The Righteous Brothers	127	YOU'VE LOST THAT LOVIN' FEELIN'
Gary Lewis & the Playboys	128	THIS DIAMOND RING
The Temptations	129	MY GIRL
The Beatles	130	EIGHT DAYS A WEEK
The Supremes	131	STOP! IN THE NAME OF LOVE
Freddie & the Dreamers	132	I'M TELLING YOU NOW
Wayne Fontana & the Mindbenders	133	GAME OF LOVE
Herman's Hermits	134	MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER
The Beatles	135	TICKET TO RIDE
The Beach Boys	136	HELP ME, RHONDA
The Supremes	137	BACK IN MY ARMS AGAIN
The Four Tops	138	I CAN'T HELP MYSELF
The Byrds	139	MR. TAMBOURINE MAN
The Rolling Stones	140	(I CAN'T GET NO) SATISFACTION
Herman's Hermits	141	I'M HENRY VIII, I AM
Sonny & Cher	142	I GOT YOU BABE
The Beatles	143	HELP!
Barry McGuire	144	EVE OF DESTRUCTION
The McCoy's	145	HANG ON SLOOPY
The Beatles	146	YESTERDAY
The Rolling Stones	147	GET OFF OF MY CLOUD
The Supremes	148	I HEAR A SYMPHONY
The Byrds	149	TURN! TURN! TURN! (TO EVERYTHING THERE IS A SEASON)
The Dave Clark Five	150	OVER AND OVER
Simon & Garfunkel	151	THE SOUND OF SILENCE
The Beatles	152	WE CAN WORK IT OUT
Petula Clark	153	MY LOVE
Lou Christie	154	LIGHTNIN' STRIKES
Nancy Sinatra	155	THESE BOOTS ARE MADE FOR WALKIN'
Staff Sgt. Barry Sadler	156	THE BALLAD OF THE GREEN BERETS
The Righteous Brothers	157	(YOU'RE MY) SOUL AND INSPIRATION
The Young Rascals	158	GOOD LOVIN'
The Mamas & the Papas	159	MONDAY, MONDAY
Percy Sledge	160	WHEN A MAN LOVES A WOMAN
The Rolling Stones	161	PAINT IT, BLACK
The Beatles	162	PAPERBACK WRITER
Frank Sinatra	163	STRANGERS IN THE NIGHT
Tommy James & the Shondells	164	HANKY PANKY
The Troggs	165	WILD THING
The Lovin' Spoonful	166	SUMMER IN THE CITY
Donovan	167	SUNSHINE SUPERMAN
The Supremes	168	YOU CAN'T HURRY LOVE
The Association	169	CHERISH
The Four Tops	170	REACH OUT I'LL BE THERE
? (Question Mark) & the Mysterians	171	96 TEARS
The Monkees	172	LAST TRAIN TO CLARKSVILLE
Johnny Rivers	173	POOR SIDE OF TOWN
The Supremes	174	YOU KEEP ME HANGIN' ON
The New Vaudeville Band	175	WINCHESTER CATHEDRAL
The Beach Boys	176	GOOD VIBRATIONS
The Monkees	177	I'M A BELIEVER
The Buckingham's	178	KIND OF A DRAG
The Rolling Stones	179	RUBY TUESDAY
The Supremes	180	LOVE IS HERE AND NOW YOU'RE GONE
The Beatles	181	PENNY LANE
The Turtles	182	HAPPY TOGETHER
Nancy Sinatra & Frank Sinatra	183	SOMETHIN' STUPID
The Supremes	184	THE HAPPENING
The Young Rascals	185	GROOVIN'
Aretha Franklin	186	RESPECT
The Association	187	WINDY
The Doors	188	LIGHT MY FIRE
The Beatles	189	ALL YOU NEED IS LOVE
Bobbie Gentry	190	ODE TO BILLIE JOE
The Box Tops	191	THE LETTER
Lulu	192	TO SIR WITH LOVE
Strawberry Alarm Clock	193	INCENSE AND PEPPERMINTS
The Monkees	194	DAYDREAM BELIEVER
The Beatles	195	HELLO GOODBYE
John Fred & the Playboys	196	JUDY IN DISGUISE (WITH GLASSES)
The Lemon Pipers	197	GREEN TAMBOURINE
Paul Mauriat & His Orchestra	198	LOVE IS BLUE
Otis Redding	199	(SITTIN' ON) THE DOCK OF THE BAY
Bobby Goldsboro	200	HONEY

1000 NUMBER ONES

	TIGHTEN UP	201	Archie Bell & the Drells
	MRS. ROBINSON	202	Simon & Garfunkel
	THIS GUY'S IN LOVE WITH YOU	203	Herb Alpert
	GRAZING IN THE GRASS	204	Hugh Masekela
	HELLO, I LOVE YOU	205	The Doors
	PEOPLE GOT TO BE FREE	206	The Rascals
	HARPER VALLEY P.T.A.	207	Jeannie C. Riley
	HEY JUDE	208	The Beatles
	LOVE CHILD	209	Diana Ross & the Supremes
	I HEARD IT THROUGH THE GRAPEVINE	210	Marvin Gaye
	CRIMSON AND CLOVER	211	Tommy James & the Shondells
	EVERYDAY PEOPLE	212	Sly & the Family Stone
	DIZZY	213	Tommy Roe
	AQUARIUS/LET THE SUNSHINE IN	214	The 5th Dimension
	GET BACK	215	The Beatles With Billy Preston
	LOVE THEME FROM "ROMEO & JULIET"	216	Henry Mancini & His Orchestra
	IN THE YEAR 2525	217	Zager & Evans
	HONKY TONK WOMEN	218	The Rolling Stones
	SUGAR, SUGAR	219	The Archies
	I CAN'T GET NEXT TO YOU	220	The Temptations
	SUSPICIOUS MINDS	221	Elvis Presley
	WEDDING BELL BLUES	222	The 5th Dimension
	COME TOGETHER/SOMETHING	223	The Beatles
	NA NA HEY HEY KISS HIM GOODBYE	224	Steam
	LEAVING ON A JET PLANE	225	Peter, Paul & Mary
	SOMEDAY WE'LL BE TOGETHER	226	Diana Ross & the Supremes
1970s	RAINDROPS KEEP FALLIN' ON MY HEAD	227	B.J. Thomas
	I WANT YOU BACK	228	The Jackson 5
	VENUS	229	The Shocking Blue
	THANK YOU FALETTIN ME BE MICE ELF AGIN	230	Sly & the Family Stone
	BRIDGE OVER TROUBLED WATER	231	Simon & Garfunkel
	LET IT BE	232	The Beatles
	ABC	233	The Jackson 5
	AMERICAN WOMAN/NO SUGAR TONIGHT	234	The Guess Who
	EVERYTHING IS BEAUTIFUL	235	Ray Stevens
	THE LONG AND WINDING ROAD/FOR YOU BLUE	236	The Beatles
	THE LOVE YOU SAVE/I FOUND THAT GIRL	237	The Jackson 5
	MAMA TOLD ME (NOT TO COME)	238	Three Dog Night
	(THEY LONG TO BE) CLOSE TO YOU	239	Carpenters
	MAKE IT WITH YOU	240	Bread
	WAR	241	Edwin Starr
	AIN'T NO MOUNTAIN HIGH ENOUGH	242	Diana Ross
	CRACKLIN' ROSIE	243	Neil Diamond
	I'LL BE THERE	244	The Jackson 5
	I THINK I LOVE YOU	245	The Partridge Family
	THE TEARS OF A CLOWN	246	Smokey Robinson & the Miracles
	MY SWEET LORD/ISN'T IT A PITY	247	George Harrison
	KNOCK THREE TIMES	248	Dawn
	ONE BAD APPLE	249	The Osmonds
	ME AND BOBBY MCGEE	250	Janis Joplin
	JUST MY IMAGINATION (RUNNING AWAY WITH ME)	251	The Temptations
	JOY TO THE WORLD	252	Three Dog Night
	BROWN SUGAR	253	The Rolling Stones
	WANT ADS	254	The Honey Cone
	IT'S TOO LATE/I FEEL THE EARTH MOVE	255	Carole King
	INDIAN RESERVATION	256	The Raiders
	YOU'VE GOT A FRIEND	257	James Taylor
	HOW CAN YOU MEND A BROKEN HEART	258	Bee Gees
	UNCLE ALBERT/ADMIRAL HALSEY	259	Paul & Linda McCartney
	GO AWAY LITTLE GIRL	260	Donny Osmond
	MAGGIE MAY/REASON TO BELIEVE	261	Rod Stewart
	GYPYS, TRAMPS & THIEVES	262	Cher
	THEME FROM "SHAFT"	263	Isaac Hayes
	FAMILY AFFAIR	264	Sly & the Family Stone
	BRAND NEW KEY	265	Melanie
	AMERICAN PIE (PARTS I & II)	266	Don McLean
	LET'S STAY TOGETHER	267	Al Green
	WITHOUT YOU	268	Nilsson
	HEART OF GOLD	269	Neil Young
	A HORSE WITH NO NAME	270	America
	THE FIRST TIME EVER I SAW YOUR FACE	271	Roberta Flack
	OH GIRL	272	The Chi-lites
	I'LL TAKE YOU THERE	273	The Staple Singers
	THE CANDY MAN	274	Sammy Davis Jr. With the Mike Curb Congregation
	SONG SUNG BLUE	275	Neil Diamond
	LEAN ON ME	276	Bill Withers
	ALONE AGAIN (NATURALLY)	277	Gilbert O'Sullivan
	BRANDY (YOU'RE A FINE GIRL)	278	Looking Glass
	BLACK & WHITE	279	Three Dog Night
	BABY DON'T GET HOOKED ON ME	280	Mac Davis
	BEN	281	Michael Jackson
	MY DING-A-LING	282	Chuck Berry
	I CAN SEE CLEARLY NOW	283	Johnny Nash
	PAPA WAS A ROLLIN' STONE	284	The Temptations
	I AM WOMAN	285	Helen Reddy
	ME AND MRS. JONES	286	Billy Paul
	YOU'RE SO VAIN	287	Carly Simon
	SUPERSTITIION	288	Stevie Wonder
	CROCODILE ROCK	289	Elton John
	KILLING ME SOFTLY WITH HIS SONG	290	Roberta Flack
	LOVE TRAIN	291	The O'Jays
	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA	292	Vicki Lawrence
	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE	293	Dawn Featuring Tony Orlando
	YOU ARE THE SUNSHINE OF MY LIFE	294	Stevie Wonder
	FRANKENSTEIN	295	Edgar Winter Group
	MY LOVE	296	Paul McCartney & Wings
	GIVE ME LOVE—(GIVE ME PEACE ON EARTH)	297	George Harrison
	WILL IT GO ROUND IN CIRCLES	298	Billy Preston
	BAD, BAD LEROY BROWN	299	Jim Croce
	THE MORNING AFTER	300	Maureen McGovern



1963: THE CHIFFONS



1966: THE BEACH BOYS

Connie Francis and Bobby Vinton, who all sang No. 1 songs that appealed to parents as much as they did to their children. Instrumentals—the kind parents liked—were also big. Seven such numbers hit the top, including Paul Mariat's "Love Is Blue" and Lawrence Welk's "Calcutta," which bumped the Shirelles' "Will You Still Love Me Tomorrow." It was the only No. 1 single of Welk's long career.

The decade's first four years sweetened up the "dangerous" rock'n'roll sound that originated in the mid-'50s. Songs like the Drifters' "Save the Last Dance for Me," Dion's "Runaround Sue," Gene Chandler's "Duke of Earl" and Gary "U.S." Bonds' "Three O'Clock" would've been at home atop the chart during the latter half of the '50s. So would dance-craze songs from Chubby Checker and Joey Dee & the Starlighters and novelties like Bobby "Boris" Pickett's "Monster Mash." And it's difficult to believe that time has forgotten Larry Verne's "Mr. Custer," a masterpiece about a coward who wanted no part of the titular character's last stand.

Let's not forget the girl groups who delivered a dozen No. 1s during the '60s with the help of Brill Building writers, including the Angels' "My Boyfriend's Back" (by Bob Feldman, Jerry Goldstein and Richard Gottreher), the Crystals' "He's a Rebel" (Gene Pitney and Phil Spector), the Dixie Cups' "Chapel of Love" (Spector, Jeff Barry and Ellie Greenwich) and the Shangri-Las' "Leader of the Pack" (Barry, Greenwich and Shadow Morton).

The '60s had plenty of No. 1s by giants whose music would defy the constraints of time: Elvis Presley, with six chart-toppers; Roy Orbison, with two; and Ray Charles, three. Presley's first No. 1 of the '60s, "Stuck on You," scored the top spot on Aug. 15, 1960. Not only was it his first hit after a two-year stint in the U.S. Army, it was also the first of five No. 1s, all with the Jordanares, that he would have during the next two years. But after "Good Luck Charm" peaked at No. 1 on April 21, 1962, Presley wouldn't return to the summit until Nov. 1, 1969, with "Suspicious Minds."

Charles' first No. 1 of the decade was "Georgia on My Mind." It lasted there one week, while his next, "Hit the Road Jack," had a two-week stint beginning Oct. 9, 1961. The next year, Charles snared his longest stay in the penthouse with "I Can't Stop Loving You," which ruled from June 2 until it was displaced by "The Stripper," from David Rose & His Orchestra, on July 7.

Orbison's "Running Scared" had a two-week stay at the top in June 1961, while "Pretty Woman" lasted three weeks, beginning Sept. 26, 1964.

If the '50s laid the foundation for rock and R&B, the '60s gave those genres blueprints for the future. Practically every other sound and subgenre that would emerge

during the next five decades can trace its origins back to the '60s—quite an accomplishment considering the music industry is always waiting for the next big thing to break through. And that big of a thing has occurred, genre-wise, only about four times in the last 40 years: disco, rap, punk and heavy metal.

Most of those genres would, one way or another, begin with the Beatles, who had 18 No. 1s. The Fab Four redefined pop culture during their seven-year ride at the top of Billboard's charts. From the first chord of "I Want to Hold Your Hand," which hit the top on Jan. 18, 1964, to the band's last No. 1, "Come Together," on Oct. 18, 1969, the Beatles changed everything, from the way Americans wore their hair and dressed to how they started listening to music, including looking for hidden meanings in lyrics. And on the Beatles' coattails were another 19 No. 1s from Brit bands like the Rolling Stones, the Dave Clark Five, Herman's Hermits and the Animals.

And American acts responded in turn, with nearly 30 No. 1 hits. Some of the bands aspired to sound like the Beatles, including the Turtles ("Happy Together" reigned for three weeks in 1967), who took their name because it ended with the same letters. And along with Simon & Garfunkel, the Doors and the Young Rascals, there were the Beach Boys, whose surf sound hit the top 10 prior to the Beatles. The band's last No. 1 of the decade was "Good Vibrations" in 1966, but the Beach Boys and Beatles spent most of the rest of the decade trying to outdo each other.

Coinciding with the British Invasion was Motown, which practically created its own genre, landing 18 songs atop the Hot 100, including 12 from the Supremes. And the old guard—Frank Sinatra and Dean Martin—also managed to land No. 1s on the chart.

The '60s were the decade when many artists took control, writing their own songs and in some instances designing their own album covers. It is, in fact, the only time in music history when the most popular sounds were also consistently the most creative, experimental and critically acclaimed music. That may be due to the fact that when the '60s began, the single was still the main artistic configuration, despite the album's commercial introduction in 1948, Sinatra's attempt to establish the long-form as an artistic statement in the mid-'50s and its ability to generate more revenue than the single, thanks to its higher price.

By the decade's end, the album would establish itself as the dominant form, a notion that's only now being challenged some 50 years later. But during the '60s, the single was the main vehicle for many an artistic triumph.

—Ed Christman

FORGOTTEN NO.1s



1963

"Sukiyaki" Kyu Sakamoto

The English translation wasn't even close to the Japanese original, but that didn't seem to matter for three weeks during the summer of '63, when Americans were hungry for "Sukiyaki." It became the second foreign-language No. 1 and, even more unlikely, returned to the top three in 1981 in an English version from A Taste of Honey—but has since been lost to time.

1968

"Honey" Bobby Goldsboro

This saccharine ballad caused many listeners to reach for tissues to dab their eyes—and was a monster hit that held the top spot for five weeks. But with its sweeping strings and occasionally banal and baffling lyrics ("I guess you can say she saw through me and hugged my neck"), it hasn't found a home at modern radio.

The '70s

Motown. Solo Beatles. Social Protest. 'Saturday Night Fever.'

What did the 1970s look like? Bell-bottoms and leisure suits; Afros and feathered perms; earth tones and platforms. All bets were off. Do your own thing.

So what did the '70s sound like? A look at the 253 songs that reached No. 1 on the Billboard Hot 100 reveals a similar patchwork of styles. There were story songs ("The Night Chicago Died," "Billy Don't Be a Hero") and instrumentals ("A Fifth of Beethoven," "Theme From 'S.W.A.T.'"). There were classics by such giants as the Rolling Stones, Smokey Robinson and David Bowie, and there were novelty songs like "The Streak" and "Kung Fu Fighting"—the Pet Rocks of the pop charts.

It was a range that mirrored the variety shows on the

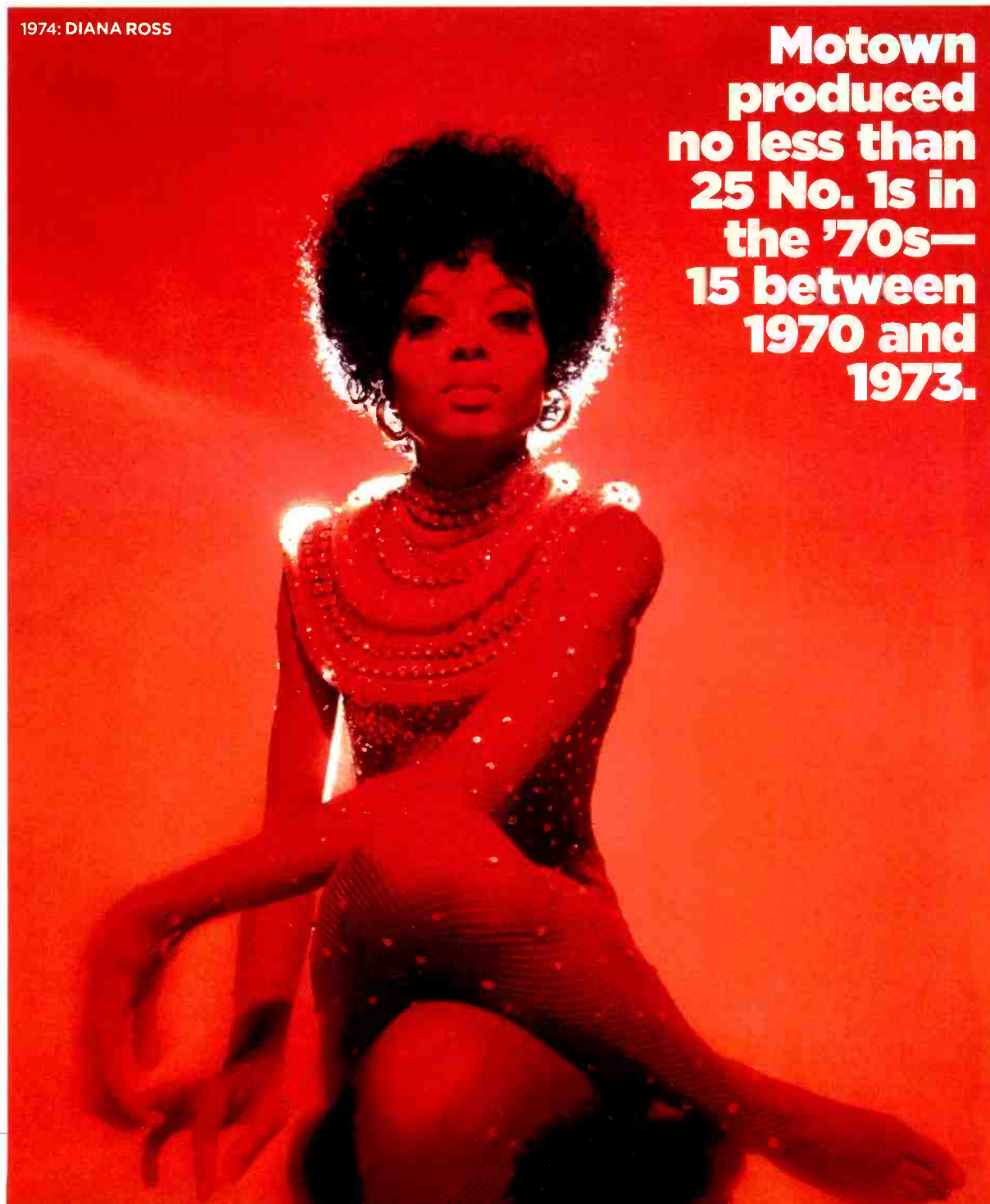


1977: BEE GEES

three—and only three—networks at the time. However, with closer examination, some crucial patterns in a changing musical universe can be detected. Since so many of the rock icons of the '60s aspired to something beyond hit singles, a feeling compounded by the deaths of Jimi Hendrix, Janis Joplin and Jim Morrison as the decade began, the shadow of the '60s is actually much smaller than might be expected. Each of the former Beatles did hit No. 1 in the '70s (Paul McCartney six times, John Lennon once), but this list feels overwhelmingly like a fresh start.

In fact, if there was one juggernaut from the '60s that loomed the largest, it was the superstar stable at Motown Records. Though history generally indicates that Motown's

1974: DIANA ROSS



**Motown
produced
no less than
25 No. 1s in
the '70s—
15 between
1970 and
1973.**

Diana Ross	301	TOUCH ME IN THE MORNING
Stories	302	BROTHER LOUIE
Marvin Gaye	303	LET'S GET IT ON
Helen Reddy	304	DELTA DAWN
Grand Funk Railroad	305	WE'RE AN AMERICAN BAND
Cher	306	HALF-BREED
The Rolling Stones	307	ANGIE
Gladys Knight & the Pips	308	MIDNIGHT TRAIN TO GEORGIA
Eddie Kendricks	309	KEEP ON TRUCKIN' (PART 1)
Ringo Starr	310	PHOTOGRAPH
The Carpenters	311	TOP OF THE WORLD
Charlie Rich	312	THE MOST BEAUTIFUL GIRL
Jim Croce	313	TIME IN A BOTTLE
The Steve Miller Band	314	THE JOKER
Al Wilson	315	SHOW AND TELL
Ringo Starr	316	YOU'RE SIXTEEN
Barbra Streisand	317	THE WAY WE WERE
Love Unlimited Orchestra	318	LOVE'S THEME
Terry Jacks	319	SEASONS IN THE SUN
Cher	320	DARK LADY
John Denver	321	SUNSHINE ON MY SHOULDERS
Blue Swede	322	HOOKED ON A FEELING
Elton John	323	BENNIE AND THE JEETS
MFSB Featuring the Three Degrees	324	TSOP (THE SOUND OF PHILADELPHIA)
Grand Funk Railroad	325	THE LOCO-MOTION
Ray Stevens	326	THE STREAK
Paul McCartney & Wings	327	BAND ON THE RUN
Bo Donaldson & the Heywoods	328	BILLY, DON'T BE A HERO
Gordon Lightfoot	329	SUNDOWN
The Hues Corporation	330	ROCK THE BOAT
George McCrae	331	ROCK YOUR BABY
John Denver	332	ANNIE'S SONG
Roberta Flack	333	FEEL LIKE MAKIN' LOVE
Paper Lace	334	THE NIGHT CHICAGO DIED
Paul Anka With Odia Coates	335	(YOU'RE) HAVING MY BABY
Eric Clapton	336	I SHOT THE SHERIFF
Barry White	337	CAN'T GET ENOUGH OF YOUR LOVE, BABE
Andy Kim	338	ROCK ME GENTLY
Olivia Newton-John	339	I HONESTLY LOVE YOU
Billy Preston	340	NOTHING FROM NOTHING
Dionne Warwick & the Spinners	341	THEN CAME YOU
Stevie Wonder	342	YOU HAVEN'T DONE NOTHIN'
Bachman-Turner Overdrive	343	YOU AIN'T SEEN NOTHING YET/FREE WHEELIN'
John Lennon With the Plastic Ono Nuclear Band	344	WHATEVER GETS YOU THRU THE NIGHT
Billy Swan	345	I CAN HELP
Carl Douglas	346	KUNG FU FIGHTING
Harry Chapin	347	CAT'S IN THE CRADLE
Helen Reddy	348	ANGIE BABY
Elton John	349	LUCY IN THE SKY WITH DIAMONDS
Barry Manilow	350	MANDY
The Carpenters	351	PLEASE MR. POSTMAN
Neil Sedaka	352	LAUGHTER IN THE RAIN
The Ohio Players	353	FIRE
Linda Ronstadt	354	YOU'RE NO GOOD
AWB	355	PICK UP THE PIECES
The Eagles	356	BEST OF MY LOVE
Olivia Newton-John	357	HAVE YOU NEVER BEEN MELLOW
The Doobie Brothers	358	BLACK WATER
Frankie Valli	359	MY EYES ADORED YOU
Labelle	360	LADY MARMALADE
Minnie Riperton	361	LOVIN' YOU
The Elton John Band	362	PHILADELPHIA FREEDOM
B.J. Thomas	363	(HEY WONT YOU PLAY) ANOTHER SOMEBODY DONE...
Tony Orlando & Dawn	364	HE DON'T LOVE YOU (LIKE I LOVE YOU)
Earth, Wind & Fire	365	SHINING STAR
Freddy Fender	366	BEFORE THE NEXT TEARDROP FALLS
John Denver	367	THANK GOD I'M A COUNTRY BOY
America	368	SISTER GOLDEN HAIR
Captain & Tennille	369	LOVE WILL KEEP US TOGETHER
Wings	370	LISTEN TO WHAT THE MAN SAID
Van McCoy & the Soul City Symphony	371	THE HUSTLE
The Eagles	372	ONE OF THESE NIGHTS
Bee Gees	373	JIVE TALKIN'
Hamilton, Joe Frank & Reynolds	374	FALLIN' IN LOVE
KC & the Sunshine Band	375	GET DOWN TONIGHT
Glen Campbell	376	RHINESTONE COWBOY
David Bowie	377	FAME
John Denver	378	I'M SORRY
Neil Sedaka	379	BAD BLOOD
Elton John	380	ISLAND GIRL
KC & the Sunshine Band	381	THAT'S THE WAY (I LIKE IT)
Silver Convention	382	FLY, ROBIN, FLY
The Staple Singers	383	LET'S DO IT AGAIN
Bay City Rollers	384	SATURDAY NIGHT
C.W. McCall	385	CONVOY
Barry Manilow	386	I WRITE THE SONGS
Diana Ross	387	THEME FROM "MAHOGANY" (DO YOU KNOW WHERE...)
The Ohio Players	388	LOVE ROLLERCOASTER
Paul Simon	389	50 WAYS TO LEAVE YOUR LOVER
Rhythm Heritage	390	THEME FROM "S.W.A.T."
The Miracles	391	LOVE MACHINE (PART 1)
The Four Seasons	392	DECEMBER, 1963 (OH, WHAT A NIGHT)
Johnnie Taylor	393	DISCO LADY
The Bellamy Brothers	394	LET YOUR LOVE FLOW
John Sebastian	395	WELCOME BACK
The Sylvers	396	BOOGIE FEVER
Wings	397	SILLY LOVE SONGS
Diana Ross	398	LOVE HANGOVER
Starland Vocal Band	399	AFTERNOON DELIGHT
The Manhattan	400	KISS AND SAY GOODBYE

1000 NUMBER ONES

DON'T GO BREAKING MY HEART	401	Elton John & Kiki Dee
YOU SHOULD BE DANCING	402	Bee Gees
(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY	403	KC & the Sunshine Band
PLAY THAT FUNKY MUSIC	404	Wild Cherry
A FIFTH OF BEETHOVEN	405	Walter Murphy & the Big Apple Band
DISCO DUCK (PART I)	406	Rick Dees & His Cast of Idiots
IF YOU LEAVE ME NOW	407	Chicago
ROCK'N ME	408	Steve Miller
TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)	409	Rod Stewart
YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)	410	Marilyn McCoo & Billy Davis Jr.
YOU MAKE ME FEEL LIKE DANCING	411	Leo Sayer
I WISH	412	Stevie Wonder
CAR WASH	413	Rose Royce
TORN BETWEEN TWO LOVERS	414	Mary MacGregor
BLINDED BY THE LIGHT	415	Manfred Mann's Earth Band
NEW KID IN TOWN	416	The Eagles
EVERGREEN (LOVE THEME FROM "A STAR IS BORN")	417	Barbra Streisand
RICH GIRL	418	Daryl Hall & John Oates
DANCING QUEEN	419	ABBA
DON'T GIVE UP ON US	420	David Soul
DON'T LEAVE ME THIS WAY	421	Thelma Houston
SOUTHERN NIGHTS	422	Glen Campbell
HOTEL CALIFORNIA	423	The Eagles
WHEN I NEED YOU	424	Leo Sayer
SIR DUKE	425	Stevie Wonder
I'M YOUR BOOGIE MAN	426	KC & the Sunshine Band
DREAMS	427	Fleetwood Mac
GOT TO GIVE IT UP (PT. I)	428	Marvin Gaye
GONNA FLY NOW	429	Bill Conti
UNDERCOVER ANGEL	430	Alan O'Day
DA DOO RON RON	431	Shaun Cassidy
LOOKS LIKE WE MADE IT	432	Barry Manilow
I JUST WANT TO BE YOUR EVERYTHING	433	Andy Gibb
BEST OF MY LOVE	434	The Emotions
"STAR WARS" THEME/CANTINA BAND	435	Meco
YOU LIGHT UP MY LIFE	436	Debbie Boone
HOW DEEP IS YOUR LOVE	437	Bee Gees
BABY COME BACK	438	Player
STAYIN' ALIVE	439	Bee Gees
(LOVE IS) THICKER THAN WATER	440	Andy Gibb
NIGHT FEVER	441	Bee Gees
IF I CAN'T HAVE YOU	442	Yvonne Elliman
WITH A LITTLE LUCK	443	Wings
TOO MUCH, TOO LITTLE, TOO LATE	444	Johnny Mathis & Deniece Williams
YOU'RE THE ONE THAT I WANT	445	John Travolta & Olivia Newton-John
SHADOW DANCING	446	Andy Gibb
MISS YOU	447	The Rolling Stones
THREE TIMES A LADY	448	The Commodores
GREASE	449	Frankie Valli
BOOGIE OOGIE OOGIE	450	A Taste of Honey
KISS YOU ALL OVER	451	Exile
HOT CHILD IN THE CITY	452	Nick Gilder
YOU NEEDED ME	453	Anne Murray
MACARTHUR PARK	454	Donna Summer
YOU DON'T BRING ME FLOWERS	455	Barbra Streisand & Neil Diamond
LE FREAK	456	Chic
TOO MUCH HEAVEN	457	Bee Gees
DA YA THINK I'M SEXY?	458	Rod Stewart
I WILL SURVIVE	459	Gloria Gaynor
TRAGEDY	460	Bee Gees
WHAT A FOOL BELIEVES	461	The Doobie Brothers
KNOCK ON WOOD	462	Amii Stewart
HEART OF GLASS	463	Blondie
REUNITED	464	Peaches & Herb
HOT STUFF	465	Donna Summer
LOVE YOU INSIDE OUT	466	Bee Gees
RING MY BELL	467	Anita Ward
BAD GIRLS	468	Donna Summer
GOOD TIMES	469	Chic
MY SHARONA	470	The Knack
SAD EYES	471	Robert John
DON'T STOP 'TIL YOU GET ENOUGH	472	Michael Jackson
RISE	473	Herb Alpert
POP MUZIK	474	M
HEARTACHE TONIGHT	475	The Eagles
STILL	476	The Commodores
NO MORE TEARS (ENOUGH IS ENOUGH)	477	Barbra Streisand & Donna Summer
BABE	478	Styx
ESCAPE (THE PIÑA COLADA SONG)	479	Rupert Holmes
PLEASE DON'T GO	480	KC & the Sunshine Band
ROCK WITH YOU	481	Michael Jackson
DO THAT TO ME ONE MORE TIME	482	Captain & Tennille
CRAZY LITTLE THING CALLED LOVE	483	Queen
ANOTHER BRICK IN THE WALL (PART II)	484	Pink Floyd
CALL ME	485	Blondie
FUNKYTOWN	486	Lipps Inc.
COMING UP (LIVE AT GLASGOW)	487	Paul McCartney & Wings
IT'S STILL ROCK AND ROLL TO ME	488	Billy Joel
MAGIC	489	Olivia Newton-John
SAILING	490	Christopher Cross
UPSIDE DOWN	491	Diana Ross
ANOTHER ONE BITES THE DUST	492	Queen
WOMAN IN LOVE	493	Barbra Streisand
LADY	494	Kenny Rogers
(JUST LIKE) STARTING OVER	495	John Lennon
THE TIDE IS HIGH	496	Blondie
CELEBRATION	497	Kool & the Gang
9 TO 5	498	Dolly Parton
I LOVE A RAINY NIGHT	499	Eddie Rabbitt
KEEP ON LOVING YOU	500	REO Speedwagon

1980s

early-'60s first wave was its incomparable pinnacle, only to be pushed aside by the heavier funk of Stax, Sly Stone and James Brown, the company produced no less than 25 No. 1 singles in the '70s, including a remarkable 15 between 1970 and 1973.

Motown's renaissance is indicative of perhaps the most notable development on this list, which is the unprecedented integration that was happening atop the charts. During the first half of the decade, black and white artists easily and consistently passed the No. 1 slot back and forth. Looking at this list and seeing Elton John grab the ring from Stevie Wonder, or Fleetwood Mac hand off to Marvin Gaye, it's a reminder of a time that felt as close to one pop nation, indivisible, as it ever would.

But where white artists were generally retreating from the social protest of the '60s, opting instead for the more introspective work of Carole King and James Taylor, R&B of the early '70s unflinchingly reflected the turmoil of Watergate, Vietnam and urban blight. Even in hindsight, the fact that such songs as "War," "You Haven't Done Nothing" and "Papa Was a Rollin' Stone" were No. 1 singles is simply astonishing (though the triumph of Helen Reddy's "I Am Woman" deserves some recognition as well).

This historic display of unity, though, would be ruptured by the single event that rumbled through the '70s and changed everything, the Big Bang, the tectonic shift from which pop music still reels: the birth of disco. The impression today is that the 1977 release of "Saturday Night Fever" was the line in the sand, but looking at this list, it's clear that it was just the tipping point. Such proto-disco singles as "Love's Theme" and "TSOP" were already at the top of the chart in 1974. "Disco Lady" and even "Disco Duck" were No. 1s before

FORGOTTEN NO.1s



1971

"Go Away Little Girl" Donny Osmond

While the Osmond name helped propel the track up the charts, the subject matter (a young heartthrob tells a pretty girl to go away so he won't cheat on his girlfriend) pretty much condemned it to obscurity out of the gate. Put another way: If Justin Bieber were to cover this, teen girls the world over would fling themselves from cliffs.

1974

"Seasons in the Sun" Terry Jacks

"We had joy, we had fun . . ." One of the least-acclaimed versions of this often-recorded song, one critic ranked this cut as one of the 100 worst songs of all time. But that hasn't gotten in the way of the tune's popularity, as everyone from Westlife to Nirvana to Bad Religion has taken a crack at the Jacques Brel-penned track (with Rod McKuen).

John Travolta donned that white suit.

Still, as rock critics championed punk and new wave (which had zero impact at this stratosphere beyond Blondie and, perhaps, the Knack), "Fever" was the story of the decade. With four No. 1s—plus a stack of additional hits and radio staples, on its way to sales topping 15 million—it would define a pop moment forever. And as disco swallowed more and more of the top 40, music's audience began to splinter in ways that would become permanent.

For a few years, black and white artists, rock and dance music, were able to happily co-exist, but the roads were diverging. No black performers reached No. 1 between August 1976 and January 1977, or between October 1977 and May 1978. By October 1982, there were three weeks when not one record by an African-American artist was in the top 20 of the singles or albums chart—the first time there was such a sharp division since the '40s.

"Saturday Night Fever" also indicated something else to come: It marked the emergence of the "event" record—not just an album that got huge on its own steam, like "Rumours" or "Hotel California," but an all-out media blitz designed for megaplatinum scale. The 1981 launch of MTV was coming up quick. And in the final months of 1979, "Don't Stop 'Til You Get Enough" returned Michael Jackson (who had, of course, kicked off 1970 with four straight chart-toppers with the Jackson 5) to No. 1. As he was reaching the pinnacle in October, a curious song called "Rapper's Delight" had crept into the lower reaches of the top 40.

The divisions between decades often seem arbitrary. But as the '70s ended, and Jimmy Carter handed over the White House to Ronald Reagan, it was clear that the world was ready for a brand-new beat.

—Alan Light

1973: ELTON JOHN





1981: OLIVIA NEWTON-JOHN

FORGOTTEN NO.1s



The '80s

Olivia Newton-John Music Television. Michael Jackson. U2.

MTV went live on Aug. 1, 1981, with a flourish of self-important pronouncements about “revolution.” But it took a few months for proof of the channel’s game-changing potential to materialize—in the form of Olivia Newton-John’s “Physical.”

For her first record in three years, the reigning soft-rock queen aggressively tarted up her image: “Physical” is a disposable three-note hook surrounded by soft-porn come-ons. Compared with videos from just a year or two later—like Michael Jackson’s “Billie Jean” (which began its seven-week run at No. 1 on March 5, 1983) or Michael Sembello’s “Maniac” (No. 1 for two weeks beginning Sept. 19, 1983)—it looks prehistoric, homemade. No matter. “Physical” became a No. 1 hit on Nov. 21, 1981, and stayed atop the charts for 10 weeks—longer than any other song in the entire decade.

Every musical decade is sooner or later reduced to a sweeping generalization. We know the ’60s weren’t all about peace and love, but that’s the tag. The ’80s? It was a moment of big and bigger.

Fans became accustomed to a dizzying new set of marketing contrivances—if there’s a poster act for this glitzed-out decade, it’s Milli Vanilli, the duo whose three No. 1 hits (“Baby Don’t Forget My Number,” “Girl I’m Gonna Miss You” and “Blame It on the Rain”) were tainted with an asterisk after it was revealed that Fab Morvan and Rob Pilatus didn’t actually sing on the tracks.

