

TOP 4 AGENDA ITEMS FOR NEW SONY MUSIC CEO **DOUG MORRIS**

Billboard



**HARMONIX
CEO ON
'ROCK BAND'**
"WE REMAIN
COMMITTED TO
THIS FRANCHISE"

**BRITNEY SPEARS,
BELLAMY BROS.
IN COPYRIGHT
BATTLE**
DR. LUKE FIRES
BACK WITH
DEFAMATION SUIT

Drama Kings

MEXICAN ARENA ROCK: MANÁ RETURNS

**SKYLAR GREY
WYNTER GORDON**
SINGER/SONGWRITERS
ON THE RISE

**A GUIDE TO
BORDERS'
CHAPTER II**

DISPATCH
REVIVES
'DEAD' TOUR
PROMO FOR
DIGITAL AGE

**ADELE'S
'21' GOES
TO NO. 1**

MARCH 12, 2011
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THE 53rd
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GRAMMYS
SMUSIC

To Our Nearly 27 Million Friends: Thanks For Watching

- 26.7 million total domestic viewers. The biggest GRAMMY telecast audience in more than a decade. The week's No. 1 program in households, viewers, adults 25-54, adults 18-49, and adults 18-34. Seen in more than 170 countries.
- "GRAMMY Effect" spurs album sales for performers and recipients: Esperanza Spalding (+476%); Arcade Fire (+238%); Lady Antebellum (+205%); Mumford & Sons (+169%); 2011 GRAMMY Nominees (+67%, tied our highest chart debut at No. 4); Eminem (+60%); Bruno Mars (+55%). Overall album sales +12% compared to previous week, +10% compared to last year.
- Prominent exposure for The Recording Academy's mission through our GRAMMY Week educational and cultural events, including MusiCares® Person of the Year gala honoring Barbra Streisand, which raised \$4.75 million, our highest total ever for music people in need. MusiCares' 20th Anniversary Campaign exceeded \$10 million raised this year.
- 2.7 million views of GRAMMY Live three-day online stream at GRAMMY.com and YouTube.com/theGRAMMYS, up 89%; 5.9 million visitors to GRAMMY.com, up 55%; 31 million pageviews at GRAMMY.com, up 105%.
- Expansion of Recording Academy social media initiatives — 155,000+ new friends and followers across Twitter, Facebook, YouTube, Tumblr, and Instagram, as well as real-time engagement with millions of fans.

The Recording Academy® thanks everyone involved for making the
53rd Annual GRAMMY® Awards Music's Biggest Night®.



THE RECORDING
ACADEMY

No. 1

ON THE CHARTS

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VOLUME 123, NO. 8

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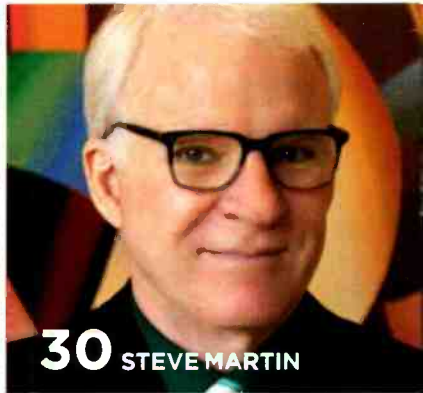
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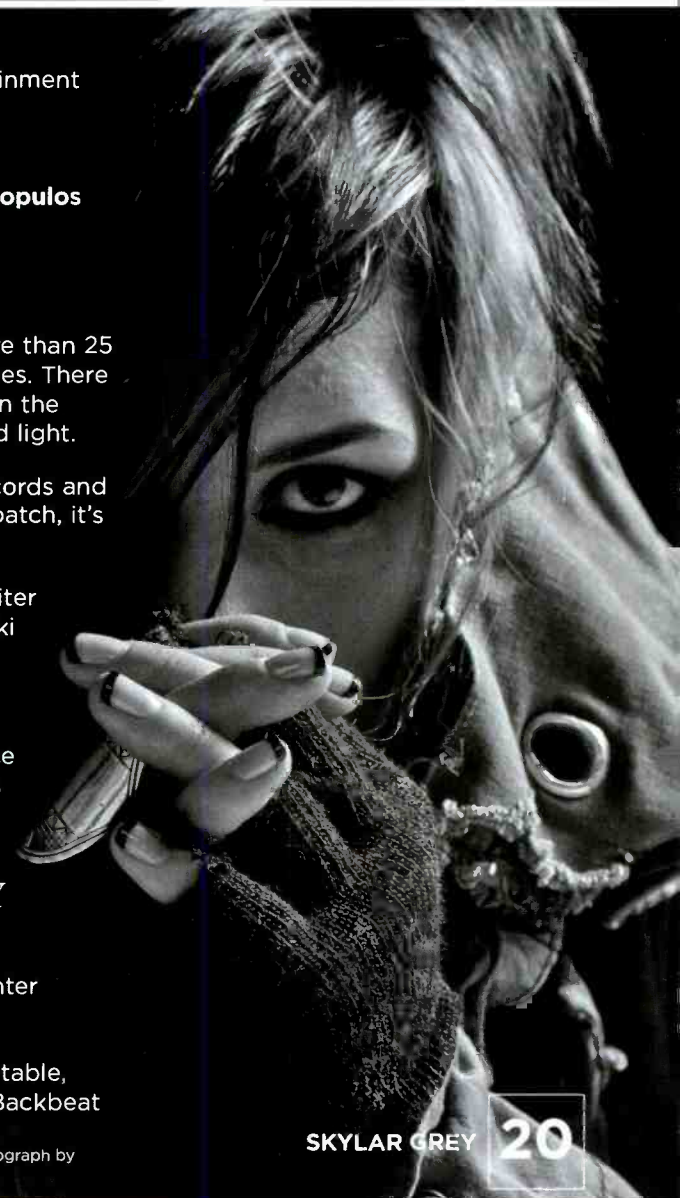
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ON THE COVER: Maná photograph by Omar Cruz