A sure route to chart success was to play the “Physical”

game, ginning up sexy or controversial or ironic visuals to sell otherwise unremarkable tunes. How else to explain the success of post-disco Hall & Oates, whose dopey “Maneater” spent four weeks at No. 1. Toni Basil’s “Mickey” falls into this category, too. And even venerable songwriter Billy Joel’s nostalgic exercise “We Didn’t Start the Fire” fits in. Would that have hit No. 1 without its intense video?

Megawatt marketing became an ’80s fact of life, but it wasn’t the whole story. It was also the decade of radical rhythm upheaval—musicians exploring new blends of rock and R&B and funk. It’s the decade of Michael Jackson, whose “Thriller” remains a high-water mark not just in terms of big sales, but as an example of deep and enduring creativity.

The ’80s stand as a time of striking diversity on the charts—during one stretch in 1980, the No. 1 spot was owned by Pink Floyd (“Another Brick in the Wall Pt. II”), then Blondie (“Call Me”), then Lipps Inc. (“Funkytown”). Shortly before “Physical” erupted, the nation’s biggest song was “Endless Love,” a duet from Diana Ross and Lionel Richie that was the first in what became a decade-long string of squishy love duets; a few months after

1987 “I Think We’re Alone Now” Tiffany

Followed into the top spot by another Tommy James & the Shondells hit (“Mony Mony” covered by Billy Idol), mall-touring sensation Tiffany went the way of many teen idols from the rock era and disappeared quickly from the airwaves. She did score a second No. 1, 1988’s “Could’ve Been,” which can sometimes be heard on call-in dedication shows.

1989 “Batdance” Prince

Although not included in the 1989 movie directed by Tim Burton and starring Michael Keaton as the Caped Crusader, it became Prince’s fourth No. 1 based largely on the film’s impact. Written in just a few hours, this mash-up of dialogue and sounds from the movie was forgettable from the start. The video, where Prince portrayed various characters from the movie, was only slightly more memorable.

Blondie	501	RAPTURE
Daryl Hall & John Oates	502	KISS ON MY LIST
Sheena Easton	503	MORNING TRAIN (NINE TO FIVE)
Kim Carnes	504	BETTE DAVIS EYES
Stars on 45	505	MEDLEY
Air Supply	506	THE ONE THAT YOU LOVE
Rick Springfield	507	JESSIE’S GIRL
Diana Ross & Lionel Richie	508	ENDLESS LOVE
Christopher Cross	509	ARTHUR’S THEME (BEST THAT YOU CAN DO)
Daryl Hall & John Oates	510	PRIVATE EYES
Olivia Newton-John	511	PHYSICAL
Daryl Hall & John Oates	512	I CAN’T GO FOR THAT (NO CAN DO)
The J. Geils Band	513	CENTERFOLD
Joan Jett & the Blackhearts	514	I LOVE ROCK ‘N ROLL
Vangelis	515	CHARIOTS OF FIRE—TITLES
Paul McCartney & Stevie Wonder	516	EBONY AND IVORY
The Human League	517	DON’T YOU WANT ME
Survivor	518	EYE OF THE TIGER
The Steve Miller Band	519	ABRACADABRA
Chicago	520	HARD TO SAY I’M SORRY
John Cougar	521	JACK & DIANE
Men at Work	522	WHO CAN IT BE NOW?
Joe Cocker & Jennifer Warnes	523	UP WHERE WE BELONG
Lionel Richie	524	TRULY
Toni Basil	525	MICKEY
Daryl Hall & John Oates	526	MANEATER
Men at Work	527	DOWN UNDER
Toto	528	AFRICA
Patti Austin With James Ingram	529	BABY, COME TO ME
Michael Jackson	530	BILLIE JEAN
Dexys Midnight Runners	531	COME ON EILEEN
Michael Jackson	532	BEAT IT
David Bowie	533	LET’S DANCE
Irene Cara	534	FLASHDANCE . . . WHAT A FEELING
The Police	535	EVERY BREATH YOU TAKE
Eurythmics	536	SWEET DREAMS (ARE MADE OF THIS)
Michael Sembello	537	MANIAC
Billy Joel	538	TELL HER ABOUT IT
Bonnie Tyler	539	TOTAL ECLIPSE OF THE HEART
Kenny Rogers With Dolly Parton	540	ISLANDS IN THE STREAM
Lionel Richie	541	ALL NIGHT LONG (ALL NIGHT)
Paul McCartney & Michael Jackson	542	SAY SAY SAY
Yes	543	OWNER OF A LONELY HEART
Culture Club	544	KARMA CHAMELEON
Van Halen	545	JUMP
Kenny Loggins	546	FOOTLOOSE
Phil Collins	547	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)
Lionel Richie	548	HELLO
Deniece Williams	549	LET’S HEAR IT FOR THE BOY
Cyndi Lauper	550	TIME AFTER TIME
Duran Duran	551	THE REFLEX
Prince & the New Power Generation	552	WHEN DOVES CRY
Ray Parker Jr.	553	GHOSTBUSTERS
Tina Turner	554	WHAT’S LOVE GOT TO DO WITH IT
John Waite	555	MISSING YOU
Prince & the New Power Generation	556	LET’S GO CRAZY
Stevie Wonder	557	I JUST CALLED TO SAY I LOVE YOU
Billy Ocean	558	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)
Wham!	559	WAKE ME UP BEFORE YOU GO-GO
Daryl Hall & John Oates	560	OUT OF TOUCH
Madonna	561	LIKE A VIRGIN
Foreigner	562	I WANT TO KNOW WHAT LOVE IS
Wham! Featuring George Michael	563	CARELESS WHISPER
REO Speedwagon	564	CAN’T FIGHT THIS FEELING
Phil Collins	565	ONE MORE NIGHT
USA for Africa	566	WE ARE THE WORLD
Madonna	567	CRAZY FOR YOU
Simple Minds	568	DON’T YOU (FORGET ABOUT ME)
Wham!	569	EVERYTHING SHE WANTS
Tears for Fears	570	EVERYBODY WANTS TO RULE THE WORLD
Bryan Adams	571	HEAVEN
Phil Collins	572	SUSSUDIO
Duran Duran	573	A VIEW TO A KILL
Paul Young	574	EVERYTIME YOU GO AWAY
Tears for Fears	575	SHOUT
Huey Lewis & the News	576	THE POWER OF LOVE
John Parr	577	ST. ELMO’S FIRE (MAN IN MOTION)
Dire Straits	578	MONEY FOR NOTHING
Ready for the World	579	OH SHEILA
a-ha	580	TAKE ON ME
Whitney Houston	581	SAVING ALL MY LOVE FOR YOU
Stevie Wonder	582	PART-TIME LOVER
Jani Hammer	583	“MIAMI VICE” THEME
Starship	584	WE BUILT THIS CITY
Phil Collins & Marilyn Martin	585	SEPARATE LIVES
Mr. Mister	586	BROKEN WINGS
Lionel Richie	587	SAY YOU, SAY ME
Dionne & Friends	588	THAT’S WHAT FRIENDS ARE FOR
Whitney Houston	589	HOW WILL I KNOW
Mr. Mister	590	KYRIE
Starship	591	SARA
Heart	592	THESE DREAMS
Falco	593	ROCK ME AMADEUS
Prince & the New Power Generation	594	KISS
Robert Palmer	595	ADDICTED TO LOVE
Pet Shop Boys	596	WEST END GIRLS
Whitney Houston	597	GREATEST LOVE OF ALL
Madonna	598	LIVE TO TELL
Patti LaBelle & Michael McDonald	599	ON MY OWN
Billy Ocean	600	THERE’LL BE SAD SONGS (TO MAKE YOU CRY)

1000 NUMBER ONES

HOLDING BACK THE YEARS	401	Simply Red
INVISIBLE TOUCH	402	Genesis
SLEDGEHAMMER	403	Peter Gabriel
GLORY OF LOVE (THEME FROM "THE KARATE KID PART II")	404	Peter Cetera
PAPA DON'T PREACH	405	Madonna
HIGHER LOVE	406	Steve Winwood
VENUS	407	Bananarama
TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	408	Berlin
STUCK WITH YOU	409	Huey Lewis & the News
WHEN I THINK OF YOU	410	Janet Jackson
TRUE COLORS	411	Cyndi Lauper
AMANDA	412	Boston
HUMAN	413	The Human League
YOU GIVE LOVE A BAD NAME	414	Bon Jovi
THE NEXT TIME I FALL	415	Peter Cetera With Amy Grant
THE WAY IT IS	416	Bruce Hornsby & the Range
WALK LIKE AN EGYPTIAN	417	The Bangles
SHAKE YOU DOWN	418	Gregory Abbott
AT THIS MOMENT	419	Billy Vera & the Beaters
OPEN YOUR HEART	420	Madonna
LIVIN' ON A PRAYER	421	Bon Jovi
JACOB'S LADDER	422	Huey Lewis & the News
LEAN ON ME	423	Club Nouveau
NOTHING'S GONNA STOP US NOW	424	Starship
I KNEW YOU WERE WAITING (FOR ME)	425	Aretha Franklin & George Michael
(I JUST) DIED IN YOUR ARMS	426	Cutting Crew
WITH OR WITHOUT YOU	427	U2
YOU KEEP ME HANGIN' ON	428	Kim Wilde
ALWAYS	429	Atlantic Starr
HEAD TO TOE	430	Lisa Lisa & Cult Jam Featuring Full Force
I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	431	Whitney Houston
ALONE	432	Heart
SHAKEDOWN (FROM "BEVERLY HILLS COP II")	433	Bob Seger
I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	434	U2
WHO'S THAT GIRL	435	Madonna
LA BAMBAA	436	Los Lobos
I JUST CAN'T STOP LOVING YOU	437	Michael Jackson With Siedah Garrett
DIDN'T WE ALMOST HAVE IT ALL	438	Whitney Houston
HERE I GO AGAIN	439	Whitesnake
LOST IN EMOTION	440	Lisa Lisa & Cult Jam Featuring Full Force
BAD	441	Michael Jackson
I THINK WE'RE ALONE NOW	442	Tiffany
MONY MONY	443	Billy Idol
(I'VE HAD) THE TIME OF MY LIFE	444	Bill Medley & Jennifer Warnes
HEAVEN IS A PLACE ON EARTH	445	Belinda Carlisle
FAITH	446	George Michael
SO EMOTIONAL	447	Whitney Houston
GOT MY MIND SET ON YOU	448	George Harrison
THE WAY YOU MAKE ME FEEL	449	Michael Jackson
NEED YOU TONIGHT	450	INXS
COULD'VE BEEN	451	Tiffany
SEASONS CHANGE	452	Exposé
FATHER FIGURE	453	George Michael
NEVER GONNA GIVE YOU UP	454	Rick Astley
MAN IN THE MIRROR	455	Michael Jackson
GET OUTTA MY DREAMS, GET INTO MY CAR	456	Billy Ocean
WHERE DO BROKEN HEARTS GO	457	Whitney Houston
WISHING WELL	458	Terence Trent D'Arby
ANYTHING FOR YOU	459	Gloria Estefan & Miami Sound Machine
ONE MORE TRY	460	George Michael
TOGETHER FOREVER	461	Rick Astley
FOOLISH BEAT	462	Debbie Gibson
DIRTY DIANA	463	Michael Jackson
THE FLAME	464	Cheap Trick
HOLD ON TO THE NIGHTS	465	Richard Marx
ROLL WITH IT	466	Steve Winwood
MONKEY	467	George Michael
SWEET CHILD O' MINE	468	Guns N' Roses
DON'T WORRY, BE HAPPY (FROM "COCKTAIL")	469	Bobby McFerrin
LOVE BITES	470	Def Leppard
RED RED WINE	471	UB40
GROOVY KIND OF LOVE	472	Phil Collins
KOKOMO (FROM "COCKTAIL")	473	The Beach Boys
WILD, WILD WEST	474	The Escape Club
BAD MEDICINE	475	Bon Jovi
BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY	476	Will to Power
LOOK AWAY	477	Chicago
EVERY ROSE HAS ITS THORN	478	Poison
MY PREROGATIVE	479	Bobby Brown
TWO HEARTS	480	Phil Collins
WHEN I'M WITH YOU	481	Sheriff
STRAIGHT UP	482	Paula Abdul
LOST IN YOUR EYES	483	Debbie Gibson
THE LIVING YEARS	484	Mike & the Mechanics
ETERNAL FLAME	485	The Bangles
THE LOOK	486	Roxette
SHE DRIVES ME CRAZY	487	Fine Young Cannibals
LIKE A PRAYER	488	Madonna
I'LL BE THERE FOR YOU	489	Bon Jovi
FOREVER YOUR GIRL	490	Paula Abdul
ROCK ON (FROM "DREAM A LITTLE DREAM")	491	Michael Damian
WIND BENEATH MY WINGS (FROM "BEACHES")	492	Bette Midler
I'LL BE LOVING YOU (FOREVER)	493	New Kids on the Block
SATISFIED	494	Richard Marx
BABY DON'T FORGET MY NUMBER	495	Milli Vanilli
GOOD THING	496	Fine Young Cannibals
IF YOU DON'T KNOW ME BY NOW	497	Simply Red
TOY SOLDIERS	498	Martika
BATDANCE (FROM "BATMAN")	499	Prince
RIGHT HERE WAITING	500	Richard Marx



1983:
MICHAEL JACKSON

"Physical" petered out, Joan Jett & the Blackhearts roared into view with "I Love Rock and Roll," (No. 1 on March 20, 1982), which eschewed the coy in favor of super-clear declarative blast.

The craft and discipline involved in writing a hit song didn't suddenly become obsolete—rather, songs that stand as shining examples of craft, such as Foreigner's "I Want to Know What Love Is" (No. 1 for two weeks in February 1985) had to vie for attention alongside slight tunes like Ray Parker Jr.'s "Ghostbusters" that prevailed as a result of disproportionate MTV love.

The '80s were a time of gaudy crap in every possible hue. But for every "Physical," there's a song like the stirring gospel confessional "I Still Haven't Found What I'm Looking For," U2's second No. 1 single from 1987's "The Joshua Tree": "I have spoke with the tongue of angels/I have held the hand of a devil/It was warm in the night/I was cold as a stone." If this is the epitaph for the decade, the '80s are worth their weight in lamé—and actual gold.

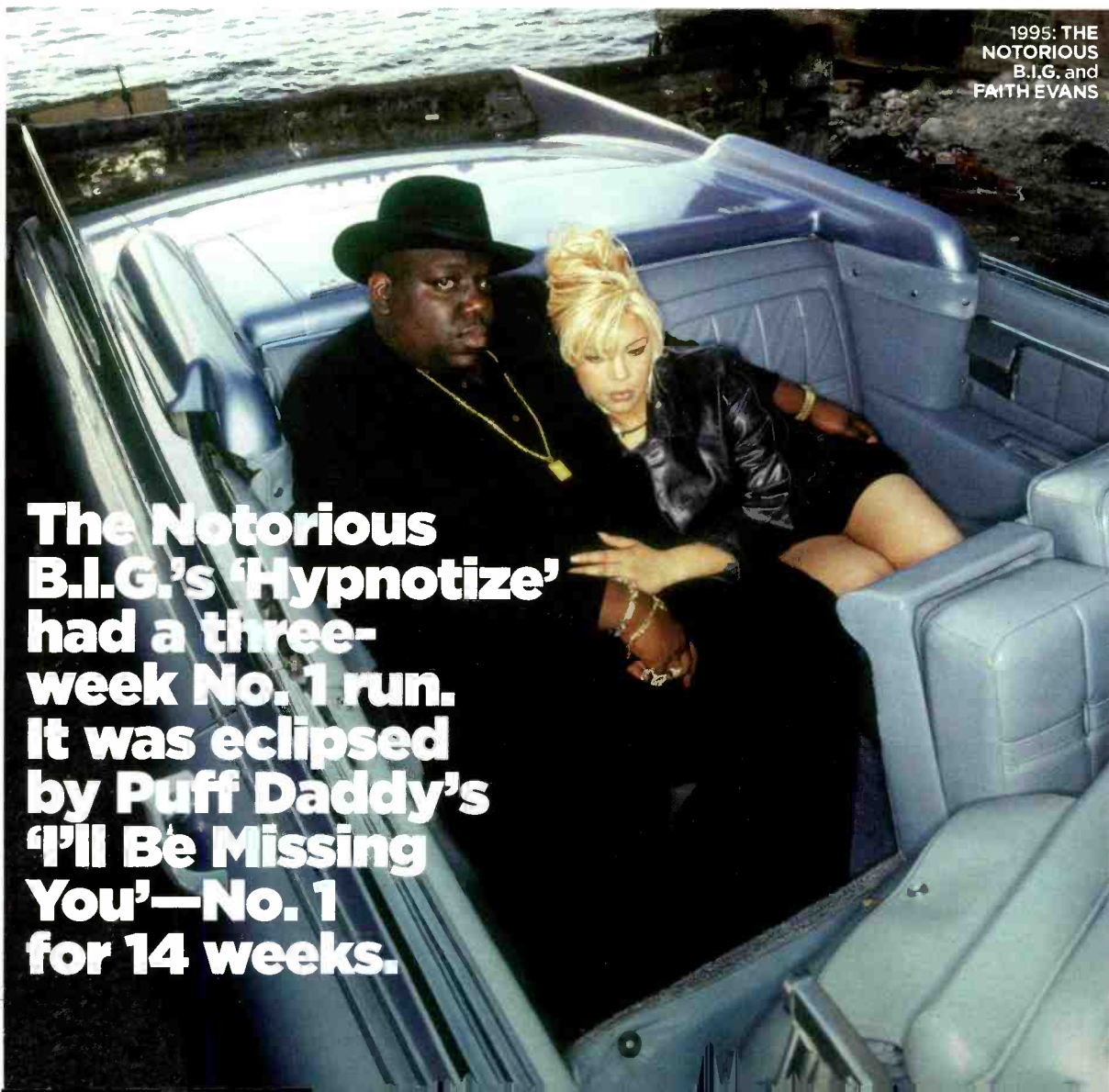
—Tom Moon

The '90s Mariah Carey. Boyz II Men. Hip-hop. 'Candle in the Wind.'

The bump of hip-hop and thrash of grunge may dominate our sonic memory of the '90s, yet the hits that bookended the decade were soaked in smooth. In late January 1990, Michael Bolton's syrupy ballad "How Am I Supposed to Live Without You" became the decade's first new No. 1, and some 3,500 days later, Santana and Rob Thomas' "Smooth" began its surprising 12-week run at the top.

This was no anomaly. More than any previous decade, the '90s saw more No. 1 songs enjoy multiple-month runs, and the vast majority of them were croon-heavy ballads like All-4-One's "I Swear," Boyz II Men's "End of the Road" and Whitney Houston's "I Will Always Love You" (11, 13 and 14 weeks at No. 1, respectively). While the album charts heralded the rise of "alternative" through hip-hop's spreading popularity and rock's rediscovered grit, the singles chart walked a different beat. Among the No. 1s, there was no Nirvana, no Dr. Dre or Snoop Dogg, no Pearl Jam, no Wu-Tang Clan. There was, however, Mariah Carey. Lots and lots of Mariah Carey.

It's only fitting that the decade's undisputed hitmaker would also be the first legitimately new star of the '90s. Holdovers from the '80s dominated the first half of 1990: Paula Abdul, Taylor Dayne, Roxette. Then, in early August, Carey began a four-week run with "Vision of Love," the first of a record 14 No. 1s for the decade, including "One Sweet Day," her holiday season collaboration with Boyz II Men in 1995. "Day" spent 16 weeks at No. 1 and



1995: THE NOTORIOUS B.I.G. and FAITH EVANS

The Notorious B.I.G.'s 'Hypnotize' had a three-week No. 1 run. It was eclipsed by Puff Daddy's 'I'll Be Missing You'—No. 1 for 14 weeks.

UNCHARTED GRADUATES

21 DAVID CHOI Singer/songwriter Orange County, CA

This Korean American songwriter and "YouTube producer" made the leap from two weeks on Uncharted to land at No. 18 on Billboard's Comedy Digital Tracks chart for "I'm Hardcore," a collaboration with Ryan Higa and JR Aquino. Choi says his success on YouTube was completely unexpected, at first.

"I didn't actually spread the word [about my YouTube page], because I initially wanted to pursue songwriting and producing," he explains. "Life is weird!"

Nevertheless, after his song "YouTube (A Love Song)" was featured on the site's homepage, the fans came pouring in, and before he knew it,



Choi had over 700,000 subscribers to his channel. He attributes his fame to the collaborative abilities the platform provided.



25 ARCHITECTS Metalcore Brighton, England

It should come as no surprise that the UK-based hardcore band Architects graduated from Uncharted just a week after their impres-

sive debut. The quartet breezed through the rankings to start out at No. 12 (the appearance was concurrent with the release of their fourth album, *The Here and Now*), and last week made it to No. 47 on Billboard's Heatseekers Albums chart.

At first, Architects no doubt attracted attention by touring with more established hardcore bands Norma Jean and Atreyu, as well as via endorsements by such sponsors as Vans and Monster energy drink. However, their steady interaction with fans on Twitter has ensured that that attention will stick.

Armed with a bank of nearly 150,000 MySpace Music song plays this month, and a steadily growing base of fans on Facebook and Twitter, the band plans to launch a UK tour in support of the album in late April.

DECODER Post-hardcore St. Petersburg, FL

With the release of their self-titled debut album on Rise Records, post-hardcore band Decoder kicked their online presence up a notch to secure a spot at No. 44 on Billboard's Heatseekers Albums chart during the week of February 5. The six-piece ensemble from St. Petersburg, Fl., brings together former members of other successful bands including Versa Emerge (Fueled by Ramen) and the late Of Machines (also on Rise), the fame of which has boosted the buzz surrounding Decoder.

Produced by Matt Malpass, engineer and mixer of releases by Manchester Orchestra and Copeland, the debut album has found positive feedback through word of mouth, according to the band.

"As much as we try and get ourselves out there through the Internet and social media sites, I think a lot of it has been word of mouth," says bassist Bryce Sipes of Decoder's growing fan base. "People who like it are showing their friends."



TOP 5 BY YOUTUBE VIEWS*

	ARTIST	YOUTUBE VIEWS	UNCHARTED MONTHLY RANK
1	TraPhik	4,645,578	1
2	Dave Days	925,939	9
3	DJ BL3ND	724,287	2
4	David Choi	516,753	21
5	Pomplamoose	438,201	13

*Views during recap period, Jan. 29 through Feb. 19 chart weeks

TOP 5 BY TWITTER FOLLOWERS*

	ARTIST	NEW TWITTER FOLLOWERS	UNCHARTED MONTHLY RANK
1	Big Sean	26,016	28
2	The Pretty Reckless	24,754	15
3	Devlin	12,571	26
4	Mindless Behavior	9,487	32
5	Dave Days	7,245	9

*New followers during recap period, Jan. 29 through Feb. 19 chart weeks

TOP 5 BY MYSPACE MUSIC PLAYS*

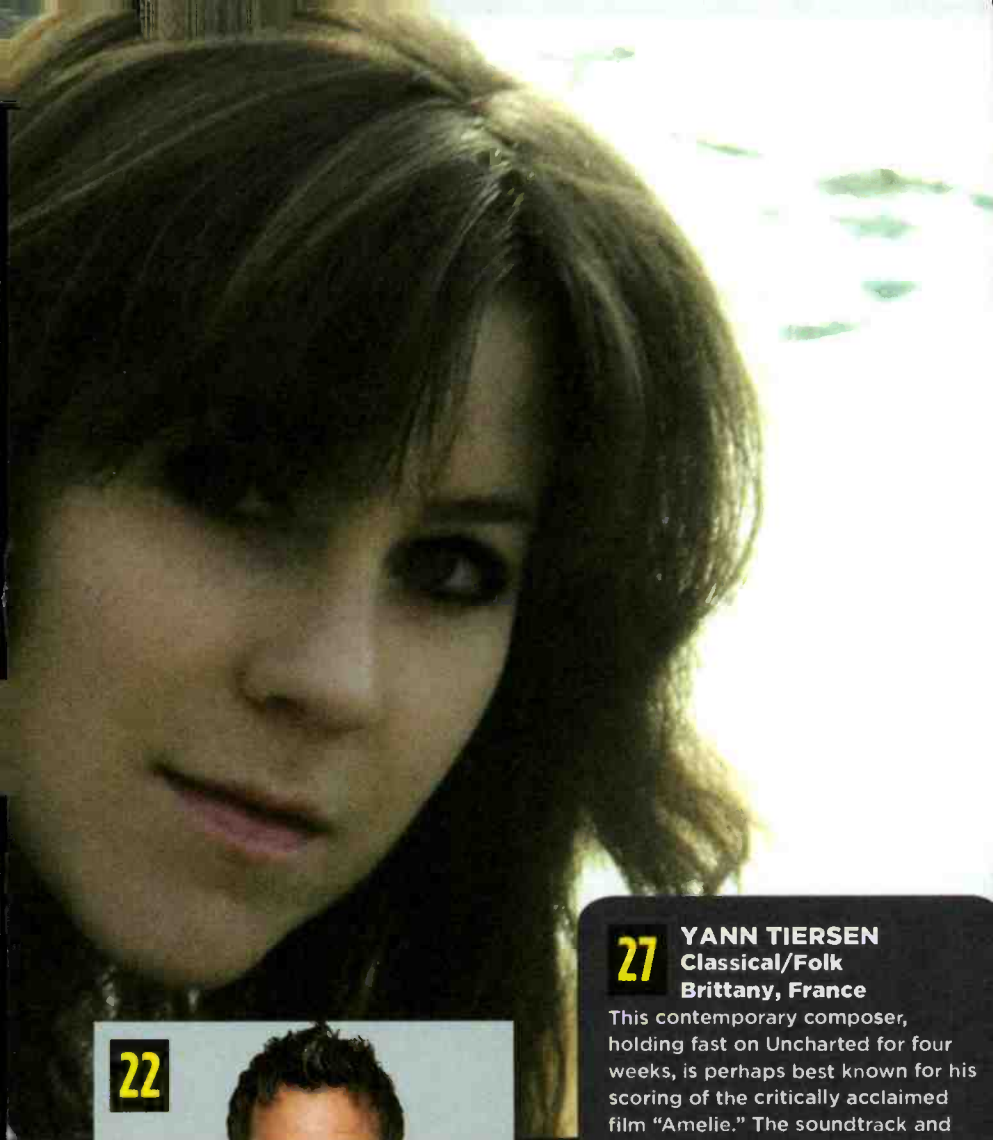
	ARTIST	MYSPACE MUSIC SONG PLAYS	UNCHARTED MONTHLY RANK
1	Colette Carr	748,125	3
2	The Deadlies	659,420	4
3	Javier Jofre	573,423	5
4	Jamie Lynn Noon	564,816	6
5	Laura Roppe	425,641	7

*Song plays during recap period, Jan. 29 through Feb. 19 chart weeks

TOP 5 BY FACEBOOK FANS*

	ARTIST	NEW FACEBOOK FANS	UNCHARTED MONTHLY RANK
1	Superman Is Dead	120,439	14
2	Sam Tsui	63,125	24
3	Devlin	61,437	26
4	The Pretty Reckless	57,265	15
5	Dash Berlin	42,649	22

*New fans during recap period, Jan. 29 through Feb. 19 chart weeks



TOP 50 UNCHARTED

26

DEVLIN
www.myspace.com/officialdevlin

27

YANN TIERSEN
www.myspace.com/yanntierseninprogress

28

BIG SEAN
www.myspace.com/uknowbigsean

29

DEPORTIVO
www.myspace.com/deportivoofficial

30

ANNA CALVI
www.myspace.com/annacalvi

31

AJ RAFAEL
www.myspace.com/ajrafael

32

MINDLESS BEHAVIOR
www.myspace.com/mindlessbehavior

33

THE BLOODY BEETROOTS
www.myspace.com/thebloodybeetroots

34

NERO
www.myspace.com/nerouk

35

ENTER SHIKARI
www.myspace.com/entershikari

36

OTENKI
www.myspace.com/otenki/

37

STEVEN SEAGAL
www.myspace.com/stevenseagalmojopriest

38

GO HARD OR GO HOME
www.myspace.com/ghghband

39

HAYDEN PANETTIERE
www.myspace.com/haydenpanettiere

40

THE FEW THAT REMAIN
www.myspace.com/thefewthatremainofficial

41

MALA MYSTIKZ
www.myspace.com/malamystikz

42

UNIVERSO 17
www.myspace.com/bandauniverso17

43

SOZAY
www.myspace.com/sozay

44

THE MOVEMENT PURSUERS
www.myspace.com/tmp.inc

45

FUNERAL PARTY
www.myspace.com/funeralparty

46

RICARDO KATSUKI
www.myspace.com/djricardokatsuki

47

BANDA SUPERTOY
www.myspace.com/bandasupertoy

48

FINNTROLL
www.myspace.com/officialfinntroll

49

HYPE WILLIAMS
www.myspace.com/hypheewilliams

50

YOUR FAVORITE ENEMIES
www.myspace.com/yourfavoriteenemies

22



DASH BERLIN
Electronic/Dance
The Hague,
the Netherlands

"When I first got my music up on MySpace, I started researching artists whose music was similar to mine, and reaching out to their fans," she says. Last.fm's similar artists listing also helped her find the people who might be most interested in her music.

Noon recently relocated from the Bay Area to Los Angeles in order to step up her career. Right now she's focusing on "recording and working with new songwriters," but plans to tour and start filming music videos in the near future.

Another fast riser is Dash Berlin, No. 22 on the monthly recap, who entered the debut Uncharted at No. 36 and rose 20 positions to No. 16 in two weeks.

The Dutch DJ's futuristic trance tracks have earned him a following on dance floors throughout Europe, and he's in the midst of a full-throttle tour that will take him to Canada, Russia, the U.S., Latin America and Indonesia. Berlin earned more than 14,000 new Facebook fans and 2,600 Last.fm fans after the release of the single "Disarm Yourself" featuring Australian singer Emma Hewitt.

And while he's found a live audience in clubs, Berlin has also used YouTube both as a promotion tool and creative platform. The official music video for his track "Till the Sky Falls Down" has earned more than six million views since 2008.

27

YANN TIERSEN
Classical/Folk
Brittany, France

This contemporary composer, holding fast on Uncharted for four weeks, is perhaps best known for his scoring of the critically acclaimed film "Amelie." The soundtrack and



his six albums have no doubt fueled the thousands of Last.fm plays he receives every week.

28

BIG SEAN
Hip-hop
Detroit, MI

When Kanye West's protege Big Sean releases his debut full-length album this year, he may very well land on one of Bill-



board's sales and airplay charts. But until then, the Detroit rapper has been biding his time on Uncharted. His month-long residency on the chart is thanks to successful mixtures that have continued to earn him constant streams and thousands of new Facebook, Twitter and MySpace fans every week.

32

MINDLESS BEHAVIOR
Hip-hop
Los Angeles, CA



This quartet of 13-year old MCs came in at No. 44 on Uncharted during its debut week,

and made a stellar comeback at No. 16 last week, thanks to a radio tour and new live video that wrangled them a surge in YouTube views, Facebook fans and Twitter followers. Next month, they'll open for Janet Jackson on a number of her U.S. tour dates.

DREAMSEEKERS

THE BEST MUSIC YOU'VE NEVER HEARD



30 ANNA CALVI
Singer/songwriter
London, UK

This haunting London crooner is creeping up the rankings, and with a voice that channels such soulful indie frontwomen as Victoria Legrand (Beach House) and Cat Power, it won't be long before her current fans start saying they knew her when. Calvi's rankings this month on Uncharted have been thanks to an outpouring of MySpace listeners.

LAST MONTH, BILLBOARD INTRODUCED OUR DREAMSEEKERS INITIATIVE, FOCUSING ON THE CAREERS OF DEVELOPING AND UNDISCOVERED ARTISTS. THIS PROGRAM INCLUDES UNCHARTED, A WEEKLY RANKING OF EMERGING ARTISTS WHO HAVE YET TO APPEAR ON A MAJOR BILLBOARD CHART, AND THE UPCOMING BILLBOARD PRO TOOLSET TO HELP ARTISTS ACHIEVE THEIR MUSIC CAREER GOALS.

The rankings and spotlights inside this insert recap the first four weeks of Uncharted, ranking the top 50 artists who have appeared on the chart between the Jan. 29 and Feb. 19 chart weeks. The current list, for the Feb. 26 chart week, can be found in this issue's chart section on page 72. Uncharted artists are ranked by Heat Score—a formula incorporating streamed plays, page views and fans according to MySpace Music as well as sources tracked by aggregator Next Big Sound, including YouTube, Facebook, Twitter, and Last.fm, among others.

Over the month since Uncharted debuted, the chart has demonstrated that artists from a wide range of styles, experience levels and geographic regions are excelling at directly engaging fans online.

At No. 1 for four weeks has been Traphik, a Thai-American rapper and comedian from Long Beach, Calif., who has gained a worldwide YouTube following thanks to his humorous lyrics, clever social commentary and aggressive leverage of the video portal's community. Earning more than four and a half million YouTube views over the first four weeks of the chart, Traphik exemplifies a winning model for the new music industry: producing regular, compelling content that extends beyond just recorded music into multimedia entertainment that viewers need to share.

YouTube has also propelled the careers of other Uncharted artists, including DJ BL3ND, the "DJ in the Chucky mask" who defines his DJ sets by an unforgettable, high-energy visual element, and Pomplamoose, the indie-pop duo who turned a strong YouTube presence into national exposure on a ubiquitous holiday-period Hyundai commercial.

Some Uncharted artists including Colette Carr, the Deadlies and Laura Roppe are successfully using streaming services to get their music into the ears of the masses. And others, like the artists on page 4 of this insert, are turning online success into sales, and graduating to other Billboard charts.

TOP 50 UNCHARTED Chart Weeks Jan. 29 - Feb. 19, 2011

- 1 **TRAPHIK**
www.myspace.com/traphik
- 2 **DJ BL3ND**
www.myspace.com/blendizzy
- 3 **COLETTE CARR**
www.myspace.com/colettecarr
- 4 **THE DEADLIES**
www.myspace.com/thedealiesmusic
- 5 **JAVIER JOFRE**
www.myspace.com/javierjofre
- 6 **JAMIE LYNN NOON**
www.myspace.com/jamielynnnoon
- 7 **LAURA ROPPE**
www.myspace.com/lauraroppe
- 8 **DIYAR PALA**
www.myspace.com/diyarpala
- 9 **DAVE DAYS**
www.myspace.com/davedays
- 10 **DJ BAM BAM**
www.myspace.com/djbambam
- 11 **TEEN HEARTS**
www.myspace.com/teenhearts
- 12 **ZIKOS**
www.myspace.com/zikos
- 13 **POMPLAMOOSE**
www.myspace.com/pomplamoosemusic
- 14 **SUPERMAN IS DEAD**
www.myspace.com/supermanisdead
- 15 **THE PRETTY RECKLESS**
www.myspace.com/theprettyreckless
- 16 **CALL US FORGOTTEN**
www.myspace.com/callusforgotten
- 17 **NOISIA**
www.myspace.com/denoisia
- 18 **GALAXY FARM**
www.myspace.com/galaxyfarm
- 19 **NICOLAS JAAR**
www.myspace.com/nicolasjaar
- 20 **ALYSSA BERNAL**
www.myspace.com/alyssabernal
- 21 **DAVID CHOI**
www.myspace.com/davidchoimusic
- 22 **DASH BERLIN**
www.myspace.com/dashberlin
- 23 **JET BLACK KISS**
www.myspace.com/jbkmusic
- 24 **SAM TSUI**
www.myspace.com/samtsui
- 25 **ARCHITECTS UK**
www.myspace.com/architectsuk

SOCIALLY SAVVY SINGER/SONGWRITER

JAMIE LYNN NOON
Singer/Songwriter
Los Angeles, CA

UNCHARTED RECOGNIZES ARTISTS WHO ARE GROWING THEIR FAN BASES THROUGH ONLINE ENGAGEMENT, IN WAYS THAT LOOK BEYOND THE TRADITIONAL MEASURES OF SALES AND RADIO AIRPLAY. BILLBOARD'S GOAL FOR THE CHART IS NOT ONLY TO HIGHLIGHT AND TRACK THESE ACHIEVEMENTS, BUT TO HELP EXPAND ON THEM BY INTRODUCING THESE HARDWORKING

13 POMPLAMOOSE
Indie-pop
Corte Madera, CA

The YouTube-star duo, who recently came full-force into American cultural consciousness thanks to their holiday-season Hyundai ads, is a testament to what it means to be a breakout artist in this era: the pair's YouTube channel has amassed over 50 million total views.



18 GALAXY FARM
Alternative Pop-rock
Portland, OR

When this catchy alternative rock trio burst onto Uncharted's rankings in its second week, they took a firm stance: holding at No. 13 or 14 for three weeks, Galaxy Farm released a self-titled EP for free on Bandcamp last year, and has been steadily gaining notice. In the past week, group racked up nearly 65,000 MySpace song plays. Fans of Muse and Kings of Leon, take heed.



musicians to a broader audience of fans and industry professionals.

Over the course of Uncharted's first four weeks, a few artists have managed to make impressive leaps on the chart itself.

One of these is Jamie Lynn Noon, who comes in at No. 6 on the overall recap. Noon jumped 10 spots on the Feb. 12 chart from No. 12 to No. 2, earning more than 182,000 MySpace Music song plays during the chart week, thanks to attention around the digital release of her EP "Angels Spoke" on Jan. 24. Still holding in the top five this week, the Los Angeles-based singer/songwriter's dreamy, heartfelt pop tunes have been streaming steadily on MySpace Music and gaining listeners on Last.fm. The streams also earned her a No. 25 spot on the Billboard Social 50 chart in December as her new holiday single, "Silent Night," was featured on the iTunes store in its Holiday New Releases section.

After years of playing flute in band and singing in choirs and theater, Noon started pursuing music seriously after high school, when she started learning piano and writing her own songs. Noon self-released her debut EP "A Moment to Break" in 2009, and has been growing a following ever since.

Noon's online success comes from a strategic use of MySpace music to target potential fans.

FORGOTTEN NO.1s



1990

**"Step by Step"
New Kids on
the Block**

At the peak of their global success, the Kids secured a third No. 1 with this tune, the title track from their third album. (The other two were "I'll Be Loving You [Forever]" and "Hangin' Tough.") Despite their current comeback tour, American radio largely avoids all three songs.

1992

**"How Do You
Talk to an
Angel"
The Heights**

This was the closest grunge ever came to No. 1: a song recorded by the hunky male lead of an Aaron Spelling show about a fictional band. While the actor, Jamie Walters, still makes music and even scored a top 20 single in 1995 ("Hold On"), the kids in the Heights never did learn angel-speak.

Compiled and annotated by Barry Scott, host of "The Lost 45s," which can be heard nationwide on Lost45.com and on WODS Boston.

death hung over the No. 1s of 1997. Following the shooting death of rapper the Notorious B.I.G. in March, his "Hypnotize" single began a three-week run at No. 1 in May, only to be eclipsed by Sean "Puff Daddy" Combs and Faith Evans' B.I.G. tribute song, "I'll Be Missing You" (14 weeks). Then they were outdone by Elton John's rerecording of "Candle in the Wind" to honor the passing of Princess Diana in late August. John's original 1974 version wasn't released in the United States, but his 1997 remake reached No. 1 in October and didn't relinquish its hold until mid-January 1998.

By decade's end, some familiar faces still held on. There was Carey, of course, with Jay-Z riding shotgun on her late-1999 single "Heartbreaker," while TLC scored two No. 1s that year with "No Scrubs" and "Unpretty." But the upcoming class of the 2000s was also beginning to make its voice heard, quite literally in the case of Christina Aguilera and her piercing vocals on "Genie in a Bottle," a summertime No. 1 for five weeks. Earlier in 1999, fellow former Mouseketeer Britney Spears had already enjoyed two weeks at No. 1 with "... Baby One More Time." Meanwhile, as one-third of Destiny's Child, Beyoncé scored her first No. 1 when the group's "Bills, Bills, Bills" spent a week at No. 1 in July.

Santana's "Smooth" may have crushed all comers at the end of the decade but the changing sound of pop music, heard on Timbaland's slurpy, choppy beats for "Bills, Bills, Bills" and the unforeseen prescience of Cher's Auto-Tuned vocals on her 1999 single "Believe," hinted that as much as "smoothness" ruled the stoop in the '90s, sharp curves awaited ahead. Technology, within the studio but more important, throughout the music industry and larger society, was about to bring a new millennial groove crashing in on everyone.

—Oliver Wang

the two acts' dual success seemed apropos; during the '90s, nearly one of every six weeks saw either artist with the top single.

Their success, along with that of such artists as Janet Jackson, Toni Braxton, Monica and Brandy, was a stunning sign of how far R&B had come since the relative doldrums of the '80s. But that only tells part of the story, since R&B's dominance in the '90s was heavily influenced by the sound and swagger of its less-reputable kin, hip-hop.

Though rap album sales bum-rushed the pop charts, reluctance among top 40 radio programmers prevented rap singles from enjoying the same crossover success. The few exceptions in the early '90s were textbook one-hit wonders: Vanilla Ice's "Ice Ice Baby," Marky Mark's "Good Vibrations," P.M. Dawn's "Set Adrift on Memory Bliss." The first respected rap star to score a No. 1 was Sir Mix-a-Lot in the summer of 1992, with "Baby Got Back," but it would take another three years until another rapper returned to the top (Coolio with "Gangsta's Paradise").

MCs may have had it tough but hip-hop's production aesthetic enjoyed an easier time, especially as it all but took over uptempo R&B dance hits by 1995. Eighties rap icon Slick Rick played an indirect hand with that shift when Montell Jordan used the beat from the rapper's "Children's Story" for "This Is How We Do It" (seven weeks at No. 1) and then, mere weeks later, TLC's breakout hit "Creep" used samples from Rick's "Hey Young World."

It wasn't until 1996 that rap artists began to regularly occupy the No. 1 spot with any frequency, as Bone Thugs-N-Harmony and 2Pac began trading weeks with Braxton and Celine Dion. Even then, all of them had to fall back that summer as Los del Rio's "Macarena" swept in for 14 weeks to become the decade's biggest gimmick hit.

No less strange was how the specter of

Paula Abdul	701	COLD HEARTED
New Kids on the Block	702	HANGIN' TOUGH
Gloria Estefan	703	DON'T WANNA LOSE YOU
Milli Vanilli	704	GIRL I'M GONNA MISS YOU
Janet Jackson	705	MISS YOU MUCH
Roxette	706	LISTEN TO YOUR HEART
Bad English	707	WHEN I SEE YOU SMILE
Milli Vanilli	708	BLAME IT ON THE RAIN
Billy Joel	709	WE DIDN'T START THE FIRE
Phil Collins	710	ANOTHER DAY IN PARADISE
Michael Bolton	711	HOW AM I SUPPOSED TO LIVE WITHOUT YOU
Paula Abdul (Duet With the Wild Pair)	712	OPPOSITES ATTRACT
Janet Jackson	713	ESCAPADE
Alannah Myles	714	BLACK VELVET
Taylor Dayne	715	LOVE WILL LEAD YOU BACK
Tommy Page	716	I'LL BE YOUR EVERYTHING
Sinead O'Connor	717	NOTHING COMPARES 2 U
Madonna	718	VOGUE
Wilson Phillips	719	HOLD ON
Roxette	720	IT MUST HAVE BEEN LOVE (FROM "PRETTY WOMAN")
New Kids on the Block	721	STEP BY STEP
Glenn Medeiros Featuring Bobby Brown	722	SHE AIN'T WORTH IT
Mariah Carey	723	VISION OF LOVE
Sweet Sensation	724	IF WISHES CAME TRUE
Jon Bon Jovi	725	BLAZE OF GLORY (FROM "YOUNG GUNS II")
Wilson Phillips	726	RELEASE ME
Nelson	727	(CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION
Maxi Priest	728	CLOSE TO YOU
George Michael	729	PRAYING FOR TIME
James Ingram	730	I DON'T HAVE THE HEART
Janet Jackson	731	BLACK CAT
Vanilla Ice	732	ICE ICE BABY
Mariah Carey	733	LOVE TAKES TIME
Whitney Houston	734	I'M YOUR BABY TONIGHT
Stevie B	735	BECAUSE I LOVE YOU (THE POSTMAN SONG)
Madonna	736	JUSTIFY MY LOVE
Janet Jackson	737	LOVE WILL NEVER DO (WITHOUT YOU)
Surface	738	THE FIRST TIME
C+C Music Factory	739	GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW)
Whitney Houston	740	ALL THE MAN THAT I NEED
Mariah Carey	741	SOMEDAY
Timmy T.	742	ONE MORE TRY
Gloria Estefan	743	COMING OUT OF THE DARK
Londonbeat	744	I'VE BEEN THINKING ABOUT YOU
Wilson Phillips	745	YOU'RE IN LOVE
Amy Grant	746	BABY BABY
Roxette	747	JOYRIDE
Hi-Five	748	I LIKE THE WAY (THE KISSING GAME)
Mariah Carey	749	I DON'T WANNA CRY
Extreme	750	MORE THAN WORDS
Paula Abdul	751	RUSH RUSH
EMF	752	UNBELIEVABLE
Bryan Adams	753	(EVERYTHING I DO) I DO IT FOR YOU
Paula Abdul	754	THE PROMISE OF A NEW DAY
Color Me Badd	755	I ADORE MI AMOR
Marky Mark & the Funky Bunch Featuring Loleatta	756	GOOD VIBRATIONS
Mariah Carey	757	EMOTIONS
Karyn White	758	ROMANTIC
Prince & the N.P.G.	759	CREAM
Michael Bolton	760	WHEN A MAN LOVES A WOMAN
P.M. Dawn	761	SET ADRIFT ON MEMORY BLISS
Michael Jackson	762	BLACK OR WHITE
Color Me Badd	763	ALL 4 LOVE
George Michael & Elton John	764	DON'T LET THE SUN GO DOWN ON ME
Right Said Fred	765	I'M TOO SEXY
Mr. Big	766	TO BE WITH YOU
Vanessa Williams	767	SAVE THE BEST FOR LAST
Kris Kross	768	JUMP
Mariah Carey	769	I'LL BE THERE
Sir Mix-a-Lot	770	BABY GOT BACK
Madonna	771	THIS USED TO BE MY PLAYGROUND
Boyz II Men	772	END OF THE ROAD (FROM "BOOMERANG")
The Heights	773	HOW DO YOU TALK TO AN ANGEL
Whitney Houston	774	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD")
Peabo Bryson & Regina Belle	775	A WHOLE NEW WORLD (ALADDIN'S THEME)
Snow	776	INFORMER
Silk	777	FREAK ME
Janet Jackson	778	THAT'S THE WAY LOVE GOES
SWV	779	WEAK
UB40	780	CAN'T HELP FALLING IN LOVE (FROM "SLIVER")
Mariah Carey	781	DREAMLOVER
Meat Loaf	782	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)
Janet Jackson	783	AGAIN
Mariah Carey	784	HERO
Bryan Adams, Rod Stewart & Sting	785	ALL FOR LOVE
Celine Dion	786	THE POWER OF LOVE
Ace of Base	787	THE SIGN
R. Kelly	788	BUMP N' GRIND
All-4-One	789	I SWEAR
Lisa Loeb & Nine Stories	790	STAY (I MISSED YOU) (FROM "REALITY BITES")
Boyz II Men	791	I'LL MAKE LOVE TO YOU
Boyz II Men	792	ON BENDED KNEE
Ini Kamoze	793	HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR")
TLC	794	CREEP
Madonna	795	TAKE A BOW
Montell Jordan	796	THIS IS HOW WE DO IT
Bryan Adams	797	HAVE YOU EVER REALLY LOVED A WOMAN?
TLC	798	WATERFALLS
Seal	799	KISS FROM A ROSE (FROM "BATMAN FOREVER")
Michael Jackson	800	YOU ARE NOT ALONE



1991: MARIAH CAREY

CAREY: EDIE BASKIN/CORBIS OUTLINE

GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")	801	Coolio Featuring L.V.
FANTASY	802	Mariah Carey
EXHALE (SHOOP SHOOP) (FROM "WAITING TO EXHALE")	803	Whitney Houston
ONE SWEET DAY	804	Mariah Carey & Boyz II Men
BECAUSE YOU LOVED ME (FROM "UPCLOSE & PERSONAL")	805	Celine Dion
ALWAYS BE MY BABY	806	Mariah Carey
THA CROSSROADS	807	Bone Thugs-N-Harmony
HOW DO U WANT IT/CALIFORNIA LOVE	808	2Pac Featuring K-Ci & JoJo
YOU'RE MAKIN' ME HIGH/LET IT FLOW	809	Toni Braxton
MACARENA (BAYSIDE BOYS MIX)	810	Los del Rio
NO DIGGITY	811	BLACKstreet (Featuring Dr. Dre)
UN-BREAK MY HEART	812	Toni Braxton
WANNABE	813	Spice Girls
CAN'T NOBODY HOLD ME DOWN	814	Puff Daddy (Featuring Mase)
HYPNOTIZE	815	The Notorious B.I.G.
MMMBOP	816	Hanson
I'LL BE MISSING YOU	817	Puff Daddy & Faith Evans Featuring 112
MO MONEY MO PROBLEMS	818	The Notorious B.I.G. Featuring Puff Daddy & Mase
HONEY	819	Mariah Carey
4 SEASONS OF LONELINESS	820	Boyz II Men
CANDLE IN THE WIND 1997	821	Elton John
TRULY MADLY DEEPLY	822	Savage Garden
TOGETHER AGAIN	823	Janet
NICE & SLOW	824	Usher
MY HEART WILL GO ON	825	Celine Dion
GETTIN' JIGGY WIT IT	826	Will Smith
ALL MY LIFE	827	K-Ci & JoJo
TOO CLOSE	828	Next
MY ALL	829	Mariah Carey
THE BOY IS MINE	830	Brandy & Monica
I DON'T WANT TO MISS A THING	831	Aerosmith
THE FIRST NIGHT	832	Monica
ONE WEEK	833	Barenaked Ladies
DOO WOP (THAT THING)	834	Lauryn Hill
LATELY	835	Divine
I'M YOUR ANGEL	836	R. Kelly & Celine Dion
HAVE YOU EVER?	837	Brandy
BABY ONE MORE TIME	838	Britney Spears
ANGEL OF MINE	839	Monica
BELIEVE	840	Cher
NO SCRUBS	841	TLC
LIVIN' LA VIDA LOCA	842	Ricky Martin
IF YOU HAD MY LOVE	843	Jennifer Lopez
BILLS, BILLS, BILLS	844	Destiny's Child
WILD WILD WEST	845	Will Smith Featuring Dru Hill & Kool Mo Deed
GENIE IN A BOTTLE	846	Christina Aguilera
BAILAMOS	847	Enrique Iglesias
UNPRETTY	848	TLC
HEARTBREAKER	849	Mariah Carey Featuring Jay-Z
SMOOTH	850	Santana Featuring Rob Thomas
WHAT A GIRL WANTS	851	Christina Aguilera
I KNEW I LOVED YOU	852	Savage Garden
THANK GOD I FOUND YOU	853	Mariah Carey Featuring Joe & 98 Degrees
AMAZED	854	Lonestar
SAY MY NAME	855	Destiny's Child
MARIA MARIA	856	Santana Featuring the Product G&B
TRY AGAIN	857	Aaliyah
BE WITH YOU	858	Enrique Iglesias
EVERYTHING YOU WANT	859	Vertical Horizon
BENT	860	Matchbox Twenty
IT'S GONNA BE ME	861	'N Sync
INCOMPLETE	862	Sisqó
DOESN'T REALLY MATTER	863	Janet
MUSIC	864	Madonna
COME ON OVER BABY (ALL I WANT IS YOU)	865	Christina Aguilera
WITH ARMS WIDE OPEN	866	Creed
INDEPENDENT WOMEN PART I	867	Destiny's Child
IT WASN'T ME	868	Shaggy Featuring Ricardo "RikRok" Ducent
MS. JACKSON	869	OutKast
STUTTER	870	Joe Featuring Mystikal
BUTTERFLY	871	Crazy Town
ANGEL	872	Shaggy Featuring Rayvon
ALL FOR YOU	873	Janet
LADY MARMALADE	874	Christina Aguilera, Lil' Kim, Mya & Plnk
U REMIND ME	875	Usher
BOOTYLICIOUS	876	Destiny's Child
FALLIN'	877	Alicia Keys
I'M REAL	878	Jennifer Lopez Featuring Ja Rule
FAMILY AFFAIR	879	Mary J. Blige
U GOT IT BAD	880	Usher
HOW YOU REMIND ME	881	Nickelback
ALWAYS ON TIME	882	Ja Rule Featuring Ashanti
AIN'T IT FUNNY	883	Jennifer Lopez Featuring Ja Rule
FOOLISH	884	Ashanti
HOT IN HERRE	885	Nelly
DILEMMA	886	Nelly Featuring Kelly Rowland
A MOMENT LIKE THIS	887	Kelly Clarkson
LOSE YOURSELF	888	Eminem
BUMP, BUMP, BUMP	889	B2K & P. Diddy
ALL I HAVE	890	Jennifer Lopez Featuring LL Cool J
IN DA CLUB	891	50 Cent
GET BUSY	892	Sean Paul
21 QUESTIONS	893	50 Cent Featuring Nate Dogg
THIS IS THE NIGHT	894	Clay Aiken
CRAZY IN LOVE	895	Beyoncé Featuring Jay-Z
SHAKE YA TAIL FEATHER	896	Nelly, P. Diddy & Murphy Lee
BABY BOY	897	Beyoncé Featuring Sean Paul
STAND UP	898	Ludacris Featuring Shawnna
HEY YA!	899	OutKast
THE WAY YOU MOVE	900	OutKast Featuring Sleepy Brown

2000s

The '00s Timberlake. Producers. Black Eyed Peas. 'Stronger.'

Pop music has long had the most vague of definitions. Unlike rock or hip-hop or country, it has never been characterized by sonic, ideological qualities. It exists in accordance with popular—and more recently—technological demands. The No. 1 hits of the 21st century were and still are defined by information conglomeration and overload. The sound of now isn't a single aesthetic, but a tangled mess of them.

In the mid- to late '90s there was a tug of war for No. 1 between Hanson (1997's "MMMBop") and Ricky Martin (1999's "Livin' la Vida Loca"), as well as Mariah Carey (1997's "Honey") and Will Smith (three weeks at No. 1 with 1998's "Gettin' Jiggy Wit It"). In the end, everything blurred seamlessly. Rappers turned to singing (OutKast's 2003 No. 1 "Hey Ya!"), singers turned to rapping (Gwen Stefani's 2005 No. 1 "Hollaback Girl"), and many of the decade's biggest hits, such as Usher's 2004 No. 1 "Yeah!," fused the two.

This blur was inevitable. Music is now recorded directly into the same boxes from which it's consumed. Producers share similar software setups and plug-ins while listeners and artists all seem to be tapped into the same global playlist. Niche genres that were once difficult to access—like European dance music and hyper-local underground hip-hop—now fill the same iPod space, and both have left their share of fingerprints on what is in fact a new non-genre.

Kanye West absorbed the French house of Daft Punk with his 2007 No. 1 "Stronger" while Justin Timberlake adopted the syrupy sounds of Southern rap on his 2006 chart-topper "My Love." This musical evolution seems quaint in terms of one-world, post-race idealism, but the inevitable sameness of it all can prove frustrating. Live instrumentation, and just about anything resembling rock music, is scantily heard in the new menagerie.

It has become trite to suggest that pop music is created not by its stars, but a team of mythical studio dwellers. But one look at the charts of the first decade of the 2000s and it's hard to deny the power of the unseen hand. Of the last 15 No. 1 singles—from artists like Katy Perry, Rihanna and Wiz Khalifa—11 of them were helmed by one of three producers: Dr. Luke, Stargate or the Smeezingtons. Earlier in the decade, Timbaland and Polow Da Don held the same baton for Timberlake and Usher. Producer-driven chart dominance certainly isn't rare—Phil Spector's dominance in the '60s and the hot-and-cold reign of Jimmy Jam & Terry Lewis during the '80s and '90s come to mind—but it's now the norm.

This is a disconcerting trend. It was once the producer's job to accentuate the character of the artist. But now producers mold songs in their own image. The vocalists on these records often feel interchangeable. Smeezington Bruno Mars' vocal contributions dominate B.o.B's No. 1 "Nothin' on You" and vastly outshine the rapper's talents. A popular YouTube video cuts back and forth between two recent Dr. Luke No. 1s—Ke\$ha's "TiK ToK" and Perry's "California Gurls"—and asks if they're "the same song."

The rise of vocal plug-in Auto-Tune was one catalyst for this charge, whether used for pitch correction or misused to create the singular robot tone. While a few hitmakers pushed the technology to bizarre and artful extremes (Lil Wayne's mechanical gargle on the No. 1 "Lollipop," for example), more fell to cliché. Not only are most stars singing to aggressively similar instrumentation, many of them are doing so with

nearly the same voice. Auto-Tune is a grand leveler.

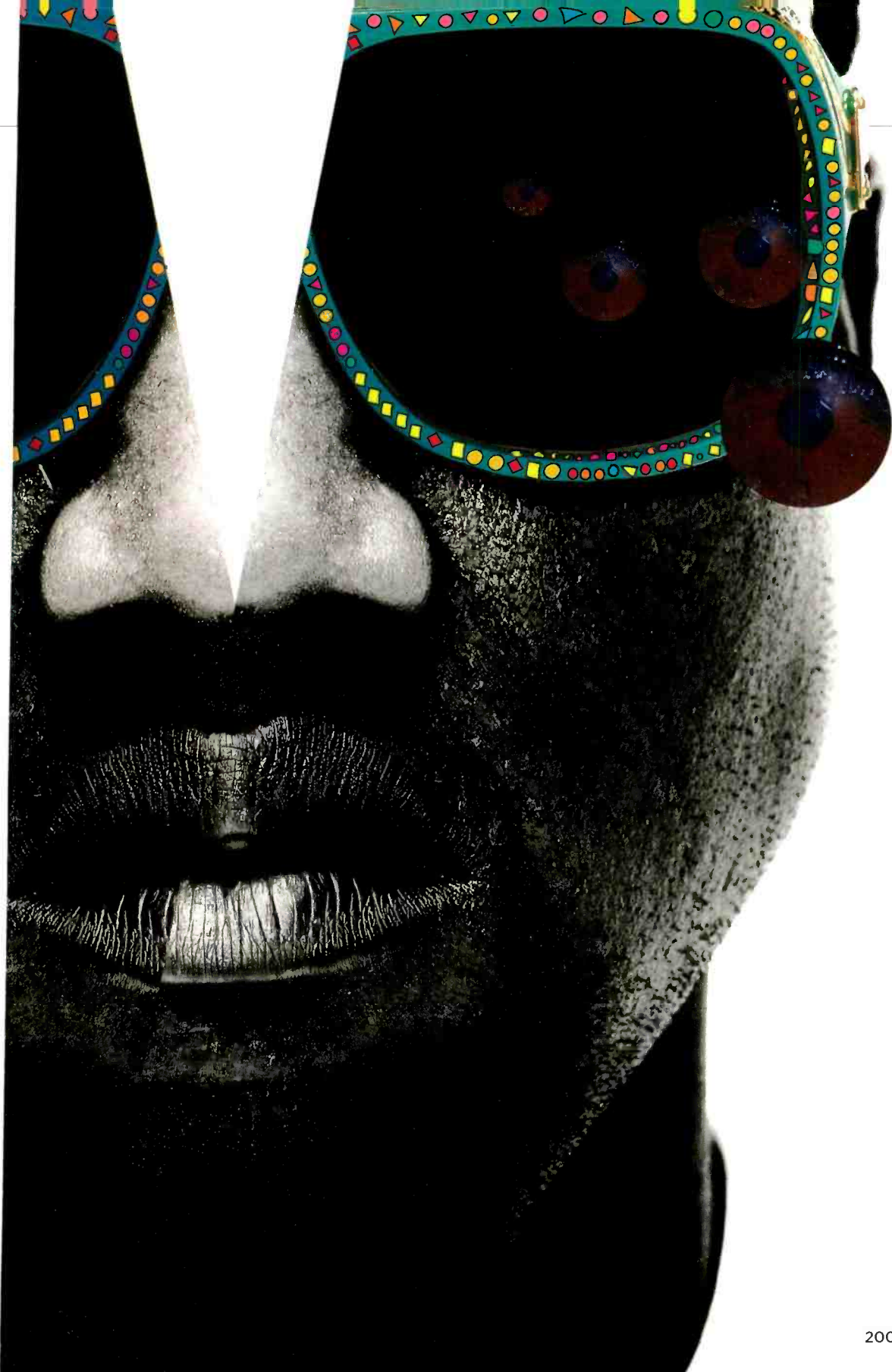
If any group is equipped to thrive in today's landscape it's the Black Eyed Peas, a once mediocre troupe of hip-hop purists who flourished when they added European dance pop elements (and a white girl) to their equation. With a formula that transcends race, gender, genre and the continental divide, the quartet held the No. 1 spot for a record-breaking 26 consecutive months in 2009 with the one-two punch of "Boom Boom Pow" and "I Gotta Feeling." The act's production impresario, Will.i.am, is also its frontman.

Yet pop stars and starlets remain media darlings and childhood heartthrobs. They overcome any homogeneity in the musical landscape by more firmly asserting their characters. Personas are magnified by the 24-hour news/online feed. Lady Gaga's meat suit style sense may make as much of an impact as any of her mega-hits. West is as well-known for critiquing George Bush and bum-rushing Taylor Swift's acceptance speech as he is for his 2005 No. 1 "Gold Digger." The data stream that strips away musical identity exaggerates personal identity. As ever, pop music eats itself—and pop culture lives on.

—Andrew Nosnitsky



WEST: PHIL KNOTT/CORBIS OUTLINE; TIMBERLAKE: PIOTR SIKORA/CORBIS OUTLINE



2007: KANYE WEST



2006: JUSTIN TIMBERLAKE

Twista Featuring Kanye West & Jamie Foxx	901	SLOW JAMZ
Usher Featuring Lil Jon & Ludacris	902	YEAH!
Usher	903	BURN
Fantasia	904	I BELIEVE
Usher	905	CONFESSIONS PART II
Juvenile Featuring Soulja Slim	906	SLOW MOTION
Terror Squad	907	LEAN BACK
Ciara Featuring Petey Pablo	908	GOODIES
Usher & Alicia Keys	909	MY BOO
Snoop Dogg Featuring Pharrell	910	DROP IT LIKE IT'S HOT
Mario	911	LET ME LOVE YOU
50 Cent Featuring Olivia	912	CANDY SHOP
Gwen Stefani	913	HOLLABACK GIRL
Mariah Carey	914	WE BELONG TOGETHER
Carrie Underwood	915	INSIDE YOUR HEAVEN
Kanye West Featuring Jamie Foxx	916	GOLD DIGGER
Chris Brown	917	RUN IT!
Mariah Carey	918	DON'T FORGET ABOUT US
D4L	919	LAFFY TAFFY
Nelly Featuring Paul Wall, Ali & Gipp	920	GRILLZ
Beyoncé Featuring Slim Thug	921	CHECK ON IT
James Blunt	922	YOU'RE BEAUTIFUL
Ne-Yo	923	SO SICK
Sean Paul	924	TEMPERATURE
Daniel Powter	925	BAD DAY
Rihanna	926	SOS
Chamillionaire Featuring Krayzie Bone	927	RIDIN'
Shakira Featuring Wyclef Jean	928	HIPS DDN'T LIE
Taylor Hicks	929	DO I MAKE YOU PROUD
Nelly Furtado Featuring Timbaland	930	PROMISCUOUS
Fergie	931	LONDON BRIDGE
Justin Timberlake	932	SEXYBACK
Ludacris Featuring Pharrell	933	MONEY MAKER
Justin Timberlake Featuring T.I.	934	MY LOVE
Akon Featuring Snoop Dogg	935	I WANNA LOVE YOU
Beyoncé	936	IRREPLACEABLE
Nelly Furtado	937	SAY IT RIGHT
Justin Timberlake	938	WHAT GOES AROUND... COMES AROUND
Mims	939	THIS IS WHY I'M HOT
Fergie Featuring Ludacris	940	GLAMOROUS
Akon	941	DON'T MATTER
Timbaland Featuring Nelly Furtado & Justin T...	942	GIVE IT TO ME
Avril Lavigne	943	GIRLFRIEND
Maroon 5	944	MAKES ME WONDER
T-Pain Featuring Yung Joc	945	BUY U A DRANK (SHAWTY SNAPPIN')
Rihanna Featuring Jay-Z	946	UMBRELLA
Plain White T's	947	HEY THERE DELILAH
Sean Kingston	948	BEAUTIFUL GIRLS
Fergie	949	BIG GIRLS DON'T CRY
Soulja Boy Tell'Em	950	CRANK THAT (SOULJA BOY)
Kanye West	951	STRONGER
Chris Brown Featuring T-Pain	952	KISS KISS
Alicia Keys	953	NO ONE
Flo Rida Featuring T-Pain	954	LOW
Usher Featuring Young Jeezy	955	LOVE IN THIS CLUB
Leona Lewis	956	BLEEDING LOVE
Mariah Carey	957	TOUCH MY BODY
Lil Wayne Featuring Static Major	958	LOLLIPOP
Rihanna	959	TAKE A BOW
Coldplay	960	VIVA LA VIDA
Katy Perry	961	I KISSED A GIRL
Rihanna	962	DISTURBIA
T.I.	963	WHATEVER YOU LIKE
Pink	964	SO WHAT
T.I. Featuring Rihanna	965	LIVE YOUR LIFE
Britney Spears	966	WOMANIZER
Beyoncé	967	SINGLE LADIES (PUT A RING ON IT)
Lady Gaga Featuring Colby O'Donis	968	JUST DANCE
Kelly Clarkson	969	MY LIFE WOULD SUCK WITHOUT YOU
Eminem, Dr. Dre & 50 Cent	970	CRACK A BOTTLE
Flo Rida	971	RIGHT ROUND
Lady Gaga	972	POKER FACE
The Black Eyed Peas	973	BOOM BOOM POW
The Black Eyed Peas	974	I GOTTA FEELING
Jay Sean Featuring Lil Wayne	975	DOWN
Britney Spears	976	3
Owl City	977	FIREFLIES
Jason Derulo	978	WHATCHA SAY
Jay-Z & Alicia Keys	979	EMPIRE STATE OF MIND
Ke\$ha	980	TIK TOK
The Black Eyed Peas	981	IMMA BE
Taio Cruz Featuring Ludacris	982	BREAK YOUR HEART
Rihanna	983	RUDE BOY
B.o.B Featuring Bruno Mars	984	NOTHIN' ON YOU
Usher Featuring Will.i.am	985	OMG
Eminem	986	NOT AFRAID
Katy Perry Featuring Snoop Dogg	987	CALIFORNIA GURLS
Eminem Featuring Rihanna	988	LOVE THE WAY YOU LIE
Katy Perry	989	TEENAGE DREAM
Bruno Mars	990	JUST THE WAY YOU ARE
Far*East Movement Featuring Cataracs & Dev	991	LIKE A G6
Ke\$ha	992	WE R WHO WE R
Rihanna Featuring Drake	993	WHAT'S MY NAME?
Rihanna	994	ONLY GIRL (IN THE WORLD)
Pink	995	RAISE YOUR GLASS
Katy Perry	996	FIREWORK
Bruno Mars	997	GRENADE
Britney Spears	998	HOLD IT AGAINST ME
Wiz Khalifa	999	BLACK AND YELLOW
Lady Gaga	1000	BORN THIS WAY

2010s

EMI Hits A Triple

Top Hits By Bruno Mars, Rihanna In Q4 Help Keep Publisher At No. 1 For Third Straight Quarter

EMI Music Publishing ended 2010 on a roll, snaring the largest share of the 100 most popular U.S. radio airplay songs among all music publishers in the fourth quarter.

And for the first time since Billboard began compiling its quarterly publishers airplay chart in 2005, an independent publisher—Kobalt Music Group—beat out one of the four majors to finish in fourth place.

In the three months ending Dec. 31, EMI captured a 19.1% share of the top 100 airplay songs, up from 18.1% in the prior quarter and the 18.9% it garnered in fourth-quarter 2009.

EMI had shares in 41 of the top 100 radio songs for the quarter, including the top four songs, ranked in order: **Bruno Mars'** "Just the Way You Are," **Rihanna's** "Only Girl (In the World)," **Nelly's** "Just a Dream" and **Usher's** "DJ Got Us Fallin' in Love," featuring **Pitbull**.

Radio airplay was calculated based on the overall top 100 detecting songs from 1,516 U.S. radio stations that Nielsen BDS monitored elec-

tronically for the period of Oct. 1-Dec. 31. The Harry Fox Agency researches the publishers' split for each track to calculate their share of those songs.

Universal Music Publishing Group held onto second place for the second quarter in a row, tallying a fourth-quarter share of 13.7%. While that's down from the 16.8% the company had in third-quarter 2010, it's better than the 13.1% UMPG tallied a year earlier.

Universal songwriters had a share of 36 of the top 100 radio songs, including "Just the Way You Are," "Just a Dream," "DJ Got Us Fallin' in Love" and **Trey Songz'** "Bottoms Up," featuring **Nicki Minaj** at No. 8.

Sony/ATV Music Publishing ranked third with a 12.7% share, down from 14.4% in the third quarter and well below the 20.5% it had in fourth-quarter 2009, when it ranked first. In

fact, its fourth-quarter share was the smallest quarterly tally Sony/ATV has turned in since first-quarter 2007, when it had a 7.5% share.

Sony/ATV had a share of 27 of the top 100 songs. The highest-ranking title was **Enrique Iglesias'** "I Like It," featuring Pitbull, at No. 11; other songs included **Taylor Swift's** "Mine" (No. 12); **Flo Rida's** "Club Can't Handle Me," featuring **David Guetta** (15); and **Ke\$ha's** "We R Who We R" (16).

Coming in fourth was Kobalt, with an 11.9% share, becoming the first indie publisher to finish in the top four after surpassing Warner/Chappell Music, which came in fifth with 11.2%. But Kobalt's share actually dropped from the third quarter, when it had 12.1%, but marked an improvement from its 8.3% share in the year-earlier period.

Kobalt snared a share in 16 of the top 100 songs for the quarter, including "DJ Got Us

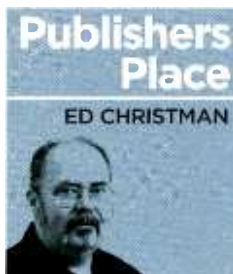
Fallin' in Love," **Katy Perry's** "Teenage Dream" at No. 6, **Taio Cruz's** "Dynamite" at No. 7 and "Club Can't Handle Me."

By slipping into fifth place, Warner/Chappell's fourth-quarter share of the top 100 songs fell from its 12.7% share in the third quarter but rose from its year-earlier 9.8% share.

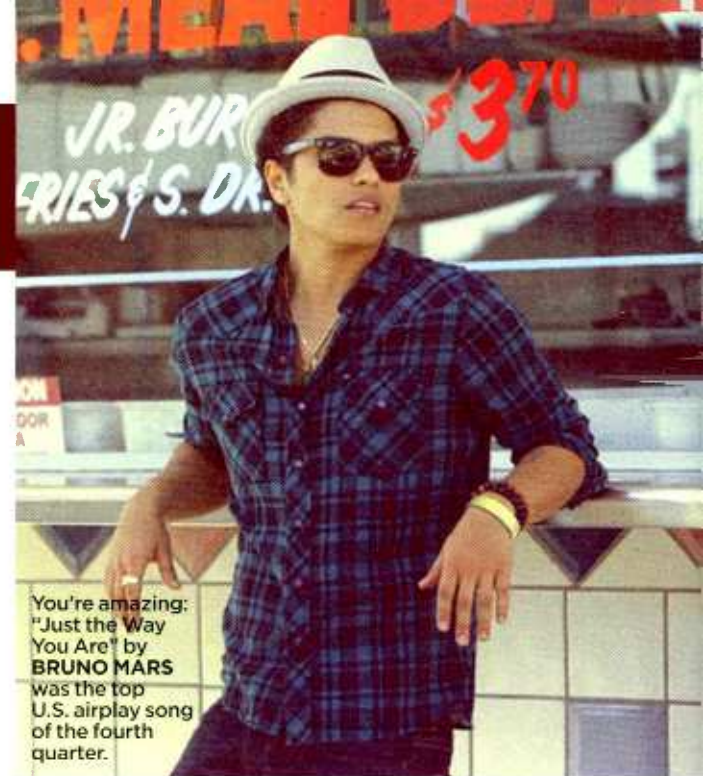
Warner/Chappell garnered a share in 33 top 100 songs, including "Just the Way You Are," "Teenage Dream," "Bottoms Up" and Perry's "Firework" at No. 14.

Bug Music managed to reclaim the No. 6 ranking during the fourth quarter, as it garnered a 4.4% share, improving from 4.2% in the third quarter and 4.1% in fourth-quarter 2009. Bug snared a share of nine of the top 100 songs, including "Just the Way You Are," "Club Can't Handle Me" and Mars' "Grenade" at No. 24.

BMG, which continues to build its song portfolio through acquisitions like its recently completed purchase of Chrysalis Music, saw its share



Publishers Place
ED CHRISTMAN



You're amazing: "Just the Way You Are" by **BRUNO MARS** was the top U.S. airplay song of the fourth quarter.

TOP 10 PUBLISHERS AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	EMI MUSIC PUBLISHING	19.1%
2	UNIVERSAL MUSIC PUBLISHING GROUP	13.7%
3	SONY/ATV MUSIC PUBLISHING	12.7%
4	KOBALT MUSIC GROUP	11.9%
5	WARNER/CHAPPELL MUSIC	11.2%
6	BUG MUSIC/WINDSWEPT HOLDINGS	4.4%
7	BMG	3.1%
8	DOWNTOWN MUSIC PUBLISHING	2.5%
9	MUSIC ASSET MANAGEMENT	2.4%
10	ULTRA INTERNATIONAL MUSIC PUBLISHING	1.7%

Percentage calculations based upon the overall top 100 detecting songs from 1,516 U.S. radio stations electronically monitored by Nielsen BDS, 24 hours per day, seven days per week during the period of Oct. 1-Dec. 31, 2010. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

TOP 10 COUNTRY PUBLISHERS AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	SONY/ATV MUSIC PUBLISHING	15.1%
2	WARNER/CHAPPELL MUSIC	11.9%
3	UNIVERSAL MUSIC PUBLISHING GROUP	10.9%
4	EMI MUSIC PUBLISHING GROUP	8.6%
5	WORDS & MUSIC COPYRIGHT ADMINISTRATION	7.6%
6	BIG LOUD BUCKS ADMINISTRATION	4.4%
7	BLUEWATER MUSIC	4.1%
8	BUG MUSIC/WINDSWEPT HOLDINGS	3.8%
9	BMG	3.5%
10	WEIMERHOUND MUSIC	3.2%

Percentage calculations based upon the overall top 100 detecting songs from 191 U.S. country radio stations electronically monitored by Nielsen BDS, 24 hours per day, seven days per week during the period of Oct. 1-Dec. 31, 2010. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.



Raise your glass: **MAX MARTIN** was the top songwriter of the fourth quarter.

of the top 100 songs slide to 3.1% from 5.2% in the third quarter. BMG claimed a share in 12 of the top 100 songs, including **Rascal Flatts'** "Why Wait" at No. 30 and **the Script's** "Breakeven" at No. 48.

Downtown Music Publishing returns to the top 10 publishers chart for its second consecutive quarter showing—and only its second since the chart's inception—with a 2.5% share, up from 1.1% in the third quarter. Downtown captured a share of six of the top 100 songs, including "Teenage Dream," "Dynamite" and **Neon Trees'** "Animal" at No. 10.

Two indie publishers make their quarterly publishers chart debut in the last two top 10 slots. Los Angeles-based Music Asset Management ranked ninth with a 2.4% share, based solely on its share of the No. 5 song, **Far*East Movement's** "Like a G6," featuring **Cataracs & Dev.**

Rounding out the top 10 is New York-based Ultra International Music Publish-

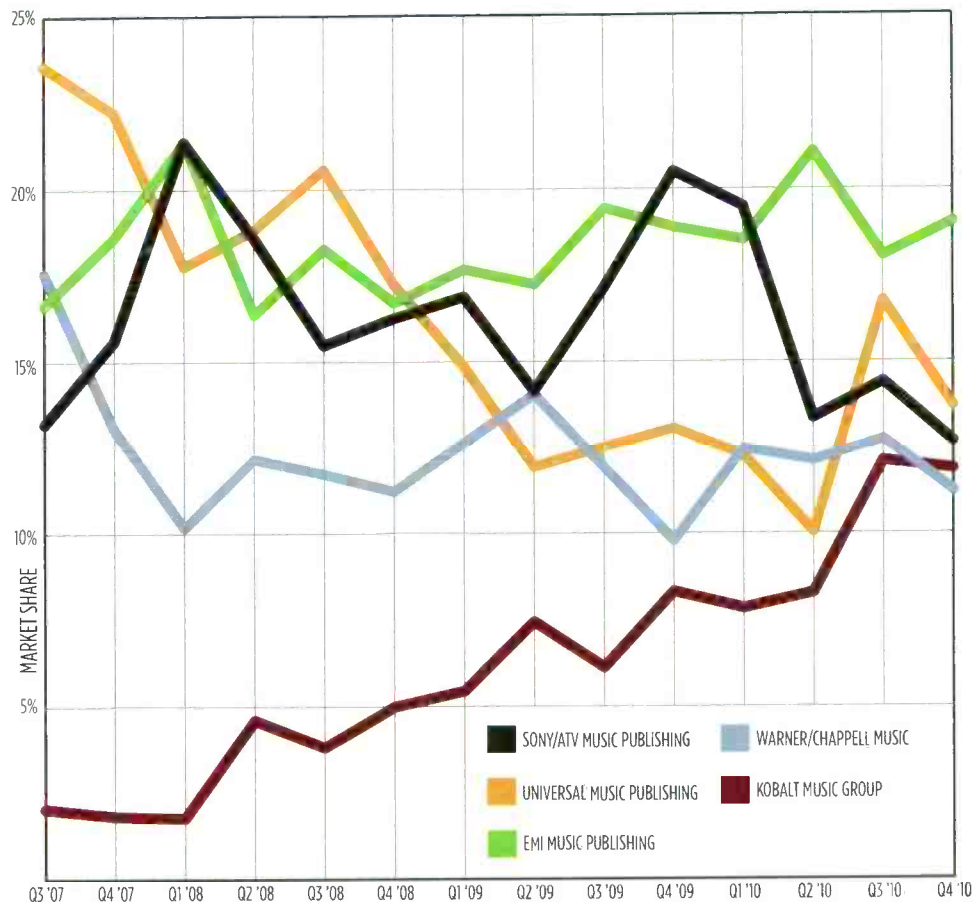
ing with a 1.7% share. Ultra had a share of four songs in the top 100, including "Only Girl"; "Firework"; Pitbull's "Hey Baby (Drop It to the Floor)," featuring **T-Pain**; at No. 64; and "Stereo Love" by **Edward Maya & Mika Jigulina** at No. 67.

Among country music publishers in the fourth quarter, Sony/ATV ranked first with a 15.1% share of the top 100 country songs at 191 stations monitored by Nielsen BDS. That marked an improvement from the 12.6% that Sony/ATV captured in the third quarter when it ranked second.

The top songwriter of the fourth quarter was **Martin Karl "Max Martin" Sandberg**, who ranked first for the second consecutive quarter based on his co-writing credits for five top 100 songs: "DJ Got Us Fallin' in Love," "Teenage Dream," "Dynamite," **P!nk's** "Raise Your Glass" at No. 9 and "California Gurls" by Perry featuring **Snoop Dogg** at No. 35.

QUARTER BY QUARTER

The four major music publishers' quarterly share of the top 100 U.S. radio airplay songs, and the rise of Kobalt



TOP 10 SONGWRITERS AIRPLAY CHART

RANK	ARTIST
1	MARTIN KARL "MAX MARTIN" SANDBERG
2	BENJAMIN "BENNY BLANCO" LEVIN
3	TAYLOR SWIFT
4	MIKKEL STORLEER ERIKSEN
5	TOR ERIK HERMANSEN
6	LUKASZ "DR. LUKE" GOTTWALD
7	SHELLBACK
8	ARMANDO CHRISTIAN "PITBULL" PEREZ
9	SANDY "VEE" WILHELM
10	RYAN M. "ALIAS" TEDDER

TOP 10 AIRPLAY SONGS

RANK	SONG	LABEL
1	"JUST THE WAY YOU ARE," BRUNO MARS	ELEKTRA/ATLANTIC
2	"ONLY GIRL (IN THE WORLD)," RIHANNA	SRP/DEF JAM/IDJMG
3	"JUST A DREAM," NELLY	UNIVERSAL MOTOWN
4	"DJ GOT US FALLIN' IN LOVE," USHER FEATURING PITBULL	LaFACE/JIVE/JLG
5	"LIKE A G6," FAR*EAST MOVEMENT FEATURING CATARACS & DEV	CHERRYTREE/INTERSCOPE
6	"TEENAGE DREAM," KATY PERRY	CAPITOL
7	"DYNAMITE," TAO CRUZ	MERCURY/IDJMG
8	"BOTTOMS UP," TREY SONGZ FEATURING NICKI MINAJ	SONGBOOK/ATLANTIC
9	"RAISE YOUR GLASS," P!NK	LaFACE/JLG
10	"ANIMAL," NEON TREES	MERCURY/IDJMG

Ranking based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,516 U.S. radio stations electronically monitored by Nielsen BDS 24 hours per day, seven days per week during the period of Oct. 1-Dec. 31, 2010. Unlike the accompanying publisher airplay charts, this ranking doesn't take into account the publishing splits among songwriters for a given song, but rather divides credits equally among each listed songwriter.

Ranking based on the number of aggregated plays each song had among 1,516 U.S. radio stations electronically monitored by Nielsen BDS 24 hours per day, seven days per week during the period of Oct. 1-Dec. 31, 2010.



Words and music: The songwriting team of CHAD BEGUELIN (left) and MATT SKLAR ("Elf: The Musical," "The Wedding Singer") signed an administration deal with Warner/Chappell.



Broadway "Book of Mormon" Composer ROBERT LOPEZ

The Sacred And The Profane

'Avenue Q' Composer On His New Musical With 'South Park' Duo

The Tony Award-winning Broadway musical "Avenue Q" may owe its existence to Stan, Kyle and Cartman.

So says Robert Lopez, who wrote the songs for "Avenue Q" with Jeff Marx and cites the exuberantly profane 1999 animated film "South Park: Bigger, Longer & Uncut" as a key influence.

"'South Park' the movie is one of the greatest musicals ever," Lopez says. "I don't think there would've been an 'Avenue Q' without the 'South Park' movie."

So in 2003 when "South Park" creators Trey Parker and Matt Stone came to see "Avenue Q" in New York, Lopez didn't hesitate to invite them out for a drink after the show. During their conversation, the trio casually discussed upcoming projects and Lopez mentioned he'd been interested in writing a musical about the Book of Mormon.

"And they said, 'No way, that's what we've been wanting to do for 10 years,'" Lopez recalls.

The writers soon decided to collaborate on the music and script for what eventually became "The Book of Mormon," a new musical opening March 24 at the Eugene O'Neill Theatre in New York. The satirical production follows two young Mormon missionaries who are sent to Africa to spread the word of their faith.

"It's politically incorrect and it's offensive, but it's a traditional Broadway show and has a traditional uplifting ending," Lopez says. "It's about faith and someone who loses their faith, then regains it in a way that's stronger than before."

Lopez says the collaborative process with Parker and Stone differed sharply from his experience working on "Avenue Q" with Marx, when the two composers "were ruthless about knocking down ideas we didn't like."

By contrast, Lopez says, Parker and Stone "showed me a different way of working, where you don't say 'no' at first, you just bust out a lot of material and see where it leads, and later on apply the filter of editing. That was a revelation to me—I really liked working that way."

Lopez, Parker and Stone haven't yet discussed what they'd like to do with "The Book of Mormon" beyond its Broadway run. But Lopez says he'd like to see the release of a cast album in the near future.

"Right now we're getting this production done and making it as good as it can be," he says. "And then, depending on the reaction, hopefully there will be some future life for it."

—MP

Overture To Profits

Warner/Chappell Eyes New Opportunities For Theater Biz

BY MITCHELL PETERS

Warner/Chappell Music's theater and standards catalog includes storied works by Stephen Sondheim, John Kander & Fred Ebb, Richard Rodgers & Lorenz Hart, George Gershwin and Cole Porter.

But the theater market presents a far larger opportunity than licensing classics from the Great American Songbook. To that end, Warner/Chappell has been beefing up its theater roster with new signings and is seeking new opportunities for its composers.

Late last year, Warner/Chappell signed worldwide administration agreements with theater composers Robert Lopez ("Avenue Q"); Lopez's wife and occasional collaborator, Kristen Anderson-Lopez (Disney's stage version of "Finding Nemo"); the songwriting team of Matt Sklar and Chad Beguelin ("Elf: The Musical," "The Wedding Singer"); and Neil Bartram ("The Story of My Life"). And Warner/Chappell inked a deal in February with Marc Shaiman and Scott Wittman ("Hairspray") to handle administration of their songs from "Catch Me If You Can," a new musical opening on Broadway in April.

"In some cases I was looking for people who had established reputations and a history of productions on Broadway," says Sean Patrick Flahaven, VP of theater, standards and print at Warner/Chappell. "And in other cases, people who were much earlier in their careers and had some potential for writing in other genres as well."

While musical theater productions can be a high-risk business for investors, the overall

market is a profitable one for music publishers. Composers typically retain grand rights (rights to stage a theatrical production) for their own work, giving them a cut of box-office receipts. Even though publishers usually don't receive a share of that revenue, they reap income from licensing compositions for cast albums, sheet music, concert performances, cover recordings and synchronization uses.

A growing line of business has been licensing songs not originally written for the theater to musical productions that find their way to Broadway. Warner/Chappell administers the rights to the Green Day catalog and licensed songs from the band's 2004 album, "American Idiot," for use in the hit musical of the same name. The company also licensed such hits as Quarterflash's "Harden My Heart" and David Lee Roth's "Just Like Paradise" to "Rock of Ages" and Donna Summer's "Hot Stuff" and Maureen McGovern's "The Morning After" to "Priscilla Queen of the Desert," which is scheduled to debut on Broadway in March.

Warner/Chappell has also been encouraging some of its theater composers to write and co-write songs for pop, rock and country artists, as well as music for film, TV and advertising campaigns. A company spokesman declined to name specific examples, saying they're in various stages of development.

"It's a different skill than writing a theater song," Flahaven says, "but many of our younger theater writers grew up listening to pop, rock and

country as much as they listened to show tunes, so their musical vocabulary is a bit different."

And what of future generations of theater composers? Lopez, who won a 2004 Tony Award with Jeff Marx for their score to "Avenue Q," says Fox's hit TV comedy "Glee" has helped spark greater interest in musical theater among its mostly young viewership.

"It's maybe too early to assess the impact that it's having, because a whole generation of kids are now growing up with 'Glee' as their primary reference for this stuff," Lopez says. "Five or 10 years down the line, those people will be writing the musicals and determining the market for what they'll be. So I do expect it will have an impact."

In that same vein, Flahaven says he's particularly interested in exploring opportunities for Warner/Chappell's theater composers to write original music for films, rather than simply licensing their theatrical music works. Although Flahaven declines to reveal any specific names, he says the publishing company has pending deals for some of its clients to write original movie musicals.

"When you have people who are trained in writing songs for a dramatic or comedic or stage context, the translation to film isn't a huge one," he says. "A lot of the writers that we represent in our catalog from the earlier part of the century would bounce back and forth from stage to film frequently. So I'm hoping that can happen more frequently now."

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HANS ZIMMER
Inception

BEST ORIGINAL SONG:

"IF I RISE"

127 Hours
UMPG writer A.R. Rahman

"COMING HOME"

Country Strong
UMPG writer Troy Verges

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Sandy Vee

Don't Know Him? You Should—He's Scored Hits With Rihanna, Katy Perry, Taio Cruz And Others

BY KERRI MASON

A few years ago, Sandy Julien Wilhelm, better-known as Sandy Vee, was happily ensconced in his Paris studio, churning out hits at light speed for French artists—in some cases writing, producing and mixing them himself. ¶ But that was before his countryman David Guetta came calling. ¶ Impressed with Vee's aggressive yet buoyant dance-pop style—including “Bleep,” a Vee original that interpolated Led Zeppelin and spent more than two months on online dance store Beatport's top downloads chart—Guetta asked him to team up in the studio. One of their first tracks together was “Sexy Chick,” an international hit featuring Akon that spent 40 weeks on the Billboard Hot 100, peaking at No. 5 in February 2010. ¶ Extensive songwriting and production work on Guetta's “One Love” album (Ultra) and a relationship with Norwegian chart-topping duo Stargate led to work with other artists seeking the same sort of dancefloor lightning in a pop-sized bottle. Soon, Vee was learning English and relocated last year to New York.

Four of his productions are lodged in the upper third of the Hot 100: Taio Cruz's “Higher” (featuring Travie McCoy), Pitbull's “Hey Baby (Drop It to the Floor)” (featuring T-Pain) and former No. 1s “Only Girl (In the World)” by Rihanna and “Firework” by Katy Perry.

Vee, who's co-published by Ultra International Music Publishing and Diplo and is administered exclusively in the United States by Ultra, co-wrote all four of those hits. During the past few months, he's logged studio time with Mike Posner, Kelly Clarkson, Ne-Yo, Britney Spears and Kylie Minogue. And he received Grammy Award nominations for his work on “Only Girl” (best dance recording) and Perry's “Teenage Dream” (album of the year), with the former taking home the award.

When Billboard caught up with him, Vee was on his way to Los Angeles to hole up for a 10-day writing session with Stargate. For a man who had to miss Perry recording the “Firework” vocal to catch a plane to another studio session, jet-setting is part of the deal. But so is a work style that's just like his music: hard and fast.

When did you start producing?

I bought my first computer and mixing desk about 10 years ago. I learned music in high school—harmony, classical bass—and I played bass guitar with different bands, from rock to jazz. Then I met a friend who was a DJ and what he did was totally unknown to me, like from another planet. I remember I was 18, and four

on the floor was big, which today is so funny. I decided to try synthesizers.

I like when you produce that you don't need anyone; you can do what's in your head on your own. When I was playing bass for bands and singers, I was just behind someone. But the idea of producing an entire song alone? That was OK for me.

How did you meet David Guetta?

I practiced and worked like crazy every day, 14 hours a day, and I got big success in France—on the radio but also some more very dancefloor-oriented club tunes. The big one was “Bleep.” About that time I started to DJ a little. I was playing at [Guetta's] Fuck Me I'm Famous party at [nightclub] Pacha in Ibiza, and after our DJ set we were talking. He told me that I had a crazy sound and that we needed to do something together. A lot of people will say that and nothing happens. But with Guetta, two months later my phone rang and it was him. He came back with a song—“On the Dancefloor” with Will.i.am [off “One Love”]. Right away, it was magic. He was in New York two weeks ago, and we spent the whole week doing songs for the next album, and it's really hot. We already have the first two singles.

Now I'm very close with David and am very pleased about that. I have tremendous respect for him: He has a crazy life, crazy success, and is still just a simple, cool guy. After a gig he goes to the hotel and works on production, and wants to learn more. He's always working. When

you've had as much success as he's had, and you're still working that way, wow. Watch out.

Does your musical training help you in the studio?

I can't understand being a producer without knowing music and harmony. I'm not very good on the keyboard but I'm a very good bass player, and I play a bit of guitar. I can use any of those to write a song and hear a different kind of chord progression. You have to learn music if you want to produce.

You also do your own mixing. Why?

For me, the way you make the song sound is such a big part of the song. With a different mix you can change the entire attitude of the song.

What's it like working with Stargate?

I learned sharing and collaboration from working with those guys. I spent so much

I would like to take different types of music and mix them with electro. Anything with a melody is still pop.

time working alone in my studio, to then be with other people could have been difficult. It's hard to find people you're on the same page [with] in the studio.

I work very, very fast: I can do a song in one hour and mix it in three hours, finished. So if I work with someone, I have to go slow and take more time. When you know exactly what you want, you'd rather just translate it from your brain to your computer.

But with Stargate, and David as well, we can go fast—we don't have to waste time because we're all sure of what we want. You can get some doubt when you produce but you need to know where you want to go.

We can start a song in so many different ways—I might bring a sound, or they might have an idea. Then we'll add layers, like keyboard or strings. When we bring a song together I'm so proud.

Is there a place for live instruments in your music?

I played a real bass guitar on “Firework.” I love to incorporate real instruments. But if you play that song with a band, it's hardly the same. It's strange—I love the song on its own, but I would miss the electronic stuff on it. I'm not talking about club or electronic or dance, because I don't really like that. I prefer electronic as a way to get it more loud.

Is there anyone you'd like to write for who you haven't yet?

I would love to do something with P!nk. I really like her attitude and her music, and it could be perfect working together. “So What” [written by P!nk, Max Martin and Shellback] is fantastic. Also, David Bowie, because I'm a big, big fan. He's such a crazy artist and important to music. But this will probably never happen. It will remain a dream.

Any favorite songwriters you'd like to work with?

I already work with the best: Ester Dean, Cristyle, Bonnie McKee. All the songwriters around me are really, really great.

But you know what? Doing a song with Max Martin would be awesome. He's the one. He's so talented, one of the best songwriters to me. He's always got the right melody, very strong. You can always keep a Max Martin melody in mind.

What will be the future sound of pop music?

I like some dubstep stuff, but can you imagine a dubstep song with a great top-line [melody]? I don't think so. I think the future will still be dance, but maybe go more totally electronic. What I would like to do is take more and different types of music and try to mix them with electro. I'm very interested in the mix of electro and urban, which in America is just beginning now. I'd like to work with urban artists and try to do something not too much dance, but to feed uptempo songs with an urban vibe. Anything with a melody is still pop, but let's see what happens with hip-hop and electro. •••







Planet Hollywood: A scene from the new DreamWorks movie "I Am Number Four," which features works by Universal Music Publishing Group artist/songwriters.

Lights! Action!

Universal Music Publishing Group Inks Deals To Expand Its Film/TV Assets

BY ED CHRISTMAN

As sliding music sales shrink mechanical income for publishers, Universal Music Publishing Group (UMPG) is looking to expand its foothold in film and TV music.

In a move that bulks up its already significant presence in the genre, the company recently signed worldwide administration deals with

HBO, Grammy- and Emmy Award-winning composer James Newton Howard and DreamWorks Studios.

The deal with HBO on its musical works covers films, documentaries and hit TV shows ranging from "Get Smart" to "Big Love," "Bored to Death" and "Entourage." The administration

pact with Howard covers all works he controls and future works, while the DreamWorks deal covers music from the studio's future releases, beginning with the new sci-fi movie "I Am Number Four."

"These signings go back to one of our core strengths as a company: being a music publisher aligned with a film studio and handling film and television music," UMPG chairman/CEO David Renzer says. "Additionally, as we know that mechanical [royalties] continue their decline, performance-driven catalogs such as film and TV are becoming more attractive to music publishers."

Although UMPG parent Vivendi recently completed the sale of its NBC Universal stake to Comcast, the publisher's administration deals remain in place with Universal Pictures and NBC, which are signed through deals negotiated directly by UMPG. The company also has other important film/TV administration deals in place with Warner Bros. Pictures and Warner Bros. Television Production, Aardman Animation ("Wallace & Gromit," "Chicken Run"), Bravo, CNBC, Fremantle and others.

It also maintains a roster of prominent film composers, including A.R. Rahman, Danny Elfman, Atticus Ross, Angelo Badalamenti and—through its administration relationship with Warner Bros.—Hans Zimmer.

Aside from its experience in administering film and TV music, UMPG has the benefit of being the only major music publishing company to be based in Hollywood, although the company's pursuit of movie and TV studios "is a

focus of our company, not just in the U.S. but internationally," Renzer says.

Beyond administration, UMPG is planning to unveil in March a comprehensive overhaul of its website, where music supervisors will be able to search for and listen to UMPG-owned or administered songs and excerpts from UMPG-administered film scores. The company also recently launched new production music sites FirstCom.com and KillerTracks.com.

Moreover, Universal is helping studios repackage scores, production music and cues that they own and have used in their films to create a library to shop for third-party licensing for uses in film trailers and background music in other movies.

Aligning with film and TV studios also brings another bonus to UMPG and its songwriters in that a "creative relationship comes with these deals," Renzer says. "When DreamWorks was looking for a partner to handle their music, they were looking for an active music A&R partner," he recalls.

Works by UMPG artist/songwriters like 30 Seconds to Mars, Adele and Snow Patrol appear in DreamWorks' "I Am Number Four" and its trailers.

"The fact that Universal has an incredible roster and is a part of the biggest label group in the world plays into the relationship with the studios," Renzer says. "We try to open all those doors on the film and TV side and it creates a great avenue for our writers and producers as well." ◆◆◆

Keeping Score

'Criminal Minds' Composers Raise Profile With Blog, Spinoff And Soundtrack Plans

BY PHIL GALLO

Working as a trio in the TV scoring business is rare enough. Yet Steffan Fantini, Marc Fantini and Scott Gordon—the three composers for CBS' hit drama "Criminal Minds"—are also distinguishing themselves in other surprising ways.

They're blogging about their work, providing a rare glimpse into the creative process of scoring a dramatic series. They're betting that the avid "Criminal Minds" fan base will spring for a forthcoming soundtrack album. And they're composing the music for a spinoff show, "Criminal Minds: Suspect Behavior," which debuted Feb. 16.

Fantini, Fantini and Gordon launched their CBS.com blog in October, a month into the current season, and update it after every episode. In one recent post, they revealed how they created an eerie vibe in a scene by playing the strings of the piano with a violin bow. In another post, they explained how they sought to convey uncertainty about a convicted murderer up for parole by building "a sense of sympathy in the audience, while not necessarily convincing them whether this man was innocent or guilty."

"It's because of the way they work that makes the blog a success," says Dawn Soler, senior VP for TV music at ABC Studios, which produces the

show for CBS. "The Flying Fantinis, as we call them, are so good with the suspense while developing the characters without hitting you over the head."

The Fantini brothers, both instrumentalists, played in bands prior to entering the scoring field, most prominently in Ringo Starr's band. Gordon put in a decade of studio work as an engineer and producer for such artists as Starr and Alanis Morissette before joining the Fantinis to score "Criminal Minds" and then Lifetime's "Army Wives."

Each 42-minute episode of "Criminal Minds" has a 30- to 34-minute score, the composers say, which they divide evenly down to the minute. After viewing a rough cut, the three divvy up the cues and go to their respective corners, re-emerging five or six days later with a completed score.

"There's no rhyme or reason as to why we do it that way," Steffan Fantini says. Marc Fantini adds that the three maintain a friendly rivalry. "What winds up happening is we work to impress each other," he says. "There is not a week in which there is not that competition. It's very healthy."

Their music for "Criminal Minds" is co-published by Touchstone Pictures Music and Songs and Addax Music. (Sony/ATV is the administrator of the latter.)

Out of a desire to expand the audience for their



Three-part harmony (from left): STEFFAN FANTINI, MARC FANTINI and SCOTT GORDON; inset: a scene from CBS' "Criminal Minds."

"Criminal Minds" music, Fantini, Fantini and Gordon asked ABC Studios to strike a deal for a score album, knowing full well that "Battlestar Galactica" is about the only TV score album in recent years to post significant sales.

The debut "Criminal Minds" soundtrack album will be released by La-La Land Records, a Burbank, Calif., label that specializes in film and TV soundtracks. ABC's Soler is optimistic that the album will find buyers. "Physical soundtracks have taken a big hit," she says, "but 'Criminal Minds' will have its market."

Meanwhile, the trio has been busy scoring "Criminal Minds: Suspect Behavior." The spinoff's music will reflect the style of the show's investigative team, which is less by-the-book than the FBI profilers on the original "Criminal Minds." "It will be a little more street, a little less

slick, much like the way it's shot," Gordon says.

"The mandate on 'Criminal Minds' was to recognize musically every event on the screen, from an arm waving to a [suspect] walking," Marc Fantini says. "It's not as much like that on 'Suspect Behavior.' It's less sound effect-y—cool music influenced by the original but not hitting every moment."

While scoring the shows, they'll continue to blog about their musical motivation for the original "Criminal Minds." The hope is that their work leads to film scoring jobs and more TV projects. "We want to branch out and do film work but not as individuals," Gordon says. "We all come from backgrounds in making records, so we tend to write scores as if they're songs." ◆◆◆



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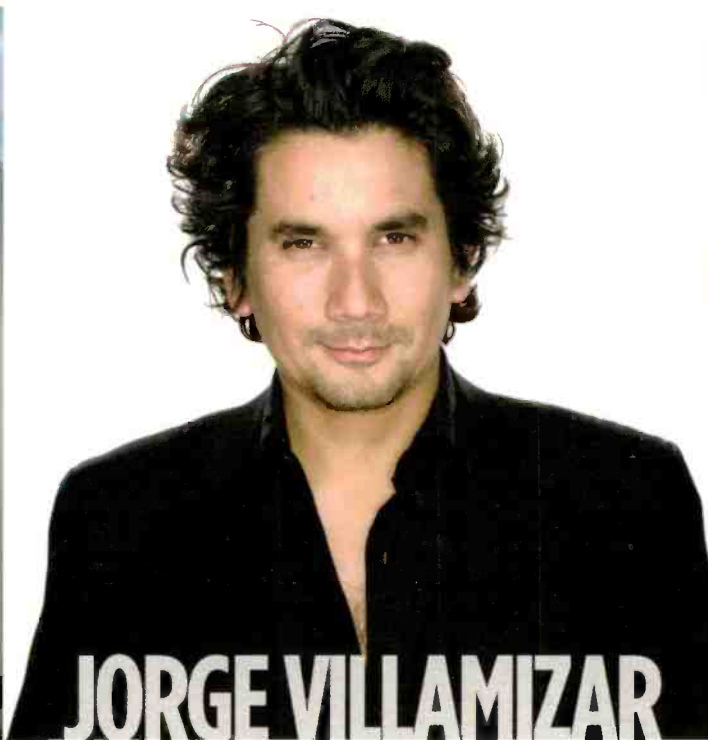
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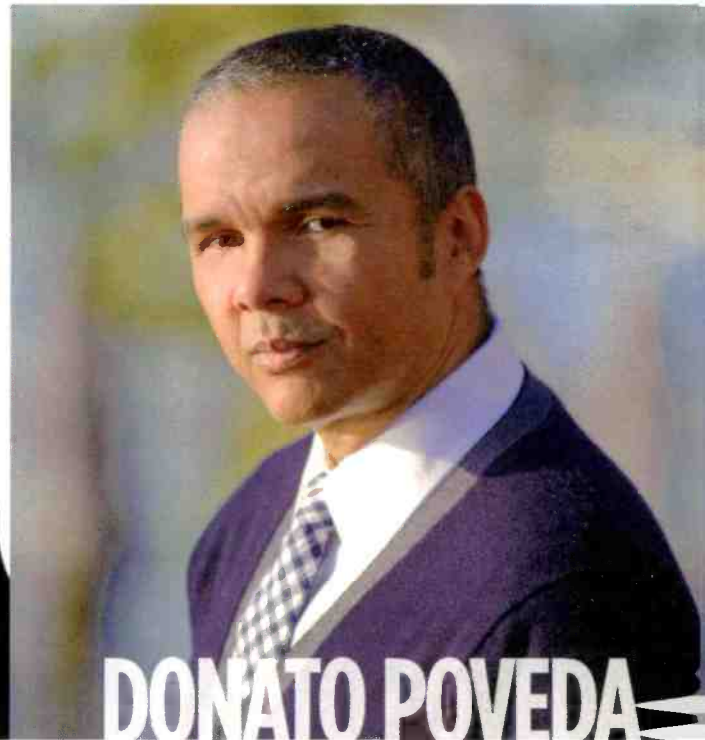
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Take it away: Pittsburgh's Consol Energy Center expedited construction to open with Paul McCartney in August 2010.

On The Venue Menu

New And Renovated Halls Vie For Bookings

By Ray Waddell



The building boom in next-generation venues for live entertainment that began in the 1990s has continued in the past decade, but at a slower pace. The venue marketplace is increasingly competitive in cities of all sizes. While a number of new buildings have recently opened their doors, other facilities are undergoing renovation and modernization, in pursuit of bookings from promoters that have multiple options available to them. ¶ Here, we've previewed a sample of projects to highlight the state of live entertainment venues today.

NEW VENUES

New Meadowlands Stadium *East Rutherford, N.Y.*

In the spring of 2010, the New Meadowlands Stadium opened its doors as the first building owned and operated by two NFL franchises: the New York Jets and New York Giants. This \$1.6 billion project, 100% privately funded and built by both teams, opened four months ahead of schedule and on budget, according to NMS senior VP of events and guest experiences Ron Vandeven.

Since opening last March, the NMS has hosted 37 major events including 20 NFL games and nine concerts, led by four sold-out Bon Jovi shows that grossed \$21.3 million, according to Billboard Boxscore.

In less than a year, the stadium has hosted more than 2 million guests, Vandeven says. Promoters have included AEG Live, Live Nation, Trevanna, U.S. Soccer, Soccer United Marketing and Inside Lacrosse. Ticketmaster handles the building's ticketing.

In May 2010, the NFL awarded Super Bowl XLVIII to NMS, marking the first time the game

has been held in an outdoor stadium in a cold-weather market.

The 360-degree seating bowl, with a capacity for football of 82,500, boasts a tight, intimate configuration, putting fans closer to the on-field action. The stadium has twice the number of restrooms, elevators and escalators as the building it replaced and now employs more than 3,700 game-day employees at every NFL game, almost double that of the old stadium. In addition to the 67,500-capacity general seating, the stadium offers more than 200 suites with roughly 5,000 seats and five premium club spaces with roughly 10,000 seats, featuring lounge areas, bars, multiple high-definition TVs and high-quality food and beverage offerings. A new rail link provides transit service from Manhattan.

Consol Energy Center *Pittsburgh*

The \$321 million Consol Energy Center (CEC) proved its value early on by opening two weeks

early last August to host Paul McCartney on the tail end of his North American tour.

"It has been an unbelievable first couple months," says Jay Roberts, GM for SMG at the 18,000-capacity arena. The building was originally set to open last September until McCartney came calling.

"We had been speaking with [McCartney tour director] Barrie Marshall about opening up with Sir Paul McCartney, but his U.S. tour had to wrap up by late August," Roberts says. "We assembled the construction team and discussed whether it was possible to move the opening up a couple weeks. The team was all onboard. We moved up the opening to Aug. 18 and opened with two incredible Paul McCartney concerts."

Having McCartney open an arena is "a dream come true," Roberts says, but he adds that the excitement didn't end there. In its first two months, Consol hosted performances by Rush, Lady Gaga, Nickelback, Roger Waters, Chris Tomlin, George Strait/Reba McEntire, the Eagles, Dane Cook, **continued on >>p58**

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Clear signals: The new owners of the Verizon Center in Washington, D.C., have a new space to host meetings and private events.

from >>p57 Trans-Siberian Orchestra, Chelsea Handler and Justin Bieber.

The CEC was the first major arena in North America to open with a gold LEED certification from the U.S. Green Building Council, and it's the new home of reigning Stanley Cup champions the Pittsburgh Penguins. The arena boasts a Dolby 5.1 sound system, along with other production capabilities.

The CEC is a companion venue for the existing Mellon Arena, also managed by SMG. The new arena offers loading docks, a rigging grid, more locker room space, and a half-house and full upper-bowl curtaining system. "The system has been enjoyed by many of the artists already," Roberts says. "The most frequently used curtain is our upper-bowl curtain, but our half-house curtain allows for a great theater-style setup as well."

The venue is a Ticketmaster building, and Roberts says Live Nation has "led the pack" in terms of concert volume to date. "AEG has always been a good partner and continues to bring great acts into the building," he says. "Bill Blumenreich, Generation Exodus, Nader Entertainment, Outback and Beaver have all booked events in the new place as well."

Amway Center Orlando, Fla.

Orlando's new Amway Center, a \$382 million, 20,000-capacity arena that replaces the city's Amway Arena, opened on time and on budget, according to Allen Johnson, who oversees all public venues for the City of Orlando.

The market was ready. "Since the Amway Center is replacing the Amway Arena, we were already known as a great entertainment market," Johnson says.

Bookings are "picking up," Johnson says. "We are seeing a nice uptick of both bookings and inquires in this quarter," he says. When asked what type of events he and his team are going after, Johnson says, "We are not picky. We believe with our different curtaining systems that any show [with a capacity of] 6,000-18,500 we can accommodate."

The Amway Center is a Ticketmaster building, and so far Live Nation, AEG Live, Beaver, Feld Productions and NYK Productions have

held the most shows in the building.

The venue's ribbon-cutting took place Oct. 1, and the Eagles presented the first concert in the building on Oct. 7. Early events included Vin-

Orlando's new Amway Center, a 20,000-capacity arena that replaces the city's Amway Arena, opened on time and on budget in October 2010, with the Eagles playing the venue's first concert.

cente Fernandez, the Machete Latin hip-hop tour, college basketball, WWE's "Raw," Chayanne, André Rieu and a college battle of the marching bands, along with several Magic pre-season basketball games.

Intrust Bank Arena Wichita, Kan.

The new SMG-managed Intrust Bank Arena is a \$206 million showplace that opened on time and on budget on Jan. 9, 2010, with a sold-out concert by Brad Paisley, who shared the bill with Miranda Lambert and Justin Moore. A.J. Boleski is GM of the 16,000-capacity arena.

Concert capacity can seat up to 15,000 guests, and the curtain system can take seating down to as little as 3,000. Assistant GM Scott Neal says Wichita, Kan., routes very well with Kansas City to the northeast and Oklahoma City and Tulsa, Okla., to the south.

"Bookings have been great," Neal says. "We have had a wide variety of events, including such concerts as Billy Joel/Elton John, the Eagles, George Strait and Tay- **continued on >>p60**



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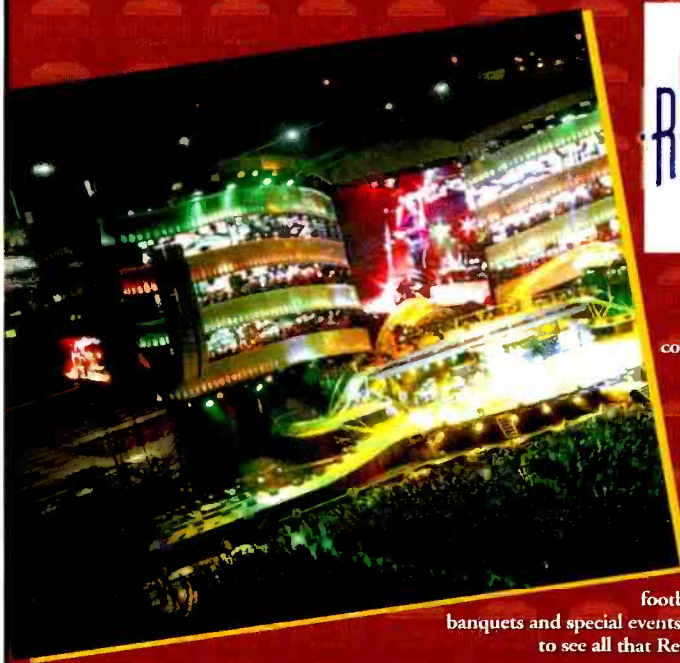
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from >>p58 lor Swift; family shows [from] Feld, VEE Corp. and the Harlem Globetrotters; and the [Central Hockey League] tenant, the Wichita Thunder."

Ticketing at the arena is handled by Tickets.com/Select-a-Seat. Primary promoters include Live Nation, AEG Live and Outback Concerts.

RENOVATIONS

Madison Square Garden New York

Billed as the "World's Most Famous Arena," New York's Madison Square Garden is in the midst of a massive renovation with an estimated cost of \$775 million-\$850 million. The "top to bottom transformation" is funded by MSG, which was recently spun off from parent company Cablevision. The goal: an enhanced Garden experience for customers, athletes, entertainers, fans, suite holders and corporate partners.

Among the upgrades are a new Chase Square Seventh Avenue entrance, significantly wider concourses, several new food and entertainment amenities, improved sightlines, more comfortable seating and a dynamic new scoreboard. There's also state-of-the-art lighting, sound and

cessions options, including Budweiser Fan Decks and Chase Bridges, which directly open to the arena bowl. The new seats will be larger and more comfortable, and improved upper-bowl sightlines will put patrons more than 17 degrees closer to the action. The one-of-a-kind Chase Bridges will provide views of the arena floor and offer a unique perspective for fans.

Fifty-eight lower-level suites will be enlarged by 40%, moved 50% closer than the current configuration and include seats in the arena bowl. There will be 20 new event-level suites and 18 remodeled ninth-level suites. There will also be two new club spaces, one at the event level and the other on the arena's lower level. The project is expected to be completed by the 2013-14 season.

Verizon Center Washington, D.C.

The Verizon Center in Washington, D.C., has been undergoing extensive renovations since last summer, funded through a revenue bond passed by voters in the District of Columbia to keep the arena competitive in attracting events to the city.

Executive suites have been created on each event level, following the trend in arena design to put the highest-paying customers closer to the action. Additional hospitality space is available for season ticket holders for the NBA's Washington Wizards, the arena's home tenant. And the venue's new owners, Monumental Sports & Entertainment Group, have new space to host meetings and private events.

The new Acela Club restaurant offers seats overlooking the arena bowl for home games of the Wizards and the NHL's Washington Capitals. All 106 executive suites are being updated and remodeled to allow for some customization by clients who lease the suites.

The arena's press room was remodeled, as was the VIP season ticket holder lounge located on the east end of the building. The hallway leading up to the Coaches Club was painted and branded with Monumental Sports & Entertainment signage, one of a number of changes to highlight the brand of the building's new owner. New moveable Courtside Club seating for VIPs during all Wizards games was created on the venue's west end.

Abe Pollin, who owned and managed the Wizards, Verizon Center and the Baltimore Ticketmaster franchise under his management company Washington Sports & Entertainment, died in November 2009. On June 10, 2010, the final purchase of those entities from the Pollin Trust was conducted by Ted Leonsis and his partnership, then-known as Lincoln Holdings. Monumental Sports comprises several partners, with Leonsis the majority owner/founder/chairman of Monumental Sports & Entertainment.

"All of the renovations will keep the arena competitive in attracting events to the city and fans to the arena and surrounding neighborhood," says Sheila Francis, director of event and venue communications for the Verizon Center. "With the extent of new arenas being built since Verizon Center opened and new amenities being offered in arenas, Verizon Center needs to keep up with the Joneses, having just turned 13 years old in December. All of these renovations not only continue to make the arena attractive and competitive, but add to the live event experience at Verizon Center."

The "top to bottom transformation" of Madison Square Garden is funded by MSG, which was recently spun off from parent company Cablevision.

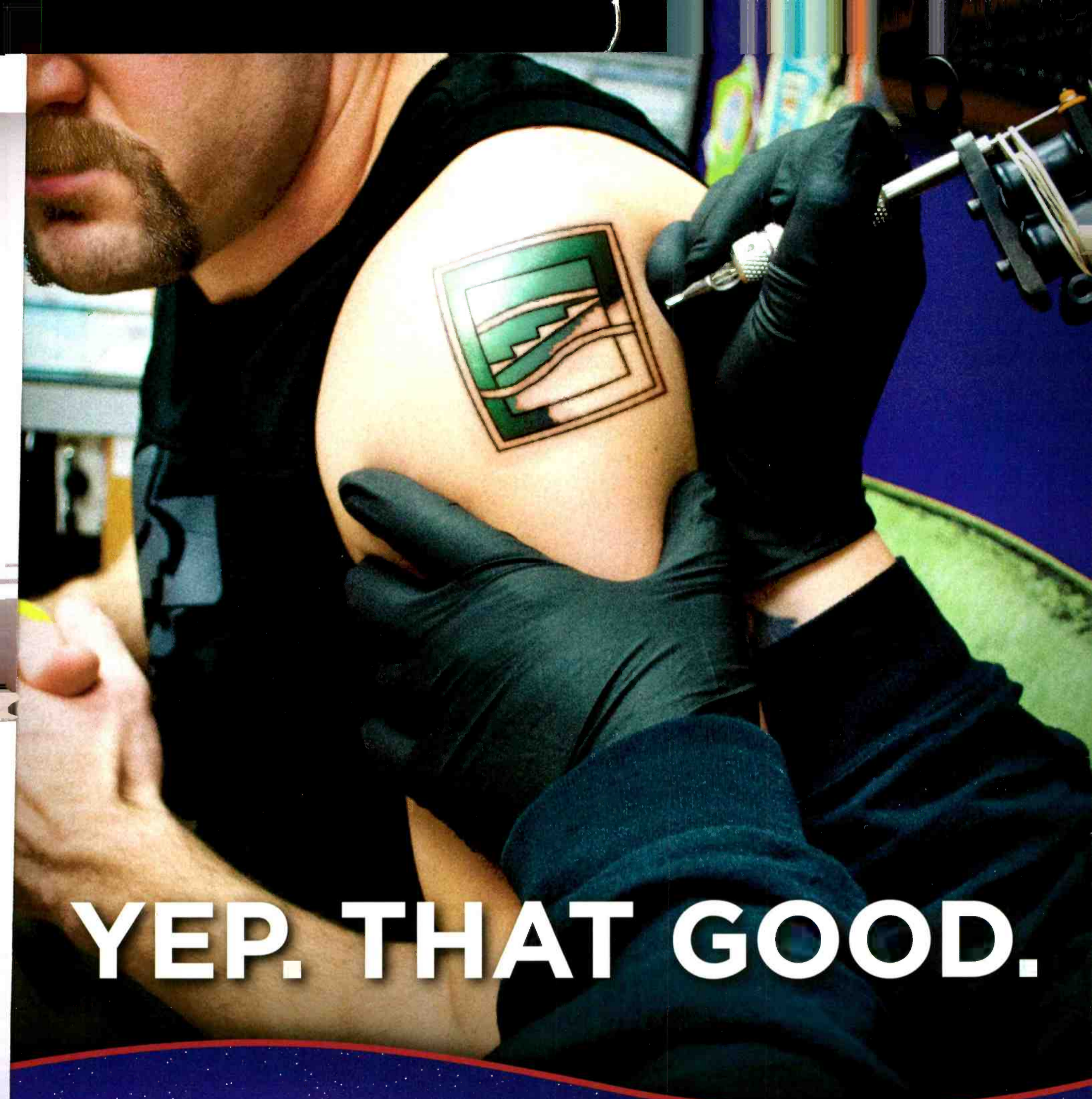
LED video systems in high-definition; fiber optic cabling throughout the building; new suites, clubs and hospitality areas; new "Chase Bridges" suspended above the arena floor; and new views of the city from several areas of the venue.

Despite all of these additions, the intimacy of the arena bowl will be maintained. The Garden's iconic ceiling is also being restored, and an expanded homage to the building's history is planned.

The transformed Garden will provide new opportunities for its blue chip corporate partners. Delta Air Lines, Coca-Cola and Anheuser-Busch have already signed on as Signature Partners with integration into the transformed Garden. JPMorgan Chase recently became MSG's first Marquee Partner.

The architect on the project is Brisbin Brook Beynon. The construction manager is Turner, and the project manager is Jones Lang LaSalle. Work on the renovation is under way and will remain a year-round project, sequenced to maximize construction efforts during three summers (2011-13) when the Garden will be shut down. The building will remain open during the regular seasons for the NBA's Knicks and NHL's Rangers throughout the project.

Public concourses will be either doubled or tripled in size, some with spectacular city views. Other upgrades include a wider selection of con-



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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$9,433,051 (68,248,125 rand) \$331.72/\$51.83	U2, SPRINGBOK NUDE GIRLS, AMADOU & MARIAM Soccer City Stadium, Johannesburg, Feb. 13	94,232 sellout	Live Nation Global Touring, Big Concerts
2	\$4,802,550 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, Jan. 25-26, 29-30, Feb. 1-2, 4-5	32,147 33,656 eight shows five sellouts	Concerts West/AEG Live
3	\$4,577,104 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, Jan. 11-12, 15-16, 18-19, 22-23	31,131 33,038 eight shows four sellouts	Concerts West/AEG Live
4	\$2,272,780 (€1,458,135) \$54.55	PETER KAY Odyssey Arena, Belfast, Northern Ireland, Dec. 2-6	41,661 five sellouts	MCD
5	\$1,692,950 (€1,262,310) \$80.47/\$67.06	ARCADE FIRE, VAMPIRE WEEKEND, DEVENDRA BANHART O2, Dublin, Dec. 5-6	23,585 two sellouts	MCD
6	\$1,047,570 (€791,270) \$92.67/\$66.20	KINGS OF LEON, THE WHIGS O2, Dublin, Dec. 11	12,615 sellout	MCD
7	\$872,177 (\$861,764 Canadian) \$74.39/\$44.03	LINKIN PARK, PENDULUM, DOES IT OFFEND YOU, YEAH? Air Canada Centre, Toronto, Feb. 8	12,836 sellout	Live Nation
8	\$838,557 (\$828,512 Canadian) \$74.39/\$44.03	LINKIN PARK, PENDULUM, DOES IT OFFEND YOU, YEAH? Bell Centre, Montreal, Feb. 7	12,677 sellout	Evenko
9	\$812,120 \$70/\$40	LINKIN PARK, PENDULUM, DOES IT OFFEND YOU, YEAH? Madison Square Garden, New York, Feb. 4	15,170 sellout	Live Nation
10	\$727,590 (\$734,538 Canadian) \$137.69/\$38.63	ANDRÉ RIEU Air Canada Centre, Toronto, Dec. 12	8,492 13,502	André Rieu Productions
11	\$644,103 (€486,130) \$110.70/\$72.87	MEAT LOAF, PEARL O2, Dublin, Dec. 18	6,929 9,000	MCD
12	\$604,357 (€457,102) \$100.48/\$60.82	ANDRÉ RIEU Ethias Arena, Hasselt, Belgium, Dec. 13	6,829 9,000	André Rieu Productions
13	\$576,340 \$139/\$39	ANDRÉ RIEU BankAtlantic Center, Sunrise, Fla., Dec. 9	7,719 8,250	André Rieu Productions
14	\$534,126 (€402,795) \$59.67	DEADMAUS, CALVIN HARRIS, STEVE AOKI O2, Dublin, Dec. 14	8,951 10,000	MCD
15	\$519,765 \$59/\$49	BRAD PAISLEY, DARIUS RUCKER, JERROD NIEMANN Arena at Gwinnett Center, Duluth, Ga., Feb. 10	10,456 sellout	Live Nation
16	\$509,943 \$157.49/\$9.49	BARRY MANILOW Amway Arena, Orlando, Fla., Jan. 20	6,383 11,205	BRE Presents
17	\$497,988 \$59/\$39	BRAD PAISLEY, DARIUS RUCKER, JERROD NIEMANN The Cajundome, Lafayette, La., Feb. 12	9,123 sellout	Live Nation
18	\$496,558 \$59/\$39	BRAD PAISLEY, DARIUS RUCKER, JERROD NIEMANN B.J.C.C. Arena, Birmingham, Ala., Feb. 11	9,587 10,234	Live Nation
19	\$473,639 \$139/\$99/\$75/ \$39	ANDRÉ RIEU Nokia Theatre L.A. Live, Los Angeles, Dec. 3	5,367 6,864	André Rieu Productions
20	\$465,630 (\$468,112 Canadian) \$138.26/\$38.79	ANDRÉ RIEU Rogers Arena, Vancouver, Dec. 7	5,422 7,225	André Rieu Productions
21	\$437,921 \$139/\$39	ANDRÉ RIEU HP Pavilion, San Jose, Calif., Dec. 4	5,366 6,823	André Rieu Productions
22	\$430,739 \$139/\$39	ANDRÉ RIEU St. Pete Times Forum, Tampa, Fla., Dec. 10	5,519 7,535	André Rieu Productions
23	\$319,645 \$79.50/\$69.50/ \$55/\$45	GOV'T MULE Beacon Theatre, New York, Dec. 30-31	5,069 5,564 two shows	Live Nation
24	\$319,442 (\$320,329 Australian) \$101.82/\$74.79	N'E'R'D, TINIE TEMPAL, BOYS NOIZE, CHROMEO Hordern Pavilion, Sydney, Jan. 7	3,413 4,488	Future Tours
25	\$316,619 (€195,615) \$56.65/\$28.33	PAUL WELLER, THE RIFLES Metro Radio Arena, Newcastle, England, Feb. 4	6,018 7,100	3A Entertainment
26	\$315,205 \$55	CHELSEA HANDLER Mohegan Sun Arena, Uncasville, Conn., Dec. 31	5,731 5,877	in-house
27	\$312,288 \$254.50/\$59.50/ \$39.50	HOT TUNA Beacon Theatre, New York, Dec. 3-4	5,384 two sellouts	Metropolitan Talent Presents
28	\$308,955 \$149.50/\$55	STEVIE WONDER'S HOUSE FULL OF TOYS Nokia Theatre L.A. Live, Los Angeles, Dec. 18	5,315 5,397	Goldenvoice/AEG Live
29	\$304,681 (€195,510) \$54.54/\$27.27	PAUL WELLER, THE BEES Motorpoint Arena, Sheffield, England, Nov. 30	5,800 6,500	3A Entertainment
30	\$304,231 (€195,230) \$54.54/\$27.27	PAUL WELLER, THE BEES Bournemouth International Centre, Bournemouth, England, Nov. 28	5,750 sellout	3A Entertainment
31	\$299,642 \$55.50/\$35.50	CARRIE UNDERWOOD, BILLY CURRINGTON, SONS OF SYLVIA Brick Breeden Fieldhouse, Bozeman, Mont., Dec. 12	6,153 6,831	AEG Live
32	\$299,316 \$99.33/\$59.33/ \$39.33/\$20	93.3 FLZ JINGLE BALL: MAROON 5, B.O.B, ENRIQUE IGLESIAS & OTHERS St. Pete Times Forum, Tampa, Fla., Dec. 12	7,262 8,895	Ledge Entertainment
33	\$298,484 \$55.50/\$35.50	CARRIE UNDERWOOD, BILLY CURRINGTON, SONS OF SYLVIA Sioux Falls Arena, Sioux Falls, S.D., Dec. 5	5,757 sellout	AEG Live
34	\$295,369 \$79/\$49	CHRIS TUCKER, ANGIE STONE Fox Theatre, Atlanta, Dec. 31	4,231 sellout	Bay Area Productions
35	\$294,042 \$80.50/\$55.50/ \$40/\$30	SARAH McLACHLAN Beacon Theatre, New York, Jan. 12-13	5,547 two sellouts	Live Nation

ON THE ROAD



Opry jam: The venue's reopening concert on Sept. 28 drew an all-star roster including (from left) KEITH URBAN, BRAD PAISLEY, STEVE WARINER, MARTY STUART and RICKY SKAGGS.

Grand Revival

In The Wake Of Nashville's Floods, Opry Gets A First-Class Restoration

By Ray Waddell

Renovations in the venue world are common and ongoing, but few are attached to such passion and history as was the resurrection of Nashville's Grand Ole Opry House.

The Opry House, home of the Grand Ole Opry and other live entertainment events, was ravaged by floods that hammered Nashville the first weekend of May 2010.

Flood coverage carried shocking images of the Opry's lower level under water and boats navigating the aisles. Reports told not only of the waterlogged stage and seats, but of destroyed dressing rooms and irreplaceable Opry memorabilia and history.

According to Opry House manager **Pete Fisher**, water reached 4 feet above the stage, "so nearly everything on the first floor of the Opry House had to be rebuilt or refurbished."

But the Opry House restoration project didn't stop at just returning the esteemed venue to its previous condition—it strived for improvement.

The most visible change, Fisher says, is "a phenomenal new artist entrance, including a Member Gallery honoring each of the Grand Ole Opry's distinguished members through its 85-year history." A new stage contains the historic circle of wood taken from the Ryman Auditorium when the Opry moved from there in 1974, now restored and returned to center stage at the Opry House.

Nearly 20 new themed dressing rooms each honor an iconic figure in country music or part of the Grand Ole Opry's character that makes the show so special, Fisher says. "The Into the Circle dressing room, for instance, spotlights the excitement of an artist's Opry debut and features artists' quotes from their debut night," Fisher says. "Taylor Swift's quote reads, 'Oh, my God, I'm on the Opry!'"

About \$20 million was spent on the Opry House refurbishment, with funding coming from parent company Gaylord Entertainment, as well as from the City of Nashville.

The reopening, held Sept. 28, will stand as one of the most legendary nights in Opry history. "The Opry House reopened with a star-packed show that aired live on GAC and streamed on Opry.com," Fisher says. Among the many artists who played that night were **Trace Adkins, Jason Aldean, Charlie Daniels, Martina McBride, Brad Paisley, Blake Shelton** and **Keith Urban**.

"It will go down as a historic night for many reasons—just one being that Blake Shelton was invited to become an Opry member that evening," Fisher says. "Brad Paisley spoke for the artists, staff and fans at the show that night when he said, 'This night shows the heart of the Opry like I've never seen it before. Every single artist on that stage tonight was absolutely overcome with emotion when that curtain went up. This American tradition is stronger than ever, and I'm thrilled to be a part of it.'" According to Fisher, 62-year Grand Ole Opry member **Jimmy Dickens** added, "I thought I'd seen everything in all my years at the Opry and in country music. After tonight I know the circle will never be broken. Never."

The Opry House later welcomed such names as **Swift, Dolly Parton** and Academy Award winner **Kevin Costner** (plus more than 2,000 fans for free backstage tours on a single Saturday) before the Grand Ole Opry returned to the Ryman for its annual three-month winter run. Fisher says bookings for non-Opry events are also going well. The Stellar Awards, which honor stars in gospel music, returned in January for its 26th national broadcast, and the building is scheduled to host comedian **Ron White** with **Rascal Flatts** and others for a CMT taping in March.

The Grand Ole Opry also returned to the Opry House on Feb. 4, with scheduled late-winter performances from **the Band Perry, Ronnie Milsap** and **Chris Young**, among others. Additionally, the venue is open seven days a week for guided backstage tours.

Encore: Thirty-five years after he performed on the first "Austin City Limits" broadcast, WILLIE NELSON returned to play one of the first concerts at the new ACL Live at the Moody Theater. He is part owner of the venue.

BILLBOARD STARS SPECIAL FEATURE



AUSTIN'S NEW LIMITS

**ACL LIVE AT THE MOODY THEATER
OPENS AS NEW HOME TO FAMED
TV SHOW AND LARGE VENUE FOR
AMERICA'S LIVE MUSIC CAPITAL**

BY EVIE NAGY

On a Monday night last November, about 300 people took turns riding a freight elevator to the sixth floor of the University of Texas' communications building in Austin, grabbed a free beer and guitar-shaped chocolate off folding tables and filed into a cramped studio to see Americana/country star Lyle Lovett perform for the 12th time on the legendary public TV program "Austin City Limits."

Produced by PBS affiliate KLRU since 1976, "Austin City Limits" is the longest-running music series in the history of American TV, and Studio 6A's low-key inconveniences have always been part of the charm of this venue, which the Rock and Roll Hall of Fame has recognized as a landmark. But the Lovett performance would be the last time the "ACL" studio audience would have to ride the elevator back down three floors to use the restroom.

On Feb. 10, the doors opened to ACL Live at the Moody Theater, a 2,700-seat, state-of-the-art venue that will double as the new TV studio for "ACL" and Austin's second-largest indoor music space, hosting 60-100 concerts per year, in addition to the show's tapings.

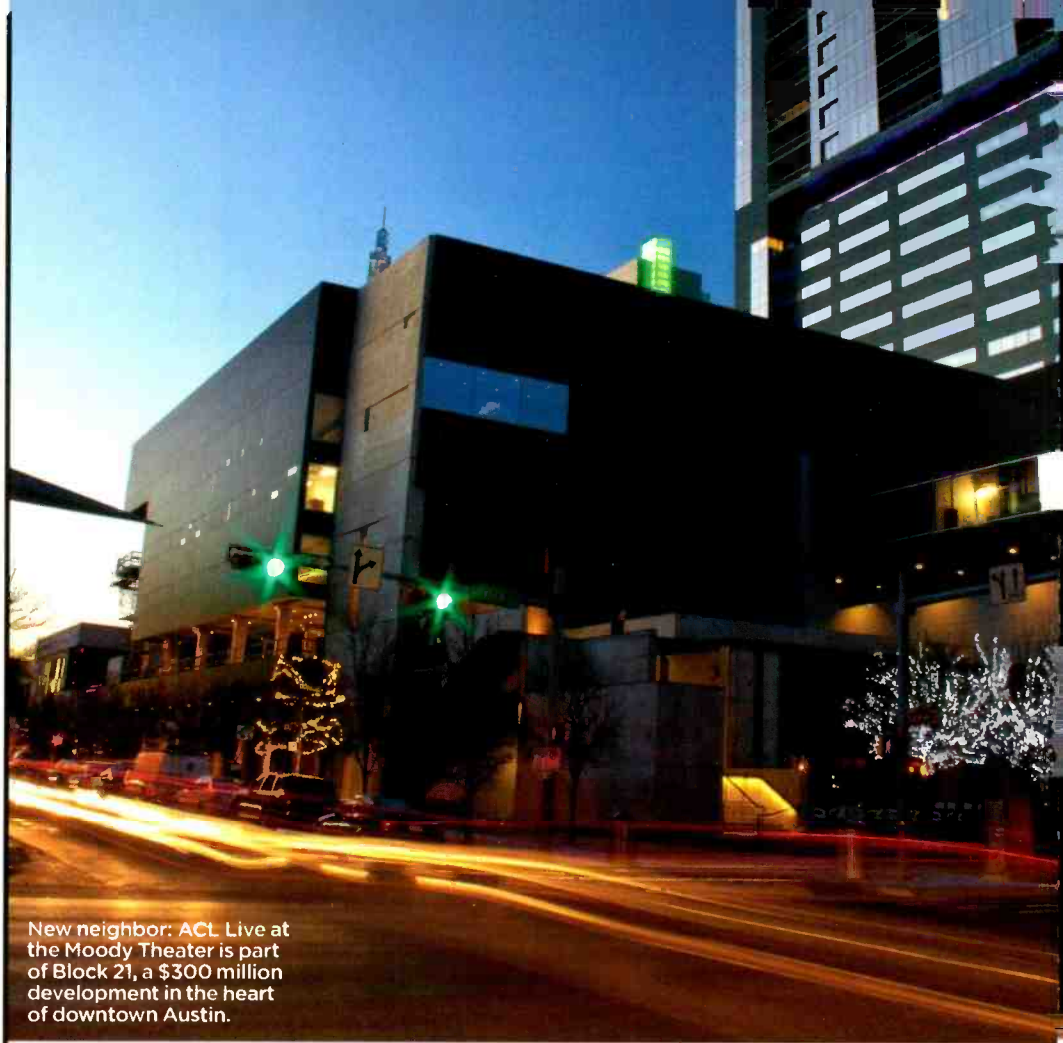
After an opening family show with Disney's Imagination Movers, the theater's first offerings included two nights with Willie Nelson, who is part owner of the new theater and who performed on the first "ACL" broadcast three-and-a-half decades ago. After concerts from Robyn, Styx and the Gypsy Kings, a gala benefit on Feb. 24 will open the studio and feature Steve Miller Band, which will also perform for the first "ACL" taping on Feb. 26. The theater will be an official venue throughout the South by Southwest conference in March, and all 330 premium seats and five suites are sold out for the year.

ACL Live at the Moody Theater is part of Block 21, a \$300 million development in the heart of downtown Austin that includes the W Austin Hotel & Residences, which opened Thanksgiving week. The developers, led by Austin's Stratus Properties and Los Angeles-based Canyon-Johnson Urban Fund, spent \$40 million of the total cost on the theater project, whose owners also include Nelson's nephew, Freddy Fletcher. A fixture in the Austin music scene, Fletcher owns the renowned recording studios Pedernales and Arlyn, and has been responsible for aligning the developers' priorities with the technical needs of both KLRU and a world-class venue.

"The priorities for me were things like load-in, acoustics and facilities for the patrons," says Fletcher, who toured theaters all over the country with Nelson to survey ideas and best practices. "And we had the luxury of being able to build this from the ground up, instead of retrofitting the building."

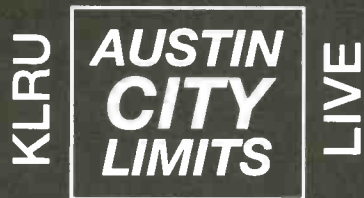
The venue's 2,700 seats will be scaled down to 800 for "ACL" tapings, maintaining the intimacy of the show but opening the studio experience to many more fans than was possible at Studio 6A. Two scalable stages will allow for multiple floor configurations, and while "ACL" will use high-definition cameras, the other video equipment is compatible with 3-D filming. The building is equipped with a custom Meyer Sound System and High End Systems' intelligent lighting with 48 Intellispot XT-1 fixtures. Ticketfly will handle ticketing.

ACL Live at the Moody Theater is also one of few live music venues in the country built to the U.S. Green Building Council's LEED rating standards, based **continued on >>p64**



New neighbor: ACL Live at the Moody Theater is part of Block 21, a \$300 million development in the heart of downtown Austin.

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from >>p63 on factors including material selection, water and energy efficiency, and indoor environmental quality. Patrons will be able to drink at one of a dozen bars, and there's even a locked smoking porch for artists, separated from the internal green room. A large gallery space will host historical photos from the show and video screens.

"If you're in the back row of our balcony, and you look into the eyes of the performer, you're only 75 feet from his eyes to your eyes," venue GM Tim Neece says. Neece is an industry veteran who took over the space last summer after seven years at the University of Texas Performing Arts Center.

Stakeholders feel that the building's dual purpose will set it apart as much as its amenities. "I don't think there's another venue anywhere in the country like this, designed from the beginning as a state-of-the-art venue combined with a state-of-the-art production facility," "ACL" executive producer Terry Lickona says. "We have the additional lure for artists to come play a date in the venue to make real money, and then stick around for an extra day to tape an 'ACL' show for scale."

And when the show isn't taping, Neece says, "the facilities can be available in the right situation to either stream a show or record for a DVD or for some other kind of broadcast." Lickona would also like to pursue the space's potential for new "ACL"-branded KLRU programming, such as a comedy or Latin music series.

Lickona and Neece both acknowledge the possibility of scheduling conflicts between the TV show and the venue. "It's inevitable that we will come up against a situation where [the theater] will have a hard, confirmed date with tickets that are already on sale, and then I'll get an offer from somebody who I've been chasing for years and they can only do [the show] that one day," Lickona says. He notes that he works closely to coordinate dates with venue booking director Colleen Fischer, and that "we'll cross that bridge when we get to it."

Still, Lickona says the invitation to join the project was "a dream come true" after more than 10 years of discussion at KLRU about relocating the show.

"From my perspective as a developer, I recognized the intrinsic value of 'ACL' as a kind of global brand," says Beau Armstrong, CEO of Stratus Properties, which acquired the land across from Austin's City Hall in 2005. "I was and still am terrified about messing with the formula that has been successful for the program. That said, the space where 'ACL' taped was never designed for that use. As cool and as quirky as it is, it just has not kept up with technology."

In moving "ACL," the priority was "protecting the integrity of the brand," KLRU GM Bill Stotesbery says. "Second was increasing capacity and improving the attributes of the space for those attending the show—better parking, easier accessibility, more restrooms." The balance was important, because according to Lickona, "if we screw up 'Austin City Limits' and everything it stood for, we'll be run out of town on a rail."

According to "ACL" president of brand development Ed Bailey, protecting the brand means answering the question, How does a TV series operate in 2011 in a world that has changed radically since "ACL" started?

"The fact that there is a venue [operating year-round] that's called 'Austin City Limits' is right not only for our brand, but right for the city of Austin," Bailey says. He compares the new era for the brand to 10 years ago, when C3 Presents licensed the "ACL" name for its three-day festival and exposed the brand to a new generation that perhaps weren't as familiar with the public TV series.

"It really lifted the brand energy," Bailey says, "because there's nothing that can compare what a 300-person studio can do versus having 75,000 people together for three days straight."

The energy and history of the "ACL" name was evident by the end of Studio 6A's farewell, when Lovett performed his song "Closing Time" onstage with the KLRU staff, some of whom had been onboard since the show's debut.

"Fifteen years ago, when we were struggling to make ends meet, we felt like our goal was, 'We can't let this show go out on our watch'—there's no more 'Soul Train,' there's no more 'American Bandstand,'" Bailey says. "[The new venue] takes 'Austin City Limits' from a television series to a full-fledged music brand."



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AUSTIN
CITY
LIMITS

Austin City Limits Live at The Moody Theater is the new home of Austin City Limits TV Series.

Last September, Dropkick Murphys bassist Ken Casey went to visit a Boston funeral home—not to pay any last respects, but rather to scout out potential venues for shooting the band's next album cover. As he rambled around, he noticed a deceased elderly man in a casket nearby, dressed in a New England Patriots jersey.

Casey says he knelt near the casket to say a prayer of respect and thought, "What would this man think of his own funeral? What stories would he have to tell?"

With that, the character Cornelius Larkin was born. The Dropkick Murphys' newest album, "Going Out in Style," arriving March 1 on the band's own Born & Bred Records, compiles the history of the Murphys and their families into the life of Larkin, who reflects upon his years on Earth as he watches his own wake.

"I got to thinking about my grandparents and some of the other band members—we have some pretty wild stories of our families' lives," Casey says from the back corner of a Dunkin' Donuts in South Boston.

The neighborhood is the Irish center of the city and a place where the Dropkick Murphys have become icons. The band has developed close ties with the Boston Bruins and the Red Sox in a town where sports aren't a pastime, but a lifestyle. The Murphys have also set up their own charity, the Claddagh



Sons of Boston:
DROPKICK MURPHYS

ROCK BY MEGAN VICK

BURY MY HEART AT FENWAY PARK

Death Inspires Dropkick Murphys' Concept Album 'Going Out In Style'

Fund, which donates to various causes around the city, including those that assist veterans, people with substance abuse issues and children.

"We've raised half a million dollars in our first year. We're talking about

kids giving up their last \$5 sometimes, and that's really inspirational," Casey says. "That really is what recharges my batteries to keep making music."

To embed the Boston spirit of the band and its fans into Larkin, the

group recruited fellow Boston celebrity and New York Times best-selling author Michael Patrick MacDonald to write the album's liner notes.

"There are pieces of Cornelius we all relate to. It's fiction, but it's

a guy that's real to all of us—like an everyman," MacDonald says of the character.

MacDonald's full story about Larkin will appear on the band's website, which will also host a 13-day countdown to the record's release date. Each day of "13 Days of 'Going Out in Style'" will feature exclusive video content from the group and audioclips from the album's 13 songs. Included in the set is a remake of the Alfred Bryan and Fred Fisher classic "Peg O' My Heart," featuring Bruce Springsteen.

The band met the veteran artist in 2007 when he attended one of its New York shows. Casey says he felt Springsteen would be a perfect fit for the song.

"I sent him an e-mail saying, 'I know you're busy and I hate to bother you, but would you be interested?'" Casey recalls. When the band returned from a recording session in Australia, Springsteen's part was in its inbox.

The band will take Larkin (at least in spirit) on the road with a nationwide tour starting Feb. 23 in Niagara Falls, Ontario, and culminating with a five-day run of shows in the Boston area during the week of St. Patrick's Day.

Band manager Dianne Meyer calls St. Patrick's Day "the Christmas of our calendar. If we could replicate what we do in Boston in every other city, that would be huge." ●●●

FOLK BY DEVON MALONEY

Little Monsters Of Folk

Three Indie-Folk Artists Collaborate On New Project Middle Brother

John McCauley rejects the often-applied label of "super-group" for his new band Middle Brother. "We're more of an... exotic band, if you will," he says.

No matter how it's classified, Middle Brother is generating a lot of buzz with indie and folk fans. The band is a joint venture among the frontmen of three Americana acts: Deer Tick (McCauley), Dawes (Taylor Goldsmith), and Delta Spirit (Matt Vasquez). Similar bands often spawn from the fatigue of playing with members' main groups, but Middle Brother's goal is quite the opposite.

Though each band has developed its own niche audience, the trio and its camp are approaching the project as not only a songwriting

endeavor but also a way to swap fans.

The group's self-titled album, to be released March 1 on Partisan Records, first materialized when McCauley approached Goldsmith in 2009 to record together. As Dawes had supported the tours of both Delta Spirit and Deer Tick in the past, Goldsmith also invited Vasquez along, and all Partisan co-founder Ian Wheeler had to do was double-check his bank balance.

Wheeler says that the band had an uncommonly straightforward and realistic conception of the project's purpose.

"These records used to be put together by A&R people," Wheeler says of collaborations like Middle Brother's. "The cool thing about this record is that it was really John [McCauley] who put it together. All we had to do was say 'yes' and sign the checks."

Within the span of a week, spent at fellow artist Ferraby Lionheart's Nashville home last year, the trio had laid down 22 tracks. Many were rattled off ad hoc, and a handful of pre-existing songs that never made it onto albums of the members' primary bands found a home on the final 12-song debut, mak-

ing it a watershed as well as a creative venture.

Partisan (which is also the home of Deer Tick) has been relatively hands-off with this project. Though the label has been promoting hard through social media (the Middle Brother Facebook and Myspace pages, Twitter account and iPhone app have offered

tour dates, live videos and two free tracks off the album), Partisan representative Dave Godowsky says that giving the artists free rein as songwriters has been key.

"We are really close friends with the guys in [all three bands]," he says. "It's not 100% business. We want to see all three benefit from [Middle Brother]; that was the spirit of this project from the beginning."

Goldsmith, whose band will

release a new album this spring, also sees Middle Brother as less of a new group than as a vehicle to support the ones that already exist.

"Middle Brother is for our bands, not something that's going to compete with them," he says.

The most recent albums from Delta Spirit ("History From Below"), Deer Tick ("Black Dirt Sessions") and Dawes ("North Hills") respectively sold 16,000, 18,000 and 24,000 copies in the United States, according to Nielsen SoundScan. All three releases charted on Billboard's Heatseekers Albums list, but the frontmen insist that there's still much to be done.

"We don't really look at these bands to be established enough to be a part of anything anyone calls a 'super-group,'" Goldsmith says. "We just hope the project will introduce the bands to everybody... as a way for people to get a sense of all three of [them] at once." ●●●



Family ties:
MIDDLE BROTHER

TV BY PHIL GALLO

The New Star Search

CMT Talent Show Recruits Producer Matt Serletic As Judge

Veteran producer/label executive Matt Serletic will be the lone permanent judge on a CMT talent-search competition series overseen by Simon Lythgoe and his father, Nigel Lythgoe. The senior Lythgoe is executive producer of "American Idol" and co-creator of "So You Think You Can Dance."

Scheduled to start airing in early April, "CMT's Next Superstar" will pit 10 contestants—ages 18-50—against each other in a series of competitions that include performance, songwriting, video creation and even interview style. The 10 competitors, all of whom were cast in January and early February, will live together in Kenny Chesney's former mansion in Nashville.

The idea for the show was proposed to Simon Lythgoe, president of Legacy Productions, last December. He promptly assembled a team that includes former CMT executive Bob Kusbit to prepare the program for an April launch. With other new talent shows gearing up—"The Voice" on NBC and Fox's "X Factor" being the most promi-

nent—"CMT's Next Superstar" will be the first to hit the airwaves.

Simon is quick to explain that "Superstar"—hosted by former ESPN host and "Entertainment Tonight" correspondent Thea Andrews—will present a broad range of contests, all of which will be filmed in a location other than a TV studio. One task will be to turn a pop or Motown hit into a country song. On another episode, the contestants will greet soldiers returning from Afghanistan, take two days to write a patriotic song and then perform for the soldiers and their families. Each episode will be shot on location—including Sun Studios in Memphis and Fort Campbell in Kentucky—with only the live finale taking place in a studio setting.

"It's a talent show but it's different from 'American Idol' in that challenges go beyond singing," Simon adds. "The judging is unique because the audience at an event will determine their favorites, and the fate of the bottom two will be determined by the judges."

Finding country's next star: NIGEL (left) and SIMON LYTHGOE



Known for discovering and producing Matchbox 20 before taking the chairman/CEO helm at Virgin Records, Serletic is a principal in Emblem Music Group, which houses label, management and publishing operations. Joining Serletic each week at the judges' table will be a guest country artist and a specialist: A director will judge the

video challenge, for example.

The goal, Simon says, is to find a country star armed with such skills as stage presence, songwriting, vocal talent and even the ability to give a good interview. He's aware that none of the previous TV talent shows has delivered a winner with all of those capabilities.

"We're here to help the contestants be who they want to become," he says, noting that creative talent will be available to the contestants, from extra backing musicians to videographers and songwriters. "The contestants will [specialize] in different genres—honky-tonk, bluegrass—and not just country-pop crossover." ■■■

CIRCLE OF 'FRIENDS'

Great music, good food and strong friendships have proved to be a winning recipe for the Grascals. The band's "Grascals & Friends: Country Classics With a Bluegrass Spin" has spent four weeks at No. 1 on Billboard's Bluegrass Albums chart. Featuring duets with numerous country comrades, the Jan. 10 release—No. 39 on Top Country Albums—is the first on the band's BluGrascal Records and is available exclusively through Cracker Barrel Old Country Stores.

"We've got friends in high places," the Grascals' Jamie Johnson says. "Putting names like Brad Paisley, Dierks Bentley, Tom T. Hall, Charlie Daniels and Dolly Parton on an album doesn't hurt."

The Oak Ridge Boys, Joe Nichols and Darryl Worley are also among the circle of "Friends" joining Johnson and Grascals mates Terry Smith, Terry Eldredge, Danny Roberts, Jeremy Abshire and Kristin Scott Benson. The 13-track set includes Paisley on the Buck Owens classic "Tiger by the Tail," Hall singing his 1971 hit "The Year Clayton Delaney Died" and Parton dueting on "I Am Strong," a song Johnson wrote with wife Susanne Mumpower-Johnson and Jenee Fleenor after the band

visited St. Jude Children's Research Hospital. The album's "cast version" of that song also features 3-year-old cancer patient Ansley McLaurin. A portion of the album's sales will benefit St. Jude.

Parton's duet has been released as a single; its video has reached the top 20 on GAC. "She actually gave us our start," Smith says of the singer who recruited the group as her opening act and her band in 2004. "We owe a lot to Miss Parton."

After four albums with Rounder, the group formed BluGrascal Records and then partnered with Cracker Barrel. Future plans include Christmas and gospel projects as the band explores whether to sign with another label or find a new marketing/distribution partner for its imprint. "We're seeing which direction we want to go," Johnson says. "For this album, Cracker Barrel was a no-brainer. It's a perfect combination of great American music and a great American restaurant."

The Grascals made their 100th appearance on the Grand Ole Opry on Feb. 11. In the meantime, the group is still recuperating from its opening stint last year on Hank Williams Jr.'s Rowdy Friends tour, which gave the Grascals

Hot bluegrass: THE GRASCALS



a chance to further expand their fan base.

"We're still recovering," Smith says with a laugh. "It was great playing for such huge and different audiences. Hank wanted us to hit

them with the straight bluegrass stuff; not come out and turn into rock'n'rollers. That's what we did, and they seemed to like it."

—Deborah Evans Price

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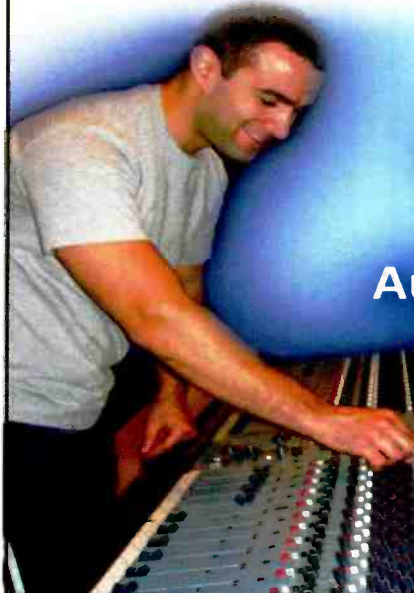
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'HITS' GO HIGHER

>> Pink's "Greatest Hits... So Far!!!" hits a new peak on the Billboard 200, climbing four spots to No. 5 with 41,000 (up 61%). It's now the singer's second-highest-charting album. Of her five earlier sets, only "Funhouse" has ranked higher, having debuted and peaked at No. 2 (Nov. 15, 2008).

GAITHER GROWS

>> Bill & Gloria Gaither extend their Nielsen SoundScan-era record for most Billboard 200 entries, upping their count with two debuts to 46 in the nearly 20-year span (Nos. 150 and 154). Pearl Jam is second in that period with 31.



GOOD OL' BOY

>> On Top Country Albums, "The Music Inside: A Collaboration Dedicated to Waylon Jennings..." debuts at No. 22, besting the showing of the 2003 tribute set to the late legend, "Lonesome, On'y and Mean..." which reached No. 47.

CHARTS

Grammys, Lady Gaga And 'Glee': What A Week!

To say we have a little chart news this week would be an understatement. Not only do the Grammy Awards and Valentine's Day shake up the Billboard 200, but **Lady Gaga** earns the landmark 1,000th Billboard Hot 100 No. 1 single. And on top of that, the "Glee" cast surpasses **Elvis Presley** for the most Billboard Hot 100 hits in history.

'NOW' GRAMMYS: The "Now 37" compilation shakes up the top of the Billboard 200 as it debuts at No. 1 with 151,000 copies sold, according to Nielsen SoundScan. It's the first time the top slot has hosted a figure larger than 100,000 since the tracking week that ended Dec. 26, 2010, when **Taylor Swift's** "Speak Now" sold 276,000.

The launch of "Now 37" is the biggest week for any "Now" album since "Now 31" started at No. 1 with 169,000 on the July 18, 2009, chart. Since then, there have been more middling arrivals from the series. Volumes 32 through 36 opened with, respectively, 102,000, 135,000, 88,000, 105,000 and 89,000.

Credit a chunk of the big bow by "Now 37" to its release the week before Valentine's Day—a first for the regular "Now" series.

The Billboard 200 is also rocked by increases caused by CBS' broadcast of the 53rd annual Grammy Awards on Sun-

day, Feb. 13. Impressive, considering Nielsen SoundScan's tracking week ended at the close of business on Sunday night—so our charts reflect only a few hours' worth of impact from the show, and much of that impact is digital.

The awards—which, with 26.5 million viewers, was the most-watched Grammys in 10 years, according to Nielsen—helped at least nine albums make gains in the top 20.

Near the top of the heap is best new artist nominee **Mumford & Sons**. Their "Sigh No More" vaults 11-2 with 49,000 (up 99%). It's a new chart high for the set and its second-best sales week. Not bad for an album that came out slightly more than a year ago (Feb.

16, 2010).

Other titles in the top 50 that post Grammy gains larger than 20% can be found at Nos. 3, 6, 7, 8, 10, 11, 13, 17, 28, 32, 35, 39 and 40.

There will be further gains next week on the charts, once a full week's worth of impact is felt from the Grammys.

Over The Counter

KEITH CAULFIELD



THIS 'WAY' TO THE TOP:

Lady Gaga's "Born This Way" crashes in at No. 1 on the Billboard Hot 100 as the 1,000th chart-topper in its history—but also makes big news at No. 1 on the Hot Digital Songs tally.

With an opening of 448,000 downloads, after only three days at retail, "Born" is the largest debut for a female artist, the third-biggest opening among all acts and the eighth-largest week overall.

In terms of debuts, the only two bigger starts are **Flo Rida's** "Right Round" (637,000, Feb. 28, 2009) and **the Black Eyed Peas'** "Boom Boom Pow" (465,000, April 18, 2009).

Regarding the the seven sales weeks larger than "Born," they are: Flo Rida's "Right Round," **Ke\$ha's** "TiK ToK" (610,000, Jan. 9, 2010), **Bruno Mars'**

"Grenade" (559,000, Jan. 8), **Katy Perry's** "Firework" (509,000, Jan. 8), Flo Rida's "Low" (467,000, Jan. 12, 2008), the Black Eyed Peas' "Boom Boom Pow" and the second week of Flo Rida's "Right Round" (460,000, March 7, 2009).

'GLEE' TRUMPS THE KING: A couple of years ago, it seemed impossible that anyone would ever be able to surpass **Elvis Presley's** record 108 Billboard Hot 100 entries.

But then came "Glee." With multiple songs featured in every episode, and each in turn immediately released digitally to retail, the Hot 100 has turned into the "Glee" 100.

As of this week, with six debuts, the "Glee" cast has placed 113 songs on the chart since its arrival the week of June 6, 2009, besting Presley's 108 entries logged between the survey's inception in 1958 and 2003. (Elvis' career predates the Hot 100; he scaled various Hot 100 predecessor charts beginning in 1956.)

While a hit is a hit, and the "Glee" cast's sheer number is impressive, remember that it's rare for any of the show's singles to stay on the chart for any significant amount of time. Just one single has spent more than four weeks on the list—"Don't Stop Believin'," with seven.



CHART BEAT

>> The Strokes end a four-and-a-half-year absence from Billboard's charts, as "Under Cover of Darkness" arrives on Alternative (No. 30) and Rock Songs (No. 37). It previews "Angles" (due March 22), the band's first album since 2006's "First Impressions of Earth."

>> Numerous Grammy Award winners overcame chart odds in earning their honors this year. Among the album of the year nominees, Arcade Fire's victorious album "The Suburbs" has logged the lowest sales to date, according to Nielsen SoundScan. And, best new artist Esperanza Spalding is the category's first champ not to have appeared on a song survey since French vocal group Swingle Sisters took the trophy in 1963.

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

PINK: ANDREW MACPHERSON

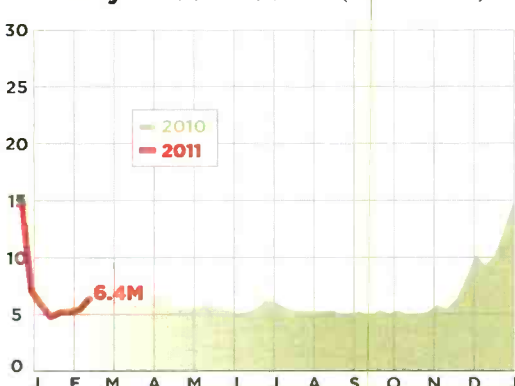
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,427,000	1,834,000	26,781,000
Last Week	5,500,000	1,736,000	24,609,000
Change	16.9%	5.6%	8.8%
This Week Last Year	7,834,000	1,810,000	25,227,000
Change	-18.0%	1.3%	6.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	38,518,000	32,767,000	-14.9%
Digital Tracks	153,340,000	159,718,000	4.2%
Store Singles	237,000	320,000	35.0%
Total	192,095,000	192,805,000	0.4%
Albums w/TEA*	53,852,000	43,738,800	-9.5%

*Includes track equivalent album sales (TEA) with 1:1 track downloads equivalent to one album sale.

ALBUM SALES

'10	38.5 million
'11	32.8 million

SALES BY ALBUM FORMAT

CD	27,394,000	21,332,000	-22.1%
Digital	10,831,000	11,055,000	2.1%
Vinyl	289,000	374,000	29.4%
Other	5,000	5,000	0.0%

For week ending Feb. 13, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2010	2011	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	21,666,000	16,876,000	-22.1%
Catalog	16,852,000	15,890,000	-5.7%
Deep Catalog	12,826,000	12,352,000	-3.7%

CURRENT ALBUM SALES

'10	21.7 million
'11	16.9 million

CATALOG ALBUM SALES

'10	16.9 million
'11	15.9 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.

Table of Billboard 200 chart entries (1-50). Columns include Rank, Weeks on Chart, Artist, Title, and Peak Position. Top entries include Justin Bieber's 'My World 2.0' at #1 and Varioous Artists' '2011 Grammy Nominees' at #2.



We failed to note this last week, but Minaj is the first female rapper to top the Billboard 200 since Oct. 2, 1999, when Eve bowed atop the list with "Let There Be Eve."

14

After a full week's worth of impact is felt from the Peas' Super Bowl halftime performance (Feb. 6), the quartet's album jumps with a 62% increase.



The Fab Four's Cirque du Soleil companion album re-enters the tally after it made its digital bow last week on iTunes. It's up 84% in overall sales. On Digital Albums (viewable at billboard.biz/charts), it debuts at No. 3 (12,000 downloads).



Last week, the album's "Need You Now" was iTunes' free single of the week. In turn, the promotion likely helped the set snare the act's best sales week (13,000).



The group garnered a prime slot on the Feb. 13 Grammy Awards, performing both a solo set and a group number with Mumford & Sons (No. 2, up 99%) and Bob Dylan.

Table of Billboard 200 chart entries (51-100). Columns include Rank, Weeks on Chart, Artist, Title, and Peak Position. Top entries include Blake Shelton's 'Loaded: The Best Of Blake Shelton' at #51 and Arcade Fire's 'The Suburbs' at #52.

THE BILLBOARD 200 ARTIST INDEX

Artist index listing 100 artists and their corresponding chart positions. Includes names like Justin Bieber, The Black Eyed Peas, and Kanye West.

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Table with columns: This Week, Last Week, Weeks Ago, Weeks on Chart, Artist, Title, Cert., Peak Position. Lists top 200 albums including Bob Marley and The Wailers, Soundtrack, Ne-Yo, El DeBarge, Rod Stewart, Jazmine Sullivan, Sara Bareilles, Michael Jackson, Cake, Rick Ross, Soundtrack, Josh Groban, Various Artists, Newsboys, Various Artists, Ray Lamontagne and The Pariah Dogs, Elton John, Keith Urban, James Blunt, Fantasia, Chris Tomlin, Taylor Swift, James Blake, Soundtrack, Carrie Underwood, Prince Royce, Dharoha Project, Laura Marling and Mumford & Sons, Avenged Sevenfold, Sara Bareilles, Toby Keith, Eminem, Kid Cudi, Joe Nichols, Usher, Skillet, Various Artists, My Darkest Days, Brad Paisley, Creedence Clearwater Revival, Norah Jones, Usher, Disturbed, Five Finger Death Punch, Taylor Swift, Journey, Hinder, Slaughterhouse, Maroon 5, Francesca Battistelli, Bill & Gloria Gaither and Their Homecoming Friends.

117 The "Rocket Man" collection benefits (up 179%) from an iTunes Valentine's Day promotion (as does Pink at No. 5, up 61%). "Rocket" also rises thanks to Elton John's hits in the just-released film "Gnomeo & Juliet" and on its soundtrack (new at No. 23 on the Soundtracks chart).



127 Laura Marling, one of the artists on this set, won the BRIT Award for best British female on Feb. 15. This four-song EP—which bows with 6,000—was offered as Amazon MP3's Daily Deal on Feb. 9 for 99 cents.



127 A new twist on the "Now" series offers adult-leaning fare, like Susan Boyle's "I Dreamed a Dream," Michael Buble's "Haven't Met You Yet" and Train's "Hey, Soul Sister." (The track list reads like an Adult Contemporary chart greatest-hits package from the past few years.)

148 The band's new "iTunes Session" set sparks renewed interest in its most recent studio album, "Hands All Over," which rises 124-97 (7,000, up 52%).

192 The Family Christian chain sale-priced the set for Valentine's Day, thus spurring its 412% increase.

Table with columns: This Week, Last Week, Weeks Ago, Weeks on Chart, Artist, Title, Cert., Peak Position. Lists top 200 albums including Lady Gaga, Lil Wayne, Michael Buble, Bill & Gloria Gaither and Their Homecoming Friends, Elton John / Leon Russell, Miguel, Kid Rock, Chris Young, Soundtrack, Deadmau5, Bruce Springsteen, Jamey Johnson, B.o.B, Enrique Iglesias, Usher, Rascal Flatts, Shinedown, Jason Aldean, Rod Stewart, Miranda Lambert, Deitrick Haddon, Eric Clapton, Jay-Z, Kings of Leon, Abba, Kidz Bop Kids, Michael Jackson, Muse, Eminem, Reba, Nickelback, Shakira, Drew Holcomb and The Neighbors, Jeremiah, My Chemical Romance, Boyz II Men, Easton Corbin, Kid Cudi, Beyonce, Taio Cruz, Lynyrd Skynyrd, Chris Tomlin, Far*East Movement, Barry White, Lady Gaga, Bob Seger & The Silver Bullet Band, Camila, A Day to Remember, Eric Benet, Jamey Johnson.

Vertical list of artists and their chart positions: Lady Antebellum (17), Lady Gaga (35, 151, 195), Miranda Lambert (40, 170), Ray Lamontagne and The Pariah Dogs (116), Amos Lee (58), Lil Wayne (34, 152), Linkin Park (47), Lynyrd Skynyrd (191).

Vertical list of artists and their chart positions: Bob Marley and The Wailers (75, 101), Maroon 5 (37, 148), Rick Ross (31), Tim McGraw (38), Nelly (99), Newsboys (114), Ne-Yo (103), Motorhead (94), Mumford & Sons (2), Nickleback (181), Nicki Minaj (4).

Vertical list of artists and their chart positions: My Chemical Romance (185), My Darkest Days (137), Jerrrod Niemann (79), Brad Paisley (138), Katy Perry (13), Pink (5), The Pretty Reckless (65), Prince Royce (126).

Vertical list of artists and their chart positions: Rascal Flatts (27, 166), Reba (180), Red (29), Blake Shelton (29), Rihanna (8), Rick Ross (110), Darius Rucker (93), The Script (76).

Vertical list of artists and their chart positions: Sugarland (42), Jazmine Sullivan (106), Taylor Swift (122, 144), Glee: The Music, Volume 3: Showstoppers (124), T (92), Tank (118), Third Day (74), Thompson Square (15).

Vertical list of artists and their chart positions: Glee: The Music, Season Two, Volume 4 (36), Glee: The Music, Volume 3: Showstoppers (124), T (92), Tank (118), Third Day (74), Thompson Square (15).

Vertical list of artists and their chart positions: T (92), Tito "El Bambino" (95), Chris Tomlin (121, 192), Train (32), Trey Songz (43), Various Artists: The Music Inside: A Collaboration Dedicated to Waylon Jennings, Volume 1 (115), Now 35 (113), Now 36 (48), Now 37 (1).

Vertical list of artists and their chart positions: Now That's What I Call The Modern Songbook (136), Woe Gospel 2011: The Year's 30 Top Gospel Artists and Songs (33), Waka Flocka Flame (100), Kanye West (26), Barry White (194), Charlie Wilson (80), Wisin & Yandel (86), Yanni (91), Chris Young (158).

Vertical list of artists and their chart positions: Woe Gospel 2011: The Year's 30 Top Gospel Artists and Songs (33), Waka Flocka Flame (100), Kanye West (26), Barry White (194), Charlie Wilson (80), Wisin & Yandel (86), Yanni (91), Chris Young (158).

Vertical list of artists and their chart positions: Woe Gospel 2011: The Year's 30 Top Gospel Artists and Songs (33), Waka Flocka Flame (100), Kanye West (26), Barry White (194), Charlie Wilson (80), Wisin & Yandel (86), Yanni (91), Chris Young (158).

Vertical list of artists and their chart positions: Woe Gospel 2011: The Year's 30 Top Gospel Artists and Songs (33), Waka Flocka Flame (100), Kanye West (26), Barry White (194), Charlie Wilson (80), Wisin & Yandel (86), Yanni (91), Chris Young (158).

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Vertical list of artists and their chart positions: Woe Gospel 2011: The Year's 30 Top Gospel Artists and Songs (33), Waka Flocka Flame (100), Kanye West (26), Barry White (194), Charlie Wilson (80), Wisin & Yandel (86), Yanni (91), Chris Young (158).

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UNCHARTED™			DATA PROVIDED BY	music	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	MYSPACE PAGE	
1	1	5	#1 TRAPHIK	WWW.MYSPACE.COM/TRAPHIK	
2	12	2	BANDA SUPERTOY	WWW.MYSPACE.COM/BANDASUPERTOY	
3	5		DJ BL3ND	WWW.MYSPACE.COM/BLENDIZZY	
4	2	5	THE DEADLIES	WWW.MYSPACE.COM/THEDEADLIEMUSIC	
5	4	5	JAMIE LYNN NOON	WWW.MYSPACE.COM/JAMILYNNNOON	
6	5	5	COLETTE CARR	WWW.MYSPACE.COM/COLETTECARR	
7	NEW		TYLER WARD	WWW.MYSPACE.COM/TYLERWARD	
8	7	5	JAVIER JOFRE	WWW.MYSPACE.COM/JAVIERJOFRE	
9	NEW		LAURA ROPPE	WWW.MYSPACE.COM/LAURAROPPE	
10	9	5	DIYAR PALA	WWW.MYSPACE.COM/DIYARPALA	
11	NEW		SUNGHA JUNG	WWW.MYSPACE.COM/JUNGSUNGHA	
12	38	3	THE 4ONTHEFLOOR	WWW.MYSPACE.COM/THE4ONTHEFLOOR	
13	10	5	ZIKOS	WWW.MYSPACE.COM/ZIKOS	
14	8	5	DAVE DAYS	WWW.MYSPACE.COM/OAVEDAYS	
15	NEW		JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSADRIANNET	
16	NEW		PORTA	WWW.MYSPACE.COM/PORTA1	
17	17	5	CALL US FORGOTTEN	WWW.MYSPACE.COM/CALLUSFORGOTTEN	
18	15	5	DJ BAM BAM	WWW.MYSPACE.COM/DJBAMBAM	
19	13	3	OTENKI	WWW.MYSPACE.COM/OTENKI/WWW.MYSPACE.COM/OTENKI	
20	21	2	FOKUS	WWW.MYSPACE.COM/FOKUSPACE	
21	NEW		HONORATA SKARBEK	WWW.MYSPACE.COM/INNOTPRINCESS	
22	14	4	GALAXY FARM	WWW.MYSPACE.COM/GALAXYFARM	
23	RE-ENTRY		YOUR FAVORITE ENEMIES	WWW.MYSPACE.COM/YOURFAVORITEENEMIES	
24	NEW		MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC	
25	5		NOISIA	WWW.MYSPACE.COM/DENOISIA	
26	RE-ENTRY		GIRL TALK	WWW.MYSPACE.COM/GIRLTALK	
27	19	5	POMPLAMOOSE	WWW.MYSPACE.COM/POMPLAMOOSEMUSIC	
28	22	5	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD	
29	18	5	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL	
30	NEW		PEE WEE GASKINS	WWW.MYSPACE.COM/PEEWEEGASKINSRAKWS	
31	31	5	BIG SEAN	WWW.MYSPACE.COM/UKNOWBIGSEAN	
32	5		SAM TSUI	WWW.MYSPACE.COM/SAMTSUI	
33	27	5	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR	
34	24	1	AJ RAFAEL	WWW.MYSPACE.COM/AJRAFAEL	
35	45	4	SOZAY	WWW.MYSPACE.COM/SOZAY	
36	NEW		ARIANA GRANDE	WWW.MYSPACE.COM/ARIANAGRANDE	
37	NEW		EXCISION	WWW.MYSPACE.COM/EXCISION	
38	35	5	YANN TIERSEN	WWW.MYSPACE.COM/YANNTIERSENINPROGRESS	
39	28	5	JET BLACK KISS	WWW.MYSPACE.COM/JBKBMUSIC	
40	RE-ENTRY		GO HARD OR GO HOME	WWW.MYSPACE.COM/GHGHAND	
41	NEW		F.B.O.D.	WWW.MYSPACE.COM/FBOD-BAND	
42	30	4	HAYDEN PANETTIERE	WWW.MYSPACE.COM/HAYDENPANETTIERE	
43	37	5	DEVLIN	WWW.MYSPACE.COM/OFFICIALDEVLIN	
44	NEW		JOSEPH VINCENT	WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC	
45	34	5	ANNA CALVI	WWW.MYSPACE.COM/ANNACALVI	
46	50		THE MOVEMENT PURSUERS	WWW.MYSPACE.COM/TMPINC	
47	39	3	BEARDYMAN	WWW.MYSPACE.COM/BEARDYMAN	
48	NEW		STONE KINGS	WWW.MYSPACE.COM/STONEKINGSMUSIC	
49	NEW		JOHN QUE	WWW.MYSPACE.COM/MUSICBYQUE	
50	RE-ENTRY		TEEN HEARTS	WWW.MYSPACE.COM/TEENHEARTS	

Debating on Uncharted this week at No. 11 is Sungha Jung, a 14-year-old South Korean fingerstyle guitar prodigy. Jung taught himself to play guitar by watching internet videos and earned more than 200,000 views on YouTube during the chart week for clips of his interpretations of songs including Bruno Mars' "Grenade" and ABBA's "Mamma Mia." Jung is preparing for a Japanese tour beginning in May.



SOCIAL 50™			DATA PROVIDED BY	music	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT/LABEL	
1	3	12	#1 LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
2	1	12	RIHANNA	SRP/DEF JAM/IDJMG	
3	12		JUSTIN BIEBER	SCHODD/BOY/RAYMOND BRAUN/ISLAND/IDJMG	
4	4	12	SHAKIRA	SONY MUSIC LATIN/EPIC	
5	12		EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE	
6	2	12	AKON	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	
7	12		KATY PERRY	CAPITOL	
8	9	12	MICHAEL JACKSON	MJJ/EPIC	
9	10	12	LINKIN PARK	MACHINE SHOP/WARNER BROS.	
10	13	12	SELENA GOMEZ	HOLLYWOOD	
11	12	12	TAYLOR SWIFT	BIG MACHINE	
12	19	12	USHER	LAFACE/JLG	
13	11	12	AVRIL LAVIGNE	ARISTA/RMG	
14	35	9	WIZ KHALIFA	ROSTRUM/ATLANTIC	
15	7	12	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	
16	14	11	LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN	
17	15	12	DAVID GUETTA	GUM/VIRGIN/CAPITOL	
18	21	10	JAMIE LYNN NOON	DASHGO	
19	12		THE BLACK EYED PEAS	INTERSCOPE	
20	16	12	DON OMAR	ORFANATO/MACHETE	
21	20	11	LUDACRIS	DTP/DEF JAM/IDJMG	
22	25	12	50 CENT	SHADY/AFTERMATH/INTERSCOPE	
23	23	12	CHRISTINA GRIMMIE	UNSIGNED	
24	24	12	TIESTO	MUSICAL FREEDOM	
25	26	12	BEYONCE	MUSIC WORLD/COLUMBIA	
26	12		GLEE CAST	20TH CENTURY FOX TV/COLUMBIA	
27	22	12	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC	
28	31	10	CHRIS BROWN	JIVE/JLG	
29	28	11	BOB MARLEY	TUFF GONG/ISLAND/UMG	
30	11		TYLER WARD	UNSIGNED	
31	32	5	BOYCE AVENUE 3	PEACE	
32	33	12	COLDPLAY	CAPITOL	
33	12		KESHA	KEMOSABE/RCA/RMG	
34	34	9	BRITNEY SPEARS	JIVE/JLG	
35	29	12	GREEN DAY	REPRISE	
36	11		PINK	LAFACE/JLG	
37	37	8	ALICIA KEYS	MBKJ/RMG	
38	RE-ENTRY		NICKELBACK	ROADRUNNER	
39	39	3	METALLICA	WARNER BROS.	
40	40	12	MY CHEMICAL ROMANCE	REPRISE	
41	38	9	PARAMORE	FUELED BY RAMEN	
42	47	1	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG	
43	48	5	MUSE	HELIUM-3/WARNER BROS.	
44	RE-ENTRY		T.I.	GRAND HUSTLE/ATLANTIC	
45	NEW		MAROON 5	A&M/OCTONE	
46	RE-ENTRY		ADELE	XL/COLUMBIA	
47	46	7	DEMI LOVATO	HOLLYWOOD	
48	45	10	SNOOP DOGG	PRIORITY/CAPITOL	
49	RE-ENTRY		DAFT PUNK	VIRGIN/CAPITOL	
50	42		JONAS BROTHERS	HOLLYWOOD	

Not only does Lady Gaga arrive atop the Billboard Hot 100, but she also hits No. 1 on the Social 50 chart for the first time, with big increases in Twitter followers and YouTube channel views. (For the latter, she was up 231% in week-over-week views.) Meanwhile, Wiz Khalifa (pictured) jumps 35-14—his first time in the top 20. He's up 59% in new Facebook fans and 17% in YouTube channel views.



AOL RADIO SONGS			AOL	The week's most-streamed songs on AOL.
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	7	#1 GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
2	2	10	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE)
3	7		RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)
4	11		FIREWORK	KATY PERRY (CAPITOL)
5	11		JAR OF HEARTS	CHRISTINA PERRI (MCA PERRI LANE/ATLANTIC/RRP)
6	2		TONIGHT ('I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEATURING LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
7	11		FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
8	7		PRETTY GIRL ROCK	KERI HILSON (MOSLEY ZONE 4/INTERSCOPE)
9	11		WAITING FOR THE END	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
10	10	3	HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)
11	11		F**KIN' PERFECT	PINK (LAFACE/JLG)
12	14	3	ROCKETEER	FAR EAST MOVEMENT FEATURING RYAN TEDDER (CHERRYTREE/INTERSCOPE)
13	5		BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
14	12		MORE	USHER (LAFACE/JLG)
15	13	2	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)

YAHOO! SONGS			MUSIC	The week's most-streamed songs on Yahoo! Music.
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	2	5	#1 HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)
2	3	22	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/IDJMG)
3	11		RAISE YOUR GLASS	PINK (LAFACE/JLG)
4	1		WE R WHO WE R	KESHA (KEMOSABE/RCA/RMG)
5	15		WHAT'S MY NAME?	RIHANNA FEATURING DRAKE (SRP/DEF JAM/IDJMG)
6	7		BOTTOMS UP	TREY SONGZ FEATURING NICKI MINAJ (SONGBOOK/ATLANTIC)
7	5	17	JUST A DREAM	NELLY (DERREY/UNIVERSAL MOTOWN)
8	6		GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
9	9	12	PLEASE DON'T GO	MIKE POSNER (J/RMG)
10	1		BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE)
11	5		YEAH 3X	CHRIS BROWN (JIVE/JLG)
12	12	27	DJ GOT US FALLIN' IN LOVE	USHER FEATURING PITBULL (LAFACE/JLG)
13	13	22	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
14	15	8	TONIGHT ('I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEATURING LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
15	14	4	NEVER SAY NEVER	JUSTIN BIEBER FEAT. JADEN SMITH (SCHODD/BOY/RAYMOND BRAUN/ISLAND/IDJMG)

ILIKE LIBRARIES: MOST ADDED			Most added to social networking, primarily on Facebook, by iLike users. Data compiled by iLike.com.	
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	1	#1 BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
2	1	13	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
3	8		ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
4	2		JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
5	1		S&M	RIHANNA (SRP/DEF JAM/IDJMG)
6	5		FIREWORK	KATY PERRY (CAPITOL)
7	1		WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)
8	7		ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/IDJMG)
9	6	5	HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)
10	1		NEED YOU NOW	CUT /// COPY (MODULAR)
11	1		THE TIME (DIRTY BIT)	THE BLACK EYED PEAS (INTERSCOPE)
12	10		BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
13	9	6	RAISE YOUR GLASS	PINK (LAFACE/JLG)
14	15	4	YEAH 3X	CHRIS BROWN (JIVE/JLG)
15	11	16	WE R WHO WE R	KESHA (KEMOSABE/RCA/RMG)

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streamed plays, page views and fans according to Myspace, as well as sources tracked by online aggregators Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on Uncharted, acts must be registered Myspace Music artists (more than 80 overall), SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/fans/followers along with artist page views and weekly song plays. See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Top entry: #1 GRENADE BRUNO MARS (ELEKTRA/ATLANTIC).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Top entry: #26 MORE USHER (LAFACE/JLG).

ROCK™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT/PROMOTION LABEL), CERT. Top entry: #1 MARRY ME TRAIN (COLUMBIA).

COUNTRY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT/PROMOTION LABEL), CERT. Top entry: #1 NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE).

R&B/HIP-HOP™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT/PROMOTION LABEL), CERT. Top entry: #1 BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC).

LATIN™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT/PROMOTION LABEL), CERT. Top entry: #1 WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA (EPIC/SONY MUSIC LATIN).

HOT DIGITAL SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT/PROMOTION LABEL), CERT. Top entry: #1 BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT/PROMOTION LABEL), CERT. Top entry: #26 COMING HOME DIDDY - DIRTY MONEY FEAT SKYLAR GREY (BAD BOY/INTERSCOPE).

CHRISTIAN/GOSPEL™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT/PROMOTION LABEL), CERT. Top entry: #1 THIS IS THE STUFF FRANCESCA BATTISTELLI (FERNETBROWNE/CORB).

WORLD™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT/PROMOTION LABEL), CERT. Top entry: #1 SOMEWHERE OVER THE RAINBOW WHAT A WONDERFUL WORLD ISRAEL 12 KAMAKAWI'OLE (BIG BOYZ/ACTAIN APPEL).

HOT 100 AIRPLAY: 1,214 stations encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance, jazz, and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT DIGITAL SONGS: The top-selling overall and genre-specific, downloaded tracks, as compiled from internet sales reports collected and provided by Nielsen SoundScan. Hot 100 Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

MAINSTREAM TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
2	3	13	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
3	17		FIREWORK	KATY PERRY (CAPITOL)
4	5	5	HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)
5	17		WE R WHO WE R	KESHA (KEMOSABE/RCA/RMG)
6	10	6	F**KIN' PERFECT	PINK (LAFACE/JLG)
7	9	11	ROCKETEER	FAP* EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
8	8	13	YEAH 3X	CHRIS BROWN (JIVE/JLG)
9	19		RAISE YOUR GLASS	PINK (LAFACE/JLG)
10	6	16	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
11	11		BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
12	12	13	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
13	16	10	MORE	USHER (LAFACE/JLG)
14	NEW		GREATEST GAINER BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
15	17	18	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
16	13	10	HIGHER	TAILO CRUZ FEAT. TRAVIE MCCOY (MERCURY/IDJMG)
17	15	12	COMING HOME	DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
18	18	9	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
19	21	5	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)
20	25	4	BLOW	KESHA (KEMOSABE/RCA/RMG)
21	20	15	STEREO LOVE	EDWARD MAYER & VINKA JIGULINA (ULTRA)
22	23	9	JAR OF HEARTS	CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
23	14	10	WHO DAT GIRL	FLO RIDA FEAT. AKON (POE BOY/ATLANTIC)
24	31	3	S&M	RIHANNA (SRP/DEF JAM/IDJMG)
25	27	12	WAITING FOR THE END	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
26	32		RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)
27	19	15	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS (INTERSCOPE)
28	29	7	NO HANDS	WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
29	30		MARRY ME	TRAIN (COLUMBIA)
30	28	20	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
31	34	3	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
32	26	15	MAYBE	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
33	33	4	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
34	38	2	PRICE TAG	JESSIE J FEAT. B.O.B. (LAVA/UNIVERSAL REPUBLIC)
35	37	2	NEVER SAY NEVER	JUSTIN BIEBER FEAT. JADEN SMITH (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)
36	36	7	BASS DOWN LOW	DEV FEAT. THE CATARACTS (INDIE-POP/UNIVERSAL REPUBLIC)
37	35	8	WHO'S THAT CHICK?	DAVID GUETTA FEAT. RIHANNA (GUM/ASTRALWERKS/CAPITOL)
38	NEW		WRITTEN IN THE STARS	TINIE TEMPAH FEAT. ERIC TURNER (PARLOPHONE/CAPITOL)
39	39	3	DANCING CRAZY	MIRANDA COSGROVE (COLUMBIA)
40	NEW		JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)

As it debuts as the Billboard Hot 100's 1,000th No. 1 (see page 74), Lady Gaga's "Born This Way" rockets to a record-setting arrival on Billboard's Mainstream Top 40 radio airplay chart.

The song storms Mainstream Top 40 at No. 14 with 4,602 plays, according to Nielsen BDS, the highest detections total by a debuting title in the survey's 18-year history. The track's opening sum at the format bests that of Britney Spears' "Hold It Against Me," which began with 4,071 spins just four weeks ago. While Spears' song debuted after a full seven days of airplay, "Born" sets the Mainstream Top 40 opening-week plays record after only three days of availability.

By launching at No. 14, "Born" logs the second-highest start in the chart's archives. Only Mariah Carey's "Dreamlover" launched at a higher rank, having soared in at No. 12 the week of Aug. 14, 1993.



LADY GAGA

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
2	2	27	SEPTEMBER	DAUGHTRY (19/RCA/RMG)
3	49		BREAKEVEN	THE SCRIPT (PHONOGENIC/EPIC)
4	59		HEY, SOUL SISTER	TRAIN (COLUMBIA)
5	26		MINE	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	33		KING OF ANYTHING	SARA BAREILLES (EPIC)
7	23		HOLLYWOOD	MICHAEL BUBLE (143/REPRISE)
8	9	6	MARRY ME	TRAIN (COLUMBIA)
9	21		TEENAGE DREAM	KATY PERRY (CAPITOL)
10	14	7	FIREWORK	KATY PERRY (CAPITOL)
11	12	12	RAISE YOUR GLASS	PINK (LAFACE/JLG)
12	13	10	RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)
13	11	19	WHAT DO YOU GOT?	BON JOVI (ISLAND/IDJMG)
14	16	8	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)
15	18	9	DYNAMITE	TAIO CRUZ (MERCURY/IDJMG)
16	16		HIDDEN AWAY	JOSH GROBAN (143/REPRISE)
17	17	16	ANIMAL	NEON TREES (MERCURY/IDJMG)
18	19	6	JAR OF HEARTS	CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
19	21	7	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/IDJMG)
20	22	17	I LIKE IT	ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)
21	25	3	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
22	20	20	SECRET	SEAL (143/REPRISE)
23	26	2	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
24	23	16	COOLER THAN ME	MIKE POSNER (J/RMG)
25	29	3	F**KIN' PERFECT	PINK (LAFACE/JLG)

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 FIREWORK	KATY PERRY (CAPITOL)
2	2	19	RAISE YOUR GLASS	PINK (LAFACE/JLG)
3	4	25	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
4	31		SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)
5	29		RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)
6	6	19	MARRY ME	TRAIN (COLUMBIA)
7	7	25	JAR OF HEARTS	CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
8	16		MAYBE	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
9	34		ANIMAL	NEON TREES (MERCURY/IDJMG)
10	12	6	F**KIN' PERFECT	PINK (LAFACE/JLG)
11	10		GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
12	10	16	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
13	11	20	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/IDJMG)
14	7	7	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
15	15	15	WAITING FOR THE END	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
16	17	5	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)
17	24		F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
18	19	13	LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
19	16	19	JUST A DREAM	NELLY (DEERY/UNIVERSAL MOTOWN)
20	18	17	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
21	22	10	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
22	20	12	WE R WHO WE R	KESHA (KEMOSABE/RCA/RMG)
23	23	5	HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)
24	26	4	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
25	25	10	STUCK LIKE GLUE	SUGARLAND (MERCURY NASHVILLE/INTERSCOPE)

ROCK SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	13	#1 SHAKE ME DOWN	CAGE THE ELEPHANT (DSP/JIVE/JLG)
2	3	23	WAITING FOR THE END	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
3	37		TIGHTEN UP	THE BLACK KEYS (NONESUCH/WARNER BROS.)
4	15		SING	MY CHEMICAL ROMANCE (REPRISE)
5	17		ISOLATION	ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
6	36		LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
7	13	7	HELP IS ON THE WAY	RISE AGAINST (DGC/INTERSCOPE)
8	9		WELCOME TO THE FAMILY	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
9	11	12	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM)	SHINEDOWN (ATLANTIC)
10	18		THE ANIMAL	DISTURBED (REPRISE)
11	10	28	WORLD SO COLD	THREE DAYS GRACE (JIVE/JLG)
12	44		ANIMAL	NEON TREES (MERCURY/IDJMG)
13	14	32	SAY YOU'LL HAUNT ME	STONE SOUR (ROADRUNNER/RRP)
14	15	15	THE CAVE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
15	12	21	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
16	16	26	UNDISCLOSED DESIRES	MUSE (HELIUM-3/WARNER BROS.)
17	21	6	HOWLIN' FOR YOU	THE BLACK KEYS (NONESUCH/WARNER BROS.)
18	17		FAR FROM HOME	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
19	22	13	NEW LOW	MIDDLE CLASS RUT (BRIGHT ANTENNA/ILG)
20	20	30	PORN STAR DANCING	MY DARKEST DAYS FEAT. ZACK WYLD (MVR/604/MERCURY/IDJMG)
21	23	13	MACHINE GUN BLUES	SOCIAL DISTORTION (EPTAPH)
22	26	4	WHEN YOU'RE YOUNG	3 DOORS DOWN (UNIVERSAL REPUBLIC)
23	25	13	AWAKE AND ALIVE	SKILLET (ARDENT/INO/ATLANTIC)
24	18	20	SICK OF YOU	CAKE (UPBEAT/ILG)
25	28		HESITATE	STONE SOUR (ROADRUNNER/RRP)
26	29	9	BURN	PAPA ROACH (ELEVEN SEVEN)
27	27		ALL I WANT	A DAY TO REMEMBER (VICTORY)
28	30	5	MY BODY	YOUNG THE GIANT (ROADRUNNER/RRP)
29	24	19	ALL AMERICAN NIGHTMARE	HINDER (UNIVERSAL REPUBLIC)
30	31	12	HOLD ON	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
31	38		PUMPED UP KICKS	FOSTER THE PEOPLE (COLUMBIA)
32	32	15	1983	NEON TREES (MERCURY/IDJMG)
33	35		PYRO	KINGS OF LEON (RCA/RMG)
34	9		MONEY GRABBER	FITZ & THE TANTRUMS (DANGERBIRD)
35	34	6	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
36	36	5	HEAR ME NOW	HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)
37	NEW		UNDER COVER OF DARKNESS	THE STROKES (RCA/RMG)
38	40	2	LOST IN YOU	THREE DAYS GRACE (JIVE/JLG)
39	37	13	YOU'VE SEEN THE BUTCHER	DEFTONES (REPRISE)
40	39	5	LAST MAN STANDING	POP EVIL (UNIVERSAL REPUBLIC)
41	2		DOWN BY THE WATER	THE DECEMBERISTS (CAPITOL)
42	2		PEOPLE SAY	PORTUGAL. THE MAN (EQUAL VISION/ATLANTIC)
43	42	3	LET IT DIE	OZZY OSBOURNE (EPIC)
44	45		COUNTRY BOY	AARON LEWIS FEAT. GEORGE JONES & CHARLIE DANIELS (STROUDAVARIUS)
45	NEW		THIS IS WHY WE FIGHT	THE DECEMBERISTS (CAPITOL)
46	41	7	JUSTICE	REV THEORY (VAN HOWES/MALOOFF/DGC/INTERSCOPE)
47	46	3	ERASE MY SCARS	EVANS BLUE (SOUNDS+SIGHS)
48	47	3	WE'VE GOT A SITUATION HERE	THE DAMNED THINGS (MERCURY/IDJMG)
49	NEW		RIP TIDE	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
50	NEW		NOT STRONG ENOUGH	APOCALYPTICA FEAT. BRENT SMITH (DRAGNET/JIVE/JLG)

Cage the Elephant collects its first No. 1 on Rock Songs, as "Shake Me Down" shoots 2-1 (10.5 million audience impressions, up 3%). The song becomes the group's second top 10 on Active Rock (11-10), following its first format entry, "Ain't No Rest for the Wicked" (No. 9), in 2009.



ACTIVE ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 WELCOME TO THE FAMILY	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
2	2	18	ISOLATION	ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
3	16		DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM)	SHINEDOWN (ATLANTIC)
4	19		THE ANIMAL	DISTURBED (REPRISE)
5	20		FAR FROM HOME	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
6	19		AWAKE AND ALIVE	SKILLET (ARDENT/INO/ATLANTIC)
7	24		HOLD ON	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
8	9	13	HESITATE	STONE SOUR (ROADRUNNER/RRP)
9	10		BURN	PAPA ROACH (ELEVEN SEVEN)
10	12		SHAKE ME DOWN	CAGE THE ELEPHANT (DSP/JIVE/JLG)
11	13	17	LAST MAN STANDING	POP EVIL (UNIVERSAL REPUBLIC)
12	5		WHEN YOU'RE YOUNG	3 DOORS DOWN (UNIVERSAL REPUBLIC)
13	21		ALL AMERICAN NIGHTMARE	HINDER (UNIVERSAL REPUBLIC)
14	12	19	YOU'VE SEEN THE BUTCHER	DEFTONES (REPRISE)
15	14	35	PORN STAR DANCING	MY DARKEST DAYS FEAT. ZACK WYLD (MVR/604/MERCURY/IDJMG)
16	14		JUSTICE	REV THEORY (VAN HOWES/MALOOFF/DGC/INTERSCOPE)
17	17	6	HEAR ME NOW	HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)
18	23		LET IT DIE	OZZY OSBOURNE (EPIC)
19	26	3	GREATEST GAINER HELP IS ON THE WAY	RISE AGAINST (DGC/INTERSCOPE)
20	22	5	NOT STRONG ENOUGH	APOCALYPTICA FEAT. BRENT SMITH (DRAGNET/JIVE/JLG)
21	18	14	ALL I WANT	A DAY TO REMEMBER (VICTORY)
22	21	12	WE'VE GOT A SITUATION HERE	THE DAMNED THINGS (MERCURY/IDJMG)
23	20	9	COUNTRY BOY	AARON LEWIS FEAT. GEORGE JONES & CHARLIE DANIELS (STROUDAVARIUS)
24	19	14	RUNAWAY	HAIL THE VILLAIN (ROADRUNNER/RRP)
25	10		DIE TRYING	THE ART OF DYING (INTOXICATION/REPRISE)

HERITAGE ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 ISOLATION	ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
2	15		DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM)	SHINEDOWN (ATLANTIC)
3	25		WORLD SO COLD	THREE DAYS GRACE (JIVE/JLG)
4	5	26	PORN STAR DANCING	MY DARKEST DAYS FEAT. ZACK WYLD (MVR/604/MERCURY/IDJMG)
5	32		SAY YOU'LL HAUNT ME	STONE SOUR (ROADRUNNER/RRP)
6	23		THE SEX IS GOOD	SAVING ABEL (SKIDDOW/VIRGIN/CAPITOL)
7	29		LOVE-HATE-SEX-PAIN	GODSMACK (UNIVERSAL REPUBLIC)
8	15		WHEN YOU'RE YOUNG	3 DOORS DOWN (UNIVERSAL REPUBLIC)
9	11		THE ANIMAL	DISTURBED (REPRISE)
10	13	16	FAR FROM HOME	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
11	11	18	APPETITE	THE GRACIOUS FEW (QUESTIONABLE)
12	17	13	GYPSY WOMAN	JONATHAN TYLER & THE NORTHERN LIGHTS (F-STDP/ATLANTIC)
13	15		WELCOME TO THE FAMILY	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
14	11	21	ALL AMERICAN NIGHTMARE	HINDER (UNIVERSAL REPUBLIC)
15	14	35	ANOTHER WAY TO DIE	DISTURBED (REPRISE)
16				

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	29	#1 SOMEONE ELSE CALLING YOU BABY J. STEVENS (L. BRYAN, J. STEVENS)	Luke Bryan CAPITOL NASHVILLE	1	1
2	4	23	WHO ARE YOU WHEN I'M NOT LOOKING S. HENDRICKS (E. B. LEE, J. W. WIGGINS)	Blake Shelton REPRISE/WMN	2	2
3	3	52	VOICES J. STROUD (C. YOUNG, C. TOMPKINS, C. WISEMAN)	Chris Young RCA	1	1
4	2	17	SOMEWHERE WITH YOU B. CANNON, K. CHESNEY (J. HARDING, S. MCANALLY)	Kenny Chesney BNA	1	1
5	1	13	THIS IS COUNTRY MUSIC F. ROGERS (B. PAISLEY, C. DUBOIS)	Brad Paisley ARISTA NASHVILLE	1	1
6	8	10	DON'T YOU WANNA STAY M. KNOX (J. SELLERS, P. JENKINS, A. GIBSON)	Jason Aldean With Kelly Clarkson BROKEN BOW	6	6
7	7	15	BACK TO DECEMBER N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE	1	1
8	9	21	LET ME DOWN EASY C. CHAMBERLAIN, B. CURRINGTON (M. DODSON, J. HANSON, M. NESLER)	Billy Currington MERCURY	8	8
		22	PUT YOU IN A SONG D. HUFF, K. URBAN (S. BUXTON, J. HUGHES, K. URBAN)	Keith Urban CAPITOL NASHVILLE	2	2
10	11	21	HELLO WORLD P. WORLEY (T. DOUGLAS, I. LANE, D. LEE)	Lady Antebellum CAPITOL NASHVILLE	10	10
11	12	14	THIS F. ROGERS (D. RUCKER, F. ROGERS, K. DIOGUARDI)	Darius Rucker CAPITOL NASHVILLE	11	11
12	15	30	ARE YOU GONNA KISS ME OR NOT NEW VOICE (J. COLLINS, D. L. MURPHY)	Thompson Square STONEY CREEK	12	12
13	14	36	FROM A TABLE AWAY B. BEAVERS (S. SWEENEY, B. DIPIERO, K. ROCHELLE)	Sunny Sweeney REPUBLIC NASHVILLE	13	13
14	16	18	COLDER WEATHER K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, L. LOWREY, C. BOWLES)	Zac Brown Band SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	14	14
15	18	21	WHAT DO YOU WANT D. BRAINARD, J. NIEMANN (J. L. NIEMANN, R. BROWN, R. BRADSHAW)	Jerrold Niemann SEA GAYLE/ARISTA NASHVILLE	15	15
16	15	42	WILDFLOWER J. RICH (S. BROWN, V. MCGHEE, J. S. STOVER)	The JaneDear Girls REPRISE/WMN	15	15
17	19	13	LITTLE MISS B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH)	Sugarland MERCURY	17	17
18	21	8	AIR POWER HEART LIKE MINE F. LIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD, A. MONROE)	Miranda Lambert COLUMBIA	18	18
19	20	30	THE SHAPE I'M IN M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYSLIP)	Joe Nichols SHOW DOG/UNIVERSAL	19	19
20	22	22	AIR POWER A LITTLE BIT STRONGER T. BROWN (L. LAIRD, H. LINDSEY, H. SCOTT)	Sara Evans RCA	20	20
21	23	29	FAMILY MAN K. STEGALL, C. CAMPBELL, J. HENDERSON, J. SHEWMAKE	Craig Campbell BIGGER PICTURE	21	21
22	25	6	I WON'T LET GO D. HUFF, R. ASCAL, F. FLATTS (S. ROBSON, J. SELLERS)	Rascal Flatts BIG MACHINE	22	22
23	24	37	REAL D. FRIZSELL, R. CLAWSON (N. COTY, J. MELTON)	James Wesley BROKEN BOW	23	23
24	30	2	GREATEST BLEED RED R. DUNN (A. DORFF, T. JAMES)	Ronnie Dunn ARISTA NASHVILLE	24	24
25	26	10	YOU LIE P. WORLEY (B. HENNINGSEN, C. HENNINGSEN, A. HENNINGSEN)	The Band Perry REPUBLIC NASHVILLE	25	25



The Georgia native scores his second straight No. 1 (34.5 million audience impressions, up 2%). He led for two weeks last summer with "Rain Is a Good Thing." He's also reached the top 10 with "All My Friends Say" (No. 5, 2007), "Country Man" (No. 10, 2008) and "Do I" (No. 2, 2009).



The trio collects its sixth top 10 with the fourth radio single from "Need You Now." The album's Grammy Award-winning title track moves 59,000 downloads (up 150%) and returns for a 19th week at No. 1 (13-1) on Country Digital Songs (see page 75).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	28	14	I CAN'T LOVE YOU BACK C. CHAMBERLAIN (C. CHAMBERLAIN, C. DANIELS, J. HYDE)	Easton Corbin MERCURY	26	26
27	27	26	GEORGIA CLAY C. LAGERBERG (J. KELLEY, C. LAGERBERG, C. KELLEY)	Josh Kelley MCA NASHVILLE	27	27
28	29	28	WHERE DO I GO FROM YOU K. STEGALL (D. COOK, C. DANIELS, R. TYNDELL)	Clay Walker CURB	28	28
29	32	6	IF I WERE A BOY D. HUFF (B. J. CARLSON, T. GAD)	Reba STARBUCK VALORY	29	29
30	33	7	LOOK IT UP B. CANNON (A. PRESLEY, R. E. DRRALL)	Ashton Shepherd MCA NASHVILLE	30	30
31	31	18	I WOULDN'T BE A MAN F. ROGERS (R. M. BOURKE, M. REID)	Josh Turner MCA NASHVILLE	31	31
32	34	20	RAYMOND B. GALLIMORE (B. ELDREDGE, B. CRISLER)	Brett Eldredge ATLANTIC/WAR	32	32
33	35	17	BEAUTIFUL EVERY TIME D. JOHNSON (L. BRICE, R. HATCH, L. MILLER)	Lee Brice CURB	33	33
34	47	2	WITHOUT YOU D. HUFF, K. URBAN (D. PAHANISH, J. WEST)	Keith Urban CAPITOL NASHVILLE	34	34
35	36	12	WON'T BE LONELY LONG M. KNOX (J. THOMPSON, A. ALBRITTON, G. DUCAS)	Josh Thompson COLUMBIA	35	35
36	37	40	KEEP IN MIND J. STEELE (J. STEELE, S. MINOR)	LoCash Cowboys STROUD VALOROUS	36	36
37	39	42	LAST NIGHT AGAIN D. HUFF (J. S. JONES, M. LINDSEY, H. LINDSEY)	Steel Magnolia BIG MACHINE	37	37
38	49	2	LIVE A LITTLE B. CANNON, K. CHESNEY (S. MINOR, D. L. MURPHY)	Kenny Chesney BNA	38	38
39	38	19	GOOD HANDS T. OLSEN (T. OLSEN, M. GREEN)	Troy Olsen EMI NASHVILLE	38	38
40	41	43	CRAZY WOMEN C. BROWN, L. RIMES (B. CLARK, S. MCANALLY, J. J. DILLON)	LeAnn Rimes CURB	40	40
41	43	45	LOVE DON'T RUN L. MILLER (J. LEATHERS, B. GLOVER, R. THILBOEAD)	Steve Holy CURB	41	41
42	44	13	BEST SONG EVER C. CARLSON (K. ARMIGER, A. FLYNN, B. WALLACE)	Katie Armiger COLD RIVER	42	42
43	46	10	OLD SCHOOL M. KNOX (C. WICKS, C. TOMPKINS, R. CLAWSON)	Chuck Wicks RCA	43	43
44	45	48	BROWN CHICKEN BROWN COW M. KNOX (K. BEARD, R. RUTHERFORD, C. BEATHARD)	Trace Adkins SHOW DOG/UNIVERSAL	44	44
45	48	49	1,000 FACES J. JOYCE (R. MONTANA, T. DOUGLAS)	Randy Montana MERCURY	45	45
46	HOT SHOT DEBUT	1	IF HEAVEN WASN'T SO FAR AWAY J. STOVER (D. DAVIDSON, R. HATCH, B. JONES)	Justin Moore VALORY	46	46
47	42	44	KISS GOODBYE W. KIRKPATRICK, LITTLE BIG TOWN (G. SAMPSON, H. LINDSEY, S. MCEWAN)	Little Big Town CAPITOL NASHVILLE	47	47
48	60	2	I'D LOVE TO BE YOUR LAST G. WILSON, B. CHANCEY (R. RUTHERFORD, S. TATE, A. TATE)	Gretchen Wilson REDNECK	48	48
49	50	4	DIRT ROAD ANTHEM M. KNOX (B. GILBERT, C. FORD)	Jason Aldean BROKEN BOW	49	49
50	52	2	SONGS LIKE THIS M. BRIGHT (M. DODSON, J. FLOWERS, T. SHAPIRO)	Carrie Underwood ARISTA NASHVILLE	50	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	15	#1 JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	1	1
2	2	11	TAYLOR SWIFT BIG MACHINE TS0300A (18.98)	Speak Now	3	1
3	HOT SHOT DEBUT	1	THOMPSON SQUARE STONEY CREEK 7577 (13.98)	Thompson Square	3	3
4	3	55	GREATEST GAINER LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	3	1
5	4	21	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE 524224G (18.98)	You Get What You Give	1	1
6	5	18	RASCAL FLATTS BIG MACHINE RF0100A (13.98)	Nothing Like This	1	1
7	6	20	KENNY CHESNEY BNA 57445/SMN (11.98)	Hemingway's Whiskey	1	1
8	11	11	TIM MCGRAW CURB 79205 (18.98)	Number One Hits	1	1
9	12	13	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98)	Revolution	1	1
10	7	18	THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (10.98)	The Band Perry	1	1
11	9	10	SUGARLAND MERCURY 014751/UMGN (13.98)	The Incredible Machine	1	1
12	14	14	BLAKE SHELTON REPRISE 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	10	10
13	8	4	SOUNDTRACK RCA 72911/SMR (11.98)	Country Strong	1	1
14	15	16	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself	2	2
15	13	9	STEEL MAGNOLIA BIG MACHINE SM0100A (10.98)	Steel Magnolia	1	1
16	16	15	ZAC BROWN BAND REPRISE 524224G (18.98)	The Foundation	2	2
17	20	99	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina	1	1
18	21	31	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury	1	1
19	10	2	THE JANEDEAR GIRLS WARNER BROS. 518448/WMN (13.98)	The JaneDear Girls	10	10
20	18	12	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones	7	7
21	19	18	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966	1	1
22	NEW	1	VARIOUS ARTISTS SCATTER: 0100A/AG MACHINE (10.98)	The Music Inside: A Collaboration Dedicated To Waylon Jennings Volume 1	22	22
23	22	13	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer	2	2
24	23	67	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98)	Play On	2	1
25	24	19	TOBY KEITH SHOW DOG/UNIVERSAL 014492 (9.98)	Bullets In The Gun	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	17	12	JOE NICHOLS SHOW DOG/UNIVERSAL 015198 (7.98)	Greatest Hits	12	12
27	25	16	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive	4	4
28	29	31	CHRIS YOUNG RCA 22818/SMN (10.98)	The Man I Want To Be	6	6
29	28	30	JAMEY JOHNSON MERCURY 013364*/UMGN (19.98)	The Guitar Song	1	1
30	26	14	REBA STARBUCK RMO200A/VALORY (13.98)	All The Women I Am	3	3
31	27	28	EASTON CORBIN MERCURY 013644/UMGN (10.98)	Easton Corbin	4	4
32	35	26	PACE SETTER TRACE ADKINS SHOW DOG/UNIVERSAL 014268 (9.98)	Cowboys Back In Town	1	1
33	31	33	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC 525224G/25.98 CD/DVD (18.98)	Pass The Jar: Live	2	2
34	30	32	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	2	2
35	34	37	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire	2	2
36	33	35	BLAKE SHELTON REPRISE 524497/WMN (7.98)	All About Tonight (EP)	1	1
37	37	41	VARIOUS ARTISTS EMINSON MUSIC/UNIVERSAL 09846/CAPITOL (18.98)	NOW That's What I Call Country: Volume 3	3	3
38	39	44	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some	1	1
39	38	29	THE GRASCALS CRACKER BARREL 1002 EX/BLUEGRASSAL (11.98)	The Grascals & Friends: Country Classics With A Bluegrass Spin	23	23
40	36	39	BRANTLEY GILBERT AVERAGE JOES 215 (14.98)	Halfway To Heaven	19	19
41	41	43	UNCLE KRACKER TOP DOG/ATLANTIC 524613/AG (6.98)	Happy Hour: The South River Road Sessions (EP)	9	9
42	NEW	1	KENNY ROGERS SONOMA 0205 (4.98)	Best Of Kenny Rogers	42	42
43	42	25	LITTLE BIG TOWN CAPITOL NASHVILLE 88755* (18.98)	The Reason Why	1	1
44	44	45	TRACE ADKINS CAPITOL NASHVILLE 48837 (19.98)	The Definitive Greatest Hits: Till The Last Shot's Fired	12	12
45	41	24	PATSY CLINE MCA NASHVILLE 014526/UME (7.98)	Icon: Patsy Cline	42	42
46	48	37	DIERKS BENTLEY CAPITOL NASHVILLE 85410* (12.98)	Up On The Ridge	2	2
47	43	48	COLT FORD AVERAGE JOES 216 (14.98)	Chicken & Biscuits	8	8
48	32	25	SOUNDTRACK SPYGLASS ENTERTAINMENT/NATIONAL SOUNDTRACK (18.98)	Country Strong: More Music From The Motion Picture	5	5
49	52	53	DON WILLIAMS MCA NASHVILLE 014519/UME (7.98)	Icon: Don Williams	49	49
50	55	51	SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart	6	6

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	15	#1 THE WAILIN' JENNYNS RED HOUSE 234	Bright Morning Stars	1	1
2	1	5	THE GRASCALS CRACKER BARREL 1002 EX/BLUEGRASSAL	The Grascals & Friends: Country Classics With A Bluegrass Spin	23	23
3	2	37	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge	2	2
4	3	5	ABIGAIL WASHBURN FOREIGN CHILDREN/ROUNDER 613289/CONCORD	City Of Refuge	1	1
5	6	52	CAROLINA CHOCOLATE DROPS NONESUCH 516995/WARNER BROS.	Genuine Negro Jig	1	1
6	5	44	TRAMPLED BY TURTLES BANJODAD 07*	Palomino	1	1
7	11	74	THE ISAACS The Isaacs ... Naturally: An Almost A Cappella Collection GAITHER 46014	The Isaacs ... Naturally: An Almost A Cappella Collection	1	1
8	4	3	CAROLINA CHOCOLATE DROPS LUMINESCENT ORCHESTRA NONESUCH 526130*/WARNER BROS.	Carolina Chocolate Drops/Luminescent Orchestra (EP)	1	1
9	7	21	STEVE IVEY EMI 0017 SONOMA	Best Of Bluegrass	1	1
10	8	35	PUNCH BROTHERS NONESUCH 521980*/WARNER BROS.	Antifogmatic	1	1

BETWEEN THE BULLETS

TIED WITH A RED BOW



For the first time in nearly three years, two of the top three titles on Top Country Albums are independently distributed, as rookie duo Thompson Square's self-titled debut pops on at No. 3 (30,000 copies), joining Jason

Aldean's "My Kinda Party" (35,000) at No. 1. The top three spots haven't been dominated by indies since the Eagles' "Long Road Out of Eden" and Garth Brooks' "Ultimate Hits" appeared at Nos. 1 and 2, respectively, on the March 1, 2008, chart. Aldean's set is on Broken Bow; the duo's on sister imprint Stoney Creek. RED distributes both. —Wade Jessen

HOT COUNTRY SONGS: 127 country songs are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both directions and audience. TOP COUNTRY ALBUMS: See charts legend on Billboard.com for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS chart listing artists like Nicki Minaj, Eminem, Rihanna, R. Kelly, Jamie Foxx, Kanye West, Lil Wayne, T.I., Trey Songz, Keyshia Cole, Kerli Hilson, Cee Lo Green, Drake, Diddy - Dirty Money, Charlie Wilson, Tank, Kem, Nelly, Waka Flocka Flame, Bob Marley and the Wailers, Ne-Yo, El DeBarge, Jazmine Sullivan, Michael Jackson, Rick Ross, Fantasia, Kid Cudi, Usher, Miguel, B.O.B, Usher, Jay-Z, Jeremih, Kid Cudi, Eric Benet, Christette Michele, The Temptations, John Legend & The Roots, Kandi, Talib Kweli, Lloyd Banks, Lil Wayne, Ciara, Wiz Khalifa, Soulja Boy, Various Artists, SaDe, Teddy Pendergrass, Ron Isley.

MAINSTREAM R&B/HIP-HOP chart listing artists like Moment 4 Life, Fall for Your Type, 6 Foot 7 Foot, Pretty Girl Rock, No BS, Love Faces, What's My Name?, Black and Yellow, Aston Martin Music, No Hands, Make a Movie, You Be Killin' Em, Lay It Down, Down on Me, Words, Look at Me Now, Make It Rain, 10 Seconds, All of the Lights, H*A*M, Fire Flame, Sweat, Welcome to My Hood, Grove St. Party, Kush, Take Me Away, Where You At, Raining Men, Ain't Thinkin' 'Bout You, Feel Love, Right Thru Me, Sure Thing, The Show Goes On, Gone, Bring It Back, Anything, Did It On 'Em, Buzzin', I'm Doing Me.

RHYTHMIC chart listing artists like Black and Yellow, Grenade, What's My Name?, Down on Me, Moment 4 Life, 6 Foot 7 Foot, No Hands, Yeah 3x, Tonight (I'm Lovin' You), Firework, Rocketeer, Hey Baby (Drop It to the Floor), Buzzin', We R Who We R, Pretty Girl Rock, Hold It Against Me, Backseat, S&M, All of the Lights, Aston Martin Music, Who Dat Girl, Coming Home, Bass Down Low, Higher, Fall for Your Type, You Be Killin' Em, Stereo Love, The Show Goes On, Go Girl, More, I Need a Doctor, Sweat, Kush, Gone, No BS, Look at Me Now, Make It Rain, Make a Movie.

ADULT R&B chart listing artists like You Are, Can't Be Friends, Lay with You, I'm Doing Me, Share My Life, Emergency, Walking, Greatest Love Letter, When a Woman Loves, Far Away, Fall for Your Type, Never Want to Live Without You, 10 Seconds, One in a Million, What Could Have Been, Kiss Goodbye, Not My Daddy, I Smile, 4Evermore, Where You At, All About the Sex, Hold My Hand, Gone and Never Coming Back, Caught My Eye, Good Morning.

RAP SONGS chart listing artists like Moment 4 Life, 6 Foot 7 Foot, Black and Yellow, No Hands, Aston Martin Music, You Be Killin' Em, All of the Lights, Make a Movie, Look at Me Now, Right Above It, Hey Baby (Drop It to the Floor), Rocketeer, Make It Rain, Buzzin', H*A*M, Kush, Like a G6, Sweat, Fancy, Welcome to My Hood, Fire Flame, Backseat, The Show Goes On, Right Thru Me, Up All Night.

BETWEEN THE BULLETS SLAUGHTERHOUSE'S WARM-UP. The anticipation for Eminem's newly signed Shady rap collective, Slaughterhouse, is evident as its self-titled EP (and second offering) opens at No. 29 on Top R&B/Hip-Hop Albums (5,000 copies sold, according to Nielsen SoundScan). Though the group's full-length debut, "Slaughterhouse," opened at No. 4 in the Aug. 29, 2009, issue, it sold only 3,000 first-week copies. Both the album and EP were released through independent label eOne with little promotion and marketing. The quartet comprises Joe Budden; Royce Da 5'9"; Brooklyn's Joell Ortiz, who has charted one previous album; and Long Beach, Calif.'s Crooked I, who was previously signed with Death Row but never released a proper album. —Raully Ramirez



A week after "Black and Yellow" hit No. 1 on the Billboard Hot 100, Wiz Khalifa claims his first chart-topper on Rhythmic, as the song steps 2-1. The Pittsburgh rapper first appeared on the Rhythmic chart in 2008 with his sole prior entry, the dance-inspired "Say Yeah," which peaked at No. 25.



Billboard DANCE

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	8	HELLO	MARTIN SOLVEIG & DRAGONETTE	BIG BEAT/ATLANTIC
2	3	8	BETTER THAN TODAY	KYLIE MINOGUE	PARLOPHONE/ASTRALWERKS/CAPITOL
3	4	8	MOVE ON FAST	OND MIND TRAIN/TWISTED	
4	9	5	HIGHER	TAIO CRUZ FEAT. KYLIE MINOGUE & TRAVIE MCOY	MERCURY/IDJMG
5	5	11	WHO'S THAT CHICK?	DAVID GUETTA FEAT. RIHANNA	GUM/ASTRALWERKS/CAPITOL
6	6	7	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE	SRP/DEF JAM/IDJMG
7	11	7	DOG DAYS ARE OVER	FLORENCE + THE MACHINE	UNIVERSAL REPUBLIC
8	1	9	A YEAR WITHOUT RAIN	SELENA GOMEZ & THE SCENE	HOLLYWOOD
9	7	10	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUADACIS & DJ FRANK E	UNIVERSAL REPUBLIC
10	10	9	PARTY OF THE YEAR	JIPSTA FEAT. SANDY B.	BANDOOZLE BEATZ
			SLEEPYHEAD	PASSION PIT	FRENCHKISS/COLUMBIA
12	24	3	S&M	RIHANNA	SRP/DEF JAM/IDJMG
13	16	9	NAKED	CONSUELO COSTIN WITH MASSI & DE LEON	CONTINUOUS COOL/CAMP
14	17	7	SANITY	HANNAH	SNDWOOD
15	21	3	HOLD IT AGAINST ME	BRITNEY SPEARS	JIVE/JLG
16	8	10	BABY LIKES TO BANG	ZAYRA BRANDO	
			ROCK TONIGHT	J786	STARBUGS
18	20		THIS NIGHT	MASK MUNKIES	EXIT 26
19			I NEED LOVE	DJ YIANKIS & GEORGIE PORGIE	MUSIC PLANT
20	23	6	SO DELICIOUS	SALME FEAT. NOA TYLD	KONTAINER
21	26	5	GOT THAT FEELING	BAD BOY BILL FEAT. ERIC JAG	NETTWERK
22	28	4	KEEP ON DANCING	ALYSSA RUBINO	FIRST ENT.
23	18	13	LAST DAYS OF DISCO	ROBBIE WILLIAMS	ASTRALWERKS/CAPITOL
24	31	3	POWER TWIST OF LOVE	KIMBERLY DAVIS	D1
25	22	7	I LOVE MUSIC	DIONNE MITCHELL	DAUMAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	19	12	FIREWORK	KATY PERRY	CAPITOL
27	27	8	ELECTRIC LOVE	DIRTY VEGAS	DM
28	33	4	AS DAYS GO BY	MICKEY OLIVER FEAT. KIM SMITH	INTENS-I-T
29	30	10	THINK AGAIN	KWANZA JONES	INNOVATION
30	32	5	YEAH 3X	CHRIS BROWN	JIVE/JLG
31	39	3	HARE KRISHNA	SIR IVAN	PEACEMAN
32	25	13	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS	INTERSCOPE
33	14	12	YOU HAVEN'T SEEN THE LAST OF ME	CHER	RCA/RMG
34	38	4	FLY	DANI BARBERS	DANI BARBERS
			I'LL BE THERE	TIFFANY EVANS	MUSIC WORLD/COLUMBIA
36			E.T.	KATY PERRY	CAPITOL
37	44	3	DESPERATE GIRLS & STUPID BOYS	KIMBERLY CALDWELL	VANGUARD/CAPITOL
38	43	2	GET BACK	MARGO ORGANICA	
39	34	6	JACK IT OUT	AMORAY	KNOCKOUT FASHION
40	NEW		NEVER SEE YOU AGAIN	TALIA COLES	PHASE ONE
41	NEW		ARMY OF LOVE	KERLI	ISLAND/IDJMG
42	NEW		SUN OF A GUN	OH LAND	EPIC
43	48	2	INNAMORATA	ATHENE NOELLE	SILVER BLUE
44	36	12	RAISE YOUR GLASS	PINK	LAFACE/JLG
45	29	14	HEY SEXY LADY	ISQUARE	BAD BOY/INTERSCOPE
46	NEW		BEAUTY QUEEN	KELSEY B.	CARRILLO
47	NEW		READY WHEN YOU ARE	FAWNI	FAWNI
48	NEW		MORE	USHER	LAFACE/JLG
49	46	10	LET'S BE FRIENDS	EMILY OSMENT	WIND-UP
50	41	7	LIKE IT'S HER BIRTHDAY	GOOO	CHARLOTTE CAPITOL

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	120	LADY GAGA	THE FAME MONSTER	ROUYAL/CONCORD
2	NEW		CUT /// COPY	ZONOSCOPE	MODULAR 134*
3	1	10	DAFT PUNK	TRON: LEGACY (SOUNDTRACK)	WALT DISNEY 005872
4	NEW		JAMES BLAKE	JAMES BLAKE	HESSLE AUDIO/POLYDOR/UNIVERSAL REPUBLIC/DIGITAL EX/UMG
5	1	64	LADY GAGA	THE FAME MONSTER (EP)	STREMLINE/KONJUNE/CHERRYTREE/INTERSCOPE 013872/YGA
6	3	10	DEADMAUS	4X4=12	MAUSTRAP 2518/ULTRA
7	6	28	LADY GAGA	THE REMIX	STREMLINE/KONJUNE/CHERRYTREE/INTERSCOPE 014633/YGA
8	5	3	VIC LATINO	VIC LATINO PRESENTS: ULTRA DANCE 12	ULTRA 2734
9	7	3	DAVID GUETTA	ONE MORE LOVE (EP)	GUM 71634/ASTRALWERKS
10	8	12	ROBYN	BODY TALK	KONJUNWA/CHERRYTREE/INTERSCOPE 015111/YGA
11	12	8	SKRILLEX	SCARY MONSTERS AND NICE SPRITES	BIG BEAT/DIGITAL EX/AG
12	18	73	LA ROUX	LA ROUX	IF LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389/YGA
13	10	18	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS 2	BMG/UNIVERSAL MUSIC 1783/CAPITOL
14	15	39	LCD SOUNDSYSTEM	THIS IS HAPPENING	DFA/VIRGIN 099033*/CAPITOL
15	13	11	VARIOUS ARTISTS	UKF DUBSTEP 2010	UKF DIGITAL EX
16	11	33	3OH!3	STREETS OF GOLD	PHOTO FINISH 523412/AG
17	14	77	DAVID GUETTA	ONE LOVE	GUM 86847*/ASTRALWERKS
18	9	3	PENDULUM	IMMERSION	EARSTORM/ATLANTIC 525854/AG
19	16	66	DEADMAUS	FUR LACK OF A BETTER NAME	MAUSTRAP 2174/ULTRA
20	17	18	LOUIE DEVITO	THE NEW DANCE MIX	USA PHASE ONE 1009
21	23	17	TIESTO	MAGICAL JOURNEY	THE HITS COLLECTION MAGK MUKK 2426/ULTRA
22	NEW		LATE NIGHT ALUMNI	HAUNTED	ULTRA DIGITAL EX
23	20	34	CRYSTAL CASTLES	CRYSTAL CASTLES	FICTION/LAST GANGUAGES/UNIVERSAL MOTOWN 014374/UMG
24	24	5	VARIOUS ARTISTS	FOREVER DISCO	SONOMA 0113
25	19	5	LCD SOUNDSYSTEM	LONDON SESSIONS	DFA/VIRGIN DIGITAL EX/CAPITOL

DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	10	HELLO	MARTIN SOLVEIG & DRAGONETTE	BIG BEAT/ATLANTIC
2	3	13	FIREWORK	KATY PERRY	CAPITOL
3	2	20	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS	ROBBINS
4	4	9	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUADACIS & DJ FRANK E	UNIVERSAL REPUBLIC
5	7	8	SEEK BROMANCE	TIM / BERG	NAPITH
6	5	5	HOLD IT AGAINST ME	BRITNEY SPEARS	JIVE/JLG
7	10	9	YEAH 3X	CHRIS BROWN	JIVE/JLG
8	6	9	HIGHER	TAIO CRUZ FEAT. TRAVIE MCOY	MERCURY/IDJMG
9	8	11	WHO'S THAT CHICK?	DAVID GUETTA FEAT. RIHANNA	GUM/ASTRALWERKS/CAPITOL
10	24	10	GRENADE	BRUNO MARS	ELEKTRA/ATLANTIC
11	12	5	BELIEVER	FREEMASON'S FEAT. WYNTER GORDON	BIG BEAT/ATLANTIC
12	11	7	FREEFALLIN'	ZOE BADWI	BIG BEAT/ATLANTIC
13	9	11	MIAMI 2 IBIZA	SWEDISH HOUSE MAFIA VS. TINIE TEMPAH	ASTRALWERKS/VIRGIN/CAPITOL
14	16	17	RAISE YOUR GLASS	PINK	LAFACE/JLG
15	23	2	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL	ISLAND/UNIVERSAL
16	17	5	MORE	USHER	LAFACE/JLG
17	19	13	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE	SRP/DEF JAM/IDJMG
18	13	19	FIRE IN YOUR NEW SHOES	KASKADEE VS. DRAGONETTE	ULTRA
19	NEW		S&M	RIHANNA	SRP/DEF JAM/IDJMG
20	14	15	THE EMERGENCY	BT	NETTWERK
21	22	6	SOFI NEEDS A LADDER	DEADMAUS	MAUSTRAP/ULTRA
22	NEW		MY STORY	CELIA SOLTRENZ	CLOUD 9
23	NEW		BORN THIS WAY	LADY GAGA	STREAMLINE/KONJUNE/INTERSCOPE
24	21	13	R WHO WE R	KESHA	KEMOSABE/RCA/RMG
25	NEW		INDESTRUCTIBLE	ROBYN	KONJUNWA/CHERRYTREE/INTERSCOPE

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	71	MICHAEL BUBLE	CRAZY LOVE	143/REPRISE 520733/WARNER BROS.
2	3	4	VARIOUS ARTISTS	LOVE NOTES	USPS 23190675 EX/CONCORD
3	2	3	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACK	THINK SINATRA BIC/REPRISE 52824/WARNER BROS.
4	4	16	MICHAEL BUBLE	HOLLYWOOD: THE DELUXE (EP)	143/REPRISE 526141/WARNER BROS.
5	NEW		MILES DAVIS	BITCHES BREW LIVE	COLUMBIA/LEGACY 81485/SONY MUSIC
6	5	7	VARIOUS ARTISTS	CLASS ACTS OF THE VEGAS STRIP	EM SPECIAL MARKETS 1987 EX/STARBUCKS
7	NEW		KURT ELLING	THE GATE	CONCORD JAZZ 31230/CONCORD
8	6	74	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 43354/SONY MUSIC
9	RE-ENTRY		RENAUD GARCIA-FONS	MEDITERRANEE	ENJA 9563
10	7	20	SOUNDTRACK	TREME: SEASON 1	HBO/GEFFEN 014910/IGA
11	21	70	BARBRA STREISAND	LOVE IS THE ANSWER	COLUMBIA 43354/SONY MUSIC
12	10	10	VARIOUS ARTISTS	BIG BAND MUSIC OF THE WAR	SONOMA 0122
13	13	9	JAZZ AT LINCOLN CENTER ORCH.	WYNTON MARSALIS	VITORIA SUITE EMARCY 014868/DECCA
14	9	16	CHARLES LLOYD QUARTET	MIRROR	ECM 014665/UNIVERSAL CLASSICS GROUP
15	14	50	MICHAEL BUBLE	SPECIAL DELIVERY (EP)	143/REPRISE DIGITAL EX/WARNER BROS.

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	9	MORMON TABERNALE CHOIR	THE BOOK OF MORMON	DECCA 014442	
2	2	4	SIMONE DINNERSTEIN/KAMMERORCHESTER BACH	A STRANGE BEAUTY	SONY CLASSICAL 81742/SONY MASTERWORKS	
3	NEW		ANDREA BOCELLI	NOTTE ILLUMINATA	SUGAR DIGITAL EX/DECCA	
4	1	26	VARIOUS ARTISTS	BIZET: CARMEN	SUGAR DECCA 014591/UNIVERSAL CLASSICS GROUP	
5	10	54	EMANUEL AX-YO-YO	MAITZHAK PERLMAN	MENDELSSOHN PIANO TRIOS	SONY CLASSICAL 52192/SONY MASTERWORKS
6	NEW		VARIOUS ARTISTS	SUNDAY MORNING WITH BEETHOVEN	EMH CLASSICAL 52827/SHADOW MOUNTAIN	
7	NEW		VARIOUS ARTISTS	SUNDAY MORNING WITH STRANG	EMH CLASSICAL 52827/SHADOW MOUNTAIN	
8	NEW		NATALIE DESSAYE	LE CONCERT D'ASTREE	HANDEL: CLEOPATRA VIRGIN CLASSICS 07872/BLG	
9	3	3	HELENE GRIMAUD	RESONANCES	DG 015154/UNIVERSAL CLASSICS GROUP	
10	6	3	JOYCE DIDONATO	ET CHEUR L'OPERA DE LYON	DIVA DVD: OPERA ARIAS VIRGIN CLASSICS 19860/BLG	
11	14	32	ANDRE RIEU & HIS JOHANN STRAUSS ORCHESTRA	FOREVER VIENNA	ANDRE RIEU/POLYDOR/HIP-0 014439/UMG	
12	RE-ENTRY		ERIC WHITACRE	LIGHT & GOLD	DECCA 014850	
13	RE-ENTRY		ZUILL BAILEY	BACH: CELLO SUITES	TELARC 31978/CONCORD	
14	RE-ENTRY		CHICAGO SYMPHONY ORCHESTRA (MULTI)	VERDI: MESSA DA REQUIEM	CSO RESOUND 9011006	
15	RE-ENTRY		WIENER PHILHARMONIKER (WELSER-MOST)	2011 NEUHAUS KONZERT	DECCA 015289 EX/UNIVERSAL CLASSICS GROUP	

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	3	26	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY	HEADS UP 31810/CONCORD	
2	1	2	THE RIPPINGTONS FEAT. RUSS FREEMAN	COTE D'AZUR	PEAK 32580/CONCORD	
3	NEW		HERB ALPERT & LANI HALL	I FEEL YOU	CONCORD JAZZ 32757/CONCORD	
4	4	43	TROMBONE SHORTY	BACKTOWN	VERVE FORECAST 014194/VG	
5	8	33	KENNY G	HEART AND SOUL	CONCORD 32048	
6			PAUL HARCADISTE	DESIRE	THE ULTIMATE SEDUCTIVE ALBUM TRIPPIN' N RHYTHM 46	
7	5	18	DAVE KOZ	HELLO TOMORROW	CONCORD 31753	
8			KEIKO MATSUI	THE ROAD ...	SHANACHIE 5188	
9	1	16	FOURPLAY	LET'S TOUCH THE SKY	HEADS UP 32030/CONCORD	
10	6	2	VARIOUS ARTISTS	LOVE, PASSION & OTHER EMOTIONS	HIDDEN BEACH 00101	
11	13	30	BRIAN CULBERTSON	XII	GRP 014460/VG	
12	11	34	HERBIE HANCOCK	THE IMAGINE PROJECT	HANCOCK 0001*	
13	1	1	MARCUS MILLER	W/LORESTHE PHILHARMONIQ	A NIGHT IN WHITE CAROL 3	DEJESSE/OPHUS JAZZ/CONCORD JAZZ 32869/CONCORD
14	12	3	VINICIUS CANTUARIA & BILL FRISELL	LAGRIMAS MEXICANAS	SONGLINE/TONE FIELD 2110/EONE	
15	16	30	JAZZMASTERS	JAZZMASTERS VI	TRIPPIN' N RHYTHM 41	

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	30	DAVID GARRETT	ROCK SYMPHONIES	DECCA 014442
2	2	12	STING FEAT. THE ROYAL PHILHARMONIC	STING: LIVE IN BERLIN	CHERRYTREE/DG 014982/DECCA
3	3	68	THE CANADIAN TENORS	THE CANADIAN TENORS	DECCA 013509
4	1	13	JACKIE EVANCHO	O HOLY NIGHT (EP)	SYCO/COLUMBIA 815151/SONY MUSIC
5	5	32	STING	SYMPHONIC	CHERRYTREE/DG 014464/UNIVERSAL CLASSICS GROUP
6			JOSHUA BELL	AT HOME WITH FRIENDS	SONY CLASSICAL 527165/SONY MASTERWORKS
7	10	35	KATHERINE JENKINS	BELIEVE	143/REPRISE 522190/WARNER BROS.
8			ZOE KEATING	INTO THE TREES	ZOE KEATING 03 EX
9	12	25	MIKE PATTON	W/ORCH. FILARMONICA T. TOSCANINI	MONDO CANE IPECAC 119
10	9	31	MORMON TABERNALE CHOIR	HEAVENSONG	MORMON TABERNALE CHOIR 5035926
11	6	3	VARDRUM	CLASSICAL DRUMMING	ANDREA VADRUCI DIGITAL EX/VARDRUM
12	RE-ENTRY		THE IRISH TENORS	THE VERY BEST OF THE IRISH TENORS	EONE 2300
13	14	21	DUE VOCE	DUE VOCE TUNETONES	014271/UMG
14	RE-ENTRY		MAX RICHTER	INFRA FATCAT 1311*	
15	11	8	KATHERINE JENKINS	THE ULTIMATE COLLECTION	DECCA 013325

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	25	#1 DANZA KUDURO	14 WKS DON OMAR & LUCENZO (UNIVERSAL/SONY MUSIC LATINO)
2	3	22	NI LO INTENTES	JULIEN ALVAREZ Y SU NORTENO BANDA (DISA/ASL)
3	1	11	NO ME DIGAS QUE NO	ENRIQUE IGLESIAS FEAT. WISIN & YANDEL (UNIVERSAL MUSIC LATINO)
4	2	29	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
5	1	15	LO MEJOR DE MI VIDA ERES TU	RICKY MARTIN FEAT. NATALIA JIMENEZ (SONY MUSIC LATIN)
6	6	23	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
7	1	15	ME ENCANTARIA	FIDEL RUEDA (DISA)
8	8	18	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
9	1	10	LLUEVE EL AMOR	TITO 'EL BAMBINO' SIENTE
10	14	23	ESTOY ENAMORADO	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)
11	10	36	NINA DE MI CORAZON	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO (DISA)
12	12	31	ARRASTRANDO LAS PATAS	LARRY HERNANDEZ (MENDIETA/FONOVISA)
13	16	10	GRACIAS A DIOS	VIOLENTO (DISA/ASL)
14	11	17	BESAME	CAMILA (SONY MUSIC LATIN)
15	13	42	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATINO)
16	19	31	LA DESPEDIDA	DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN)
17	15	21	ME DUELE	ROBERTO TAPIA (FONOVISA)
18	24	12	GREATEST GAINER EL PADRINO	JUAN SEBASTIAN (FONOVISA)
19	18	12	ROBARTE UN BESO	INTOCABLE (G.I.M.)
20	21	5	SALE EL SOL	SHAKIRA (EPIC/SONY MUSIC LATIN)
21	17	13	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/IDJMG)
22	20	5	ZUN ZUN ROMPIENDO CADERAS	WISIN & YANDEL (MACHETE/UNIVERSAL MUSIC LATINO)
23	22	9	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS (INTERSCOPE)
24	21	15	DANDOLE	GOCHO FEAT. JOWELL Y OMEGA (NEW ERA/VENEMUSIC)
25	25	15	NO ME DIGAS	EL CHAPO DE SINALOA (DISA)
26	23	11	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA (ULTRA)
27	28	16	MENTE EN BLANCO	VOZ DE MANDO (DISA)
28	26	13	QUIEN TE QUIERE COMO YO	CARLOS BAUTE (WARNER LATINA)
29	3	5	FIREWORK	KATY PERRY (CAPITOL)
30	34	3	EL AMOR QUE PERDIMOS	PRINCE ROYCE (TOP STOP)
31	30	19	EL TROKERO LOKOCHON	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
32	29	5	A QUIEN QUIERO MENTIRLE	MARC ANTHONY (SONY MUSIC LATIN)
33	35	4	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E. (UNIVERSAL REPUBLIC)
34	31	14	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
35	35	4	LA MELODIA	JOEY MONTANA (CAPITOL LATIN)
36	33	12	EL JEFE DE LA SIERRA	LOS TUCANES DE TIJUANA (FONOVISA)
37	37	4	LA ULTIMA SOMBRA	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
38	41	2	EL CULPABLE	ESPINOZA PAZ (DISA/ASL)
39	39	10	SI NO LE CONTESTO	PLAN B (PINA)
40	HOT SHOT DEBUT		HASTA MI ULTIMO DIA	LA ORIGINAL BANDA EL LIMON (FONOVISA)
41	43	2	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/JRMG)
42	46	9	DEJAME AMARTE MAS	BETO ZAPATA (DISA/ASL)
43	NEW		CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON (DISA)
44	38	8	15 INVIERNOS	ELVIS CRESPO FEAT. ZONE OTAMBORA (FLASH/SONY MUSIC LATIN)
45	NEW		LA CIUDAD DEL OLVIDO	EL TRONO DE MEXICO (FONOVISA)
46	40	4	MERENGUE ELECTRONICO	OMEGA (PLANET/SONY MUSIC LATIN)
47	RE-ENTRY		RESCATE	ALEXIS & FIDO FEAT. DADDY YANKEE (SONY MUSIC LATIN)
48	48	5	LA NAVE DEL OLVIDO	CRISTIAN CASTRO (UNIVERSAL MUSIC LATINO)
49	45	12	PISTEAR, PISTEAR, PISTEAR	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
50	50	3	AGUAS REVUELTAS	LOS TIGRES DEL NORTE (FONOVISA)

Enrique Iglesias extends his lead for most No. 1s in Latin Pop Airplay's 17-year history as "No Me Digas Que No" steps 2-1 to become his 17th chart-topper (7.6 million listener impressions, up 2%, according to Nielsen BDS). For featured guests Wisin & Yandel, it's their first leader on the list.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)	CERT.
1	1	2	#1 RICKY MARTIN	2 WKS MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472	
2	3	11	GG CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE	
3	3	3	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE	
4	HOT SHOT DEBUT		TITO 'EL BAMBINO'	INVENCIBLE SIENTE 655070/UMLE	
5	5	50	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	
6	6	32	ENRIQUE IGLESIAS	EUPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014461/UMLE	
7	7	17	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN	
8	8	53	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881	
9	9	38	LOS BUKIS	35 ANIVERSARIO FONOVISA 354608/UMLE	
10	10	38	MARC ANTHONY	ICONSOS SONY MUSIC LATIN 67402	
11	14	18	MARCO ANTONIO SOLIS	EN TOTAL PLENITUD FONOVISA 354570/UMLE	
12	11	13	DON OMAR	MEET THE ORPHANS: THE KING IS BACK. ORFANATO/MACHETE 014541/UMLE	
13	18	51	PACE SETTER CHAYANNE	NO HAY IMPOSIBLE SONY MUSIC LATIN 61972	
14	12	15	PITBULL	ARMANDO (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)	
15	10	3	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
16	15	14	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS 2000 - 2010 DISA 729590/UMLE	
17	13	4	LOS INQUETOS DEL NORTE	LAS PUERTAS DEL INFIERNO EAGLE MUSIC 8123	
18	19	13	LARRY HERNANDEZ	20 SUPER EXITOS MENDIETA/FONOVISA 570058/UMLE	
19	21	21	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE	
20	22	14	VARIOUS ARTISTS	BANDA #1'S 2010 DISA 721622/UMLE	
21	16	88	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2
22	30	19	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479	
23	22	12	JENNI RIVERA	LA GRAN SENORA EN VIVO FONOVISA 354603/UMLE	
24	26	14	VARIOUS ARTISTS	DURANGUENSE #1'S 2010 DISA 721624/UMLE	
25	20	13	LOS TUCANES DE TIJUANA	EL ARBOL FONOVISA 354613/UMLE	
26	25	14	VARIOUS ARTISTS	COHIBIDOS #1'S 2010 DISA 721623/UMLE	
27	17	27	LOS INQUETOS DEL NORTE	VAMOS A DARLE CON TODO EAGLE MUSIC 3812	
28	28	10	EL TRONO DE MEXICO	EN VIVO: DESDE NUEVA YORK FONOVISA 354612/UMLE	
29	33	37	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
30	24	24	JUANES	P.A.R.C.E. UNIVERSAL MUSIC LATINO 015027/UMLE	
31	31	63	JENNI RIVERA	LA GRAN SENORA FONOVISA 354398/UMLE	
32	40	11	HECTOR ACOSTA: EL TORITO	OLBOM DE DAM. VENEMUSIC/UNIVERSAL MUSIC LATINO 654083/UMLE	
33	29	23	LOS TITANES DE DURANGO	15 EXITOS DISA 721552/UMLE	
34	40	62	LOS BUKIS	SERIE DIAMANTE FONOVISA 354239/UMLE	
35	34	13	LARRY HERNANDEZ	PURIS TOQUES EN VIVO MENDIETA/FONOVISA 570057/UMLE	
36	42	26	VARIOUS ARTISTS	AMANECEER BAILANDO PLATINO 11097	
37	NEW		VARIOUS ARTISTS	COMPLETAMENTE ENAMORADOS SONY MUSIC LATIN 83275	
38	44	27	ESPINOZA PAZ	DEL RANCHO PARA EL MUNDO VIDEO MAX/DISA 721593/UMLE	
39	31	19	RAMON AYALA Y SUS BRAVOS DEL NORTE	SUPER #1'S FREDDIE 3065	
40	32	13	EL GRAN COMBO	SALSA: UN HOMENAJE A EL GRAN COMBO POPULAR 1035	
41	35	1	CHINO Y NACHO	MI NINA BONITA MACHETE 014142/UMLE	
42	45	30	GILBERTO SANTA ROSA	IRREPETIBLE SONY MUSIC LATIN 42868	
43	41	36	JUAN LUIS GUERRA Y 440	ASONDEGUERRA CAPITOL LATIN 42483	
44	37	14	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DE AÑO 2010 DISA 721604/UMLE	
45	43	22	LUIS MIGUEL	LUIS MIGUEL WARNER LATINA 525835	
46	27	2	LOS CUATES DE SINALOA	TOCANDO WITH THE MAFIA SONY MUSIC LATIN 77513	
47	41	21	LUCERO	INDISPENSABLE SIENTE UNIVERSAL MUSIC LATINO 655032/UMLE	
48	50	25	PEDRO FERNANDEZ	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVISA 354151/UMLE	
49	52	16	VOZ DE MANDO	CON LA MENTE EN BLANCO DISA 721613/UMLE	
50	NEW		LOS ORIGINALES DE SAN JUAN	12 CORRIDOS DE POCA M SONY MUSIC LATIN 82943	

Bachata newcomer Alex Wayne breaks into the top half of Tropical Airplay as debut single "Ladron de Amor" flies 40-16 with Greatest Gainer honors (850,000 listener impressions, up 228%). The jump is 2011's largest leap and the biggest since Diego Torres' "Guapa" went 30-5 in the May 29, 2010, issue.



REGIONAL MEXICAN AIRPLAY

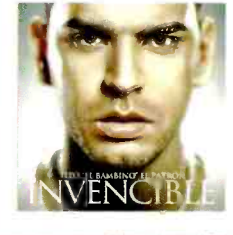
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	23	#1 NI LO INTENTES	10 WKS JULIEN ALVAREZ Y SU NORTENO BANDA (DISA/ASL)
2	2	17	ME ENCANTARIA	FIDEL RUEDA (DISA)
3	3	39	NINA DE MI CORAZON	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO (DISA)
4	4	39	ARRASTRANDO LAS PATAS	LARRY HERNANDEZ MENDIETA/FONOVISA
5	6	6	GRACIAS A DIOS	VIOLENTO (DISA/ASL)
6	5	28	ME DUELE	ROBERTO TAPIA (FONOVISA)
7	10	14	EL PADRINO	JUAN SEBASTIAN (FONOVISA)
8	7	13	ROBARTE UN BESO	INTOCABLE (G.I.M.)
9	9	28	INCREIBLE	BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL)
10	8	30	MI NECESIDAD	GRUPO MONTEZ DE DURANGO (DISA)
11	11	24	NO ME DIGAS	EL CHAPO DE SINALOA (DISA)
12	13	21	MENTE EN BLANCO	VOZ DE MANDO (DISA)
13	12	33	NI EL DIABLO TE VA A QUERER	LOS RIELEROS DEL NORTE (FONOVISA)
14	16	34	MILLONARIO DE AMOR	SERGIO VEGA "EL SHAKA" (DISA)
15	17	45	DIME QUE ME QUIERES	BANDA EL RECODO (FONOVISA)
16	14	22	EL TROKERO LOKOCHON	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
17	15	17	EL JEFE DE LA SIERRA	LOS TUCANES DE TIJUANA (FONOVISA)
18	18	6	LA ULTIMA SOMBRA	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
19	19	50	TE RECORDARE	EL TRONO DE MEXICO (FONOVISA/MUSIVISA)
20	21	5	EL CULPABLE	ESPINOZA PAZ (DISA/ASL)

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	24	#1 DANZA KUDURO	10 WKS DON OMAR & LUCENZO (UNIVERSAL/SONY MUSIC LATINO)
2	2	30	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
3	3	18	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
4	5	7	LLUEVE EL AMOR	TITO 'EL BAMBINO' SIENTE
5	4	25	ME DUELE LA CABEZA	HECTOR ACOSTA D.A.M./VENEMUSIC
6	6	9	NO ME DIGAS QUE NO	ENRIQUE IGLESIAS FEAT. WISIN & YANDEL (UNIVERSAL MUSIC LATINO)
7	7	21	DANDOLE	GOCHO FEAT. JOWELL Y OMEGA (NEW ERA/VENEMUSIC)
8	8	24	SI NO LE CONTESTO	PLAN B (PINA)
9	9	17	RESCATE	ALEXIS & FIDO FEAT. DADDY YANKEE (SONY MUSIC LATIN)
10	10	10	DOMINICANITA	YUNEL CRUZ (KOBIS/SO)
11	11	5	ZUN ZUN ROMPIENDO CADERAS	WISIN & YANDEL (MACHETE/UNIVERSAL MUSIC LATINO)
12	12	20	ESTOY ENAMORADO	WISIN & YANDEL (MACHETE/UNIVERSAL MUSIC LATINO)
13	13	13	15 INVIERNOS	ELVIS CRESPO FEAT. ZONE OTAMBORA (FLASH/SONY MUSIC LATIN)
14	14	19	NECESITO MAS DE TI	CHARLIE CRUZ (BLACKOUT/1P)
15	15	9	LO MEJOR DE MI VIDA ERES TU	RICKY MARTIN FEAT. NATALIA JIMENEZ (SONY MUSIC LATIN)
16	40	11	GREATEST GAINER LADRON DE AMOR	ALEX WAYNE (MR. 305)
17	29	3	EL AMOR QUE PERDIMOS	PRINCE ROYCE (TOP STOP)
18	10	12	COMO CURAR	ZION & LENNOX (PINA)
19	15	10	LA CURITA	AVENTURA PREMIUM LATIN
20	19	14	APRENDE A SER INFIEL	J MARTIN EL MOVIMIENTO

BETWEEN THE BULLETS

TOP 10 AGAIN: TITO 'EL BAMBINO'



As "Invencible," the latest set from Tito "El Bambino," opens at No. 2 on Latin Rhythm Albums, the reggaeton star ties Wisin & Yandel for the most top 10s in the chart's five-year history, with eight. Selling nearly 7,000 copies, according to Nielsen SoundScan, it's Tito's third-best sales week following the 2006 debut of "Top of the Line" (13,000) and that album's follow-up frame (7,000-plus). "Invencible" is also his fifth top 10 set on Top Latin Albums (No. 4). —Rauli Ramirez

HOT LATIN SONGS: 114 stations; (65 regional Mexican, 96 Latin pop, 16 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: 114 stations; (65 regional Mexican, 65 Latin pop, 16 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. All rights reserved.

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 26, 2011
1	NEW	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
2	1	GRENADE BRUNO MARS ELEKTRA	
3	2	PRICE TAG JESSIE J FT. B.O.B LAVA	
4	1	ROLLING IN THE DEEP ADELE XL	
5	20	CHAMPION CHIPMUNK FT. CHRIS BROWN JIVE	
6	5	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
7	15	S&M RIHANNA SRP	
8	4	COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY	
9	9	YEAH 3X CHRIS BROWN JIVE	
10	6	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	FEBRUARY 26, 2011
1	24	EACH OTHER'S WAY TABI NO TOCHU EXILE RHYTHMZONE	
2	95	KYOUSHINSYOU RADWIMPS EMI	
3	36	DISTANCE KANA NISHINO SONY	
4	2	WHAT THE HELL AVRIL LAVIGNE SONY	
5	9	WATCHING YOU FEAT. WISE LIL EMI	
6	29	BLUE BIRD KOBUKURO WARNER	
7	3	VALENTINE KISS WATARI ROUKA HASHIRITAI 7 PONY CANYON	
8	4	GINGA NO HOSHIKUZU KEISUKE KUWATA VICTOR	
9	NEW	SHORTCUT SMILEAGE UP-FRONT	
10	5	IKUTABI NP SAKURA MAI FUKUI AVEX-J-MORE	

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	FEBRUARY 13, 2011
1	1	PRICE TAG JESSIE J FT. B.O.B LAVA	
2	NEW	CHAMPION CHIPMUNK FT. CHRIS BROWN JIVE	
3	NEW	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
4	2	GRENADE BRUNO MARS ELEKTRA	
5	4	ROLLING IN THE DEEP ADELE XL	
6	9	YEAH 3X CHRIS BROWN JIVE	
7	3	WE R WHO WE R KESHA KEMOSABE	
8	8	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
9	5	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
10	6	COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY	

GERMANY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 26, 2011
1	1	GRENADE BRUNO MARS ELEKTRA	
2	3	STAY HURTS KITSUNE/MAJOR LABEL	
3	NEW	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
4	2	ROLLING IN THE DEEP ADELE XL	
5	NEW	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE	
6	4	COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY	
7	5	HEY (NAH NEY NAH) MILK & SUGAR VS. VAYA CON DIOS SPINNIN'	
8	NEW	MIRRORS NATALIA KILLS CHERRYTREE	
9	NEW	WHAT'S MY NAME? RIHANNA FT. DRAKE SRP	
10	6	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 26, 2011
1	NEW	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
2	1	SOMEWHERE OVER THE RAINBOW WHAT A WONDERFUL WORLD ISRAEL '12 KAMAKAWIWOOLE BIG BOY/MOUNTAIN APPLE	
3	2	CELEBI COLONEL REVEL STEP OUT	
4	5	S&M RIHANNA SRP	
5	3	SUN IS UP INNA ROTUN ROMANIA	
6	6	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	
7	8	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
8	4	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
9	7	FIREWORK KATY PERRY CAPITOL	
10	10	GRENADE BRUNO MARS ELEKTRA	

CANADA		BILLBOARD CANADIAN HOT 100	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN/BDS)	FEBRUARY 26, 2011
1	NEW	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	
2	1	GRENADE BRUNO MARS ELEKTRA	
3	3	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
4	21	S&M RIHANNA SRP/DEF JAM	
5	4	FIREWORK KATY PERRY CAPITOL	
6	2	F**KIN' PERFECT PINK LAFACE	
7	5	MORE USHER LAFACE	
8	6	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
9	12	HELLO MARTIN SOLVEIG & DRAGONETTE BIG BEAT	
10	7	BLACK AND YELLOW WIZ KHALIFA ROSTRUM/ATLANTIC	

AUSTRALIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(ARIA)	FEBRUARY 26, 2011
1	NEW	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
2	1	S&M RIHANNA SRP	
3	6	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE	
4	3	HAPPINESS ALEXIS JORDAN STARROC/ROC NATION	
5	2	DIRTY TALK WYNTER GOROOD BIG BEAT	
6	8	MORE USHER LAFACE	
7	7	WHAT THE HELL AVRIL LAVIGNE RCA	
8	4	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
9	5	E.T. KATY PERRY CAPITOL	
10	10	YEAH 3X CHRIS BROWN JIVE	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 26, 2011
1	NEW	EH...GIA VASCO ROSSI EMI	
2	NEW	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
3	1	ROLLING IN THE DEEP ADELE XL	
4	2	TUTTO L'AMORE CHE HO JOVANOTTI MERCURY	
5	3	TRANNE TE FABRI FIBRA UNIVERSAL	
6	6	VUOTO A PERDERE NOEMI COLUMBIA	
7	9	OGNI TANTO GIANNA NANNINI Z-MUSIC	
8	8	GRENADE BRUNO MARS ELEKTRA	
9	7	FIREWORK KATY PERRY CAPITOL	
10	4	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN BDS)	FEBRUARY 26, 2011
1	NEW	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
2	1	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
3	10	QUIEN TE QUIERE COMO YO CARLOS BAUTE WARNER	
4	9	SOLAMENTE TU PABLO ALBORAN TRIMECA ESTUDIOS Y PRODUCCIONES	
5	NEW	THE TIME IS NOW VIRGINIA LABUAT SONY MUSIC	
6	3	LOCA SHAKIRA FT. EL CATA EPIC	
7	2	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
8	7	BLANCO Y NEGRO MALU SONY MUSIC	
9	NEW	LEAD THE WAY CARLOS JEAN NOVEMUSIK	
10	6	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	

IRELAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 26, 2011
1	NEW	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
2	1	PRICE TAG JESSIE J FT. B.O.B LAVA	
3	NEW	LIPSTICK JEDWARO PLANET JEDWARO	
4	9	S&M RIHANNA SRP	
5	4	ROLLING IN THE DEEP ADELE XL	
6	1	GRENADE BRUNO MARS ELEKTRA	
7	7	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
8	NEW	YEAH 3X CHRIS BROWN JIVE	
9	NEW	LAST ONE NA FIANNA NA FIANNA PARTNERSHIP	
10	8	COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 26, 2011
1	NEW	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
2	NEW	TRY AGAIN DILBA XS	
3	5	GRENADE BRUNO MARS ELEKTRA	
4	NEW	OH MY GOD LE KID KING ISLAND ROCKYSTAR	
5	1	MIKROFONKAT SEPTEMBER FAMILY TREE/CATCHY TUNES	
6	NEW	INDESTRUCTIBLE ROBYN KONICHIWA	
7	NEW	JAG KOMMER VERONICA MAGGIO UNIVERSAL	
8	7	LIKE A PRAYER JAY SMITH SONY MUSIC	
9	NEW	S&M RIHANNA SRP	
10	4	FIREWORK KATY PERRY CAPITOL	

NORWAY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 26, 2011
1	1	HABA HABA STELLA MWANGI MWANGI	
2	NEW	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
3	3	GRENADE BRUNO MARS ELEKTRA	
4	7	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
5	7	OLBRILLER ERIK OG KRISS MTG	
6	4	ETTER REGNET ERIK OG KRISS MTG	
7	NEW	SNAKKE LITT ADMIRAL P. JAMPPRODUCTIONS	
8	NEW	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
9	RE	S&M RIHANNA SRP	
10	RE	HJERTEKNUSER KAIZERS ORCHESTRA PETROLEUM	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 26, 2011
1	NEW	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
2	1	ROLLING IN THE DEEP ADELE XL	
3	3	GRENADE BRUNO MARS ELEKTRA	
4	2	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
5	5	HEY (NAH NEY NAH) MILK & SUGAR VS. VAYA CON DIOS SPINNIN'	
6	NEW	S&M RIHANNA SRP	
7	6	C'MON (CATCH 'EM BY SURPRISE) TIESTO VS. DIPLD FT. BUSTA RHYMES MUSICAL FREEDOM	
8	10	IK GA HARD THE PARTYSQUAD, ADDNIS, GERS & JAYH TOP NOTCH	
9	NEW	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
10	9	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 26, 2011
1	1	ROLLING IN THE DEEP ADELE XL	
2	NEW	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
3	2	SOMEWHERE OVER THE RAINBOW WHAT A WONDERFUL WORLD ISRAEL '12 KAMAKAWIWOOLE BIG BOY/MOUNTAIN APPLE	
4	3	DISCOTEX! (YAH!) DJ F.R.A.N.K. BIP	
5	NEW	S&M RIHANNA SRP	
6	NEW	GRENADE BRUNO MARS ELEKTRA	
7	6	MORE USHER LAFACE	
8	5	THE NIGHT BEFORE HOVERPHONIC SONY MUSIC	
9	10	YEAH 3X CHRIS BROWN JIVE	
10	8	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	

AUSTRIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 26, 2011
1	1	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
2	NEW	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
3	3	GRENADE BRUNO MARS ELEKTRA	
4	2	ROLLING IN THE DEEP ADELE XL	
5	NEW	STAY HURTS KITSUNE/MAJOR LABEL	
6	NEW	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
7	9	HEY (NAH NEY NAH) MILK & SUGAR VS. VAYA CON DIOS SPINNIN'	
8	5	WE ARE THE PEOPLE EMPIRE OF THE SUN THE SLEEPY JACKSON	
9	7	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
10	NEW	COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY	

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 26, 2011
1	NEW	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
2	1	GRENADE BRUNO MARS ELEKTRA	
3	3	ROLLING IN THE DEEP ADELE XL	
4	1	COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY	
5	4	HEY (NAH NEY NAH) MILK & SUGAR VS. VAYA CON DIOS SPINNIN'	
6	NEW	STAY HURTS KITSUNE/MAJOR LABEL	
7	5	SOMEWHERE OVER THE RAINBOW WHAT A WONDERFUL WORLD ISRAEL '12 KAMAKAWIWOOLE BIG BOY/MOUNTAIN APPLE	
8	7	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
9	1	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	
10	4	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	

FINLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 26, 2011
1	NEW	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
2	1	SELVA PAIVA PETRI NYGARD OPEN RECORDS	
3	4	GRENADE BRUNO MARS ELEKTRA	
4	3	BLACK AND YELLOW WIZ KHALIFA ROSTRUM	
5	10	S&M RIHANNA SRP	
6	NEW	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
7	NEW	DIRTY SITUATION MOHOMBI FT. AKON 2101	
8	2	MORE USHER LAFACE	
9	8	HYSTERIA ANNA ABREU RCA	
10	5	MA ANNAN SUT POIS LAURA NARHI WARNER	

NEW ZEALAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 26, 2011
1	NEW	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
2	1	S&M RIHANNA SRP	
3	4	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
4	1	WHO'S THAT GIRL GUY SEBASTIAN FT. EVE SONY MUSIC	
5	5	WHAT THE HELL AVRIL LAVIGNE RCA	
6	2	F**KIN' PERFECT PINK LAFACE	
7	3	E.T. KATY PERRY CAPITOL	
8	NEW	BLOW KESHA KEMOSABE	
9	7	RISE UP 2.0 SIX60 MASSIVE	
10	NEW	DO IT LIKE A DUDE JESSIE J LAVA	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BDS)	FEBRUARY 26, 2011
1	1	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
2	3	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM	
3	4	A PARTIR DE HOY MARCOS DI MAURO DUETO CON MAITE PERRONI WARNER	
4	2	BESAME CAMILA SONY MUSIC	
5	7	FIREWORK KATY PERRY CAPITOL	
6	9	SALE EL SOL SHAKIRA EPIC	
7	6	DJ GOT US FALLIN' IN LOVE USHER FT. PITBULL LAFACE	
8	5	QUIEN TE QUIERE COMO YO CARLOS BAUTE WARNER	
9	10	SONE ZOE CAPITOL	
10	12	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(APBD/NIELSEN)	FEBRUARY 6, 2011
1	1	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL	
2	1	SAMBAS ENFREDO DAS ESCOLAS DE SAMBA 2011 VARIOUS ARTISTS UNIVERSAL	
3	2	SUMMER ELETRONICS VOLUME 7 	



ASCAP TOASTS RHYTHM AND SOUL WRITERS AT GRAMMY BRUNCH

On Feb. 12, ASCAP hosted the second annual Grammy Brunch at the Sunset Tower Hotel in West Hollywood to honor its Grammy Award-nominated rhythm and soul songwriters. The brunch, sponsored by BlackBerry, SunTrust and Red Bull, brought together a large crowd of high-profile ASCAP songwriters, industry executives and tastemakers to honor the nominees before the 53rd annual Grammy Awards. PHOTOS: FRANK MICELLOTTA/PICTUREGROUP

ABOVE LEFT: The ASCAP team gathers for a photo during the event. From left: ASCAP senior director of membership for rhythm and soul **Jay Sloan** and executive VP of domestic membership **Randy Grimm**; **Mikkel Eriksen** of production duo Stargate (nominated for album of the year and best dance recording), ASCAP director of membership for rhythm and soul **Jennifer Drake** and Stargate's **Tor Hermansen**.

ABOVE RIGHT: ASCAP songwriter/producer **Kerry "Krucial" Brothers** (left) has been a longtime fan of singer/songwriter **Goapele**. The two snap a quick photo before diving back into conversation.

LEFT: From left: ASCAP associate director of membership for rhythm and soul **Brandon Kitchen** and president/chairman **Paul Williams**, songwriter/producer **Kevin Rudolf** and ASCAP senior VP of membership for pop and rock **Sue Drew** pause in mid-sentence to take a photo during the event.

RIGHT: Producer **Drumma Boy**, ASCAP director of membership for rhythm and soul **Jennifer Drake** and songwriter/producer **Rob Knox**.



REDZONE PRE-GRAMMY PARTY

RedZone Entertainment held its pre-Grammy party at the Playhouse in Hollywood on Feb. 11 and hosted some of the industry's most talented musicians including R&B songstress Brandy, Ester Dean, Leona Lewis and the-Dream. PHOTOS: JOE SCARNICI/GETTY IMAGES

RIGHT: Event co-host **Tricky Stewart** (left) was happy to see fellow musician and close friend **Akon**.

ABOVE: **Tricky Stewart** (far left) catches up with (from left) **Asher Roth**, **the-Dream** and **Scooter Braun**, Justin Beiber's manager and founder/chairman of Scooter Braun Projects.



Singer **Betty Wright** and S-Curve Records president **Steve Greenberg** arrive at the seventh annual Roots Jam Session at Hollywood's Music Box Theatre on Feb. 12. Swarms of industry greats came out to the show including Estelle, Sara Bareilles, Jimmy Fallon and Chaka Khan. PHOTO: CHELSEA LAUREN/WIREIMAGE.COM



Sony Music's Grammy reception was held at the Beverly Hills Hotel on Feb. 13. Sharing in their successes and enjoying the company of their label family are (from left) **Pat Monahan** of Train, which won for best pop performance by a duo or group with vocals, and Monahan's wife, **Amber**; **John Legend**, who won in multiple categories including best traditional R&B vocal and best R&B song; and Columbia/Epic Label Group chairman **Rob Stringer**. PHOTO: LARRY BUSACCA/GETTY IMAGES



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BMI "HOW I WROTE THAT SONG" PANEL

BMI held an installment of its successful "How I Wrote That Song" panel on Feb. 12 at the Key Club in Los Angeles. The panel discussion, spiked with performances, was moderated by Catherine Brewton, BMI VP of writer/publisher relations in Atlanta. PHOTOS: DAVID LIVINGSTONE

ABOVE: From left: Panelist **Cee Lo Green**, co-moderator **Dallas Austin**, panelist **Chad Hugo** of the Neptunes, co-moderator and BMI VP of writer/publisher relations **Catherine Brewton**, panelist **Seal**, BMI VP of writer/publisher relations **Barbara Cane** and panelists **Claude Kelly**, **BC Jean** and **Bonnie McKee** pose for a photo just before taking the stage to discuss their processes for writing hit songs.

LEFT: **Seal** (right) discusses his creative process during the panel, while co-panelists **Cee Lo Green** (left) and **Claude Kelly** crack jokes.

RIGHT: Co-moderators **Catherine Brewton** (right) and **Dallas Austin** (center) probe singer/songwriter **BC Jean** about her songwriting process on her debut single, "Just a Guy" (J Records).

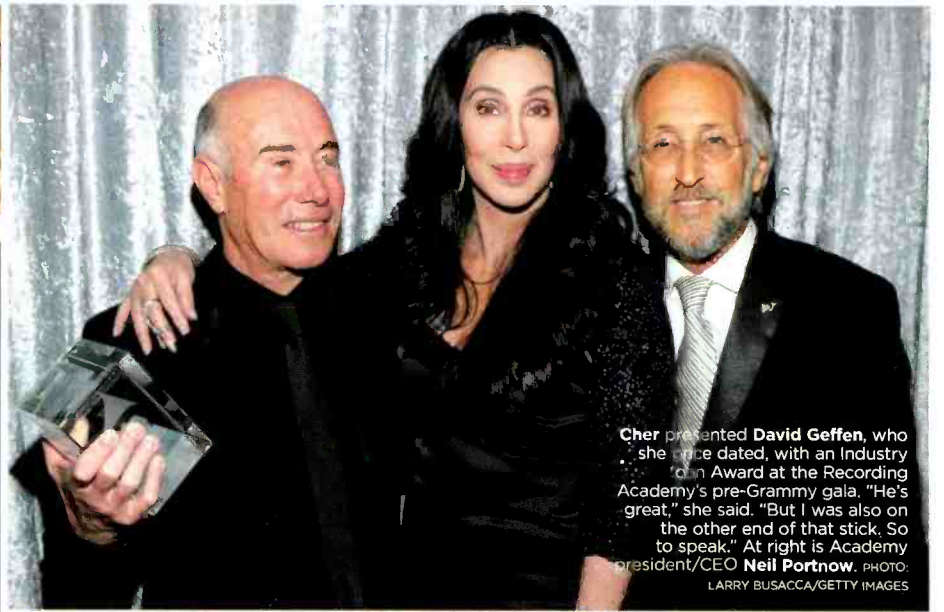


SESAC PRE-GRAMMY BRUNCH

On Feb. 13, SESAC co-sponsored the annual Bryan-Michael Cox pre-Grammy brunch at the Four Seasons in Beverly Hills. Grammy Award-winning producer Cox holds the brunch annually to recognize a leading business executive's commitment to music, business and service. The 2011 honoree was music mogul Sean "Diddy" Combs, who committed \$100,000 to fund young urban entrepreneurs in conjunction with the 100 Urban Entrepreneurs Foundation. PHOTOS: JOHNNY NUNEZ

ABOVE: Industry tastemakers including (from left) BET executive **Stephen Hill**, 100 Urban Entrepreneurs president/CEO **Magnus Greaves**, BET president/CEO **Debra Lee** and SESAC senior VP of writer/publisher relations **Trevor Gale** were on hand to toast Sean "Diddy" Combs for his outstanding work in encouraging young entrepreneurs.

RIGHT: Sean "Diddy" Combs (right) was moved by the recognition and appears here with SESAC senior VP of writer/publisher relations **Trevor Gale** (left) and **Bryan-Michael Cox**.



Cher presented **David Geffen**, who she once dated, with an Industry Icon Award at the Recording Academy's pre-Grammy gala. "He's great," she said. "But I was also on the other end of that stick. So to speak." At right is Academy president/CEO **Neil Portnow**. PHOTO: LARRY BUSACCA/GETTY IMAGES



On Feb. 12, music icons **Joe Walsh**, **Ringo Starr**, **Van Dyke Parks** and **Jim Keltner** (from left) attended the unveiling of the original album cover art-work for the Beatles' "Revolver," by Grammy-nominated artist **Klaus Voorman**, on display at the Millennium Biltmore Hotel in Los Angeles. PHOTO: PAUL REDMOND/FILMMAGIC.COM

FOR MORE GRAMMY COVERAGE SEE PAGE 14

Odds of having 3 multi-platinum albums

1 / 1,650,000

Odds of having a child diagnosed with autism

1 / 110



Toni Braxton encourages you to learn the signs of autism at autismspeaks.org

Early diagnosis can make a lifetime of difference.



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It's time to listen.

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