SKYLAR GREY 20

360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES
This week on Billboard.com, check out the latest video in our Tastemakers series as **Twin Shadow** rocks the studio with an exclusive performance and interview.

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.



GREY: GREG LAUREN; DISPATCH: BRIAN NEVINS; TWIN SHADOW: RACHEL BEEN

What an amazing night...picture perfect memories!

Congratulations on your five Grammy awards!!!!

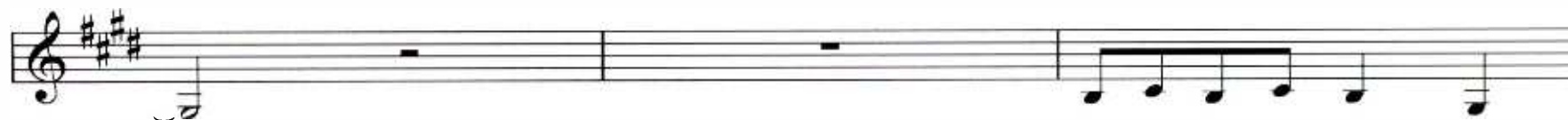
Lady Antebellum

“Need You Now”

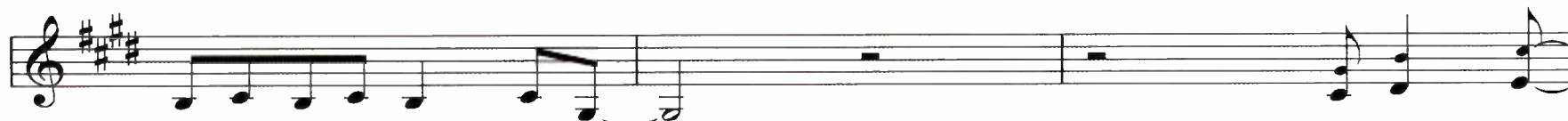


Record of The Year

Song of The Year



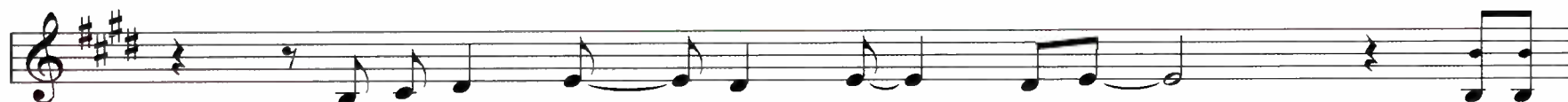
Best Country Album



Best Country Performance by a Duo or Group with Vocals



Best Country Song



With love, Linda Edell Howard and your legal team at

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FULL COURT PRESS
Borders under pressure from creditors



SOMETHING VENTURED
Music startups start 2011 with VC funding



SONG SUNG BLUE
"Hold It Against Me" sparks Bellamys' ire



LOUISIANA PURCHASE
SMG forms joint venture to snare state tax credit



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>>>APPLE UNVEILS IPAD 2, GARAGE BAND APP

Apple unveiled the iPad 2, a lighter, more powerful version of its tablet computer with new features like front and rear cameras and a gyroscope. Apple also announced new apps for the device, including a version of its Garage Band music creation program. Garage Band for the iPad includes touch-screen instruments, guitar effects and eight-track recording. The iPad 2 starts at \$499 for the 16 GB model and will be available March 11 in the United States and March 25 internationally.

>>>LIVE NATION POSTS \$124M Q4 LOSS

Live Nation reported a \$124 million net loss in the fourth quarter, swinging from net income of \$479,000 a year earlier, while revenue in the quarter slipped 2% to \$1.2 billion from the year-earlier period. CEO Michael Rapino pointed to strong ticket sales for the 2011 season and suggested that better days are ahead. "As the economy recovers, we expect the industry to rebound," he told Wall Street analysts.

>>>ARTISTS GIVE GADHAFI EARNINGS TO CHARITY

Beyoncé and Nelly Furtado said they're donating their earnings from private gigs for family members of embattled Libyan dictator Moammar Gadhafi to charity. Furtado tweeted that she plans to donate her \$1 million fee to an unspecified charity, and Beyoncé's rep said the singer had donated hers to earthquake relief efforts in Haiti "over a year ago . . . once it became known that the third-party promoter was linked" to Gadhafi.

UP FRONT

LABELS BY ED CHRISTMAN

AGENDA ITEMS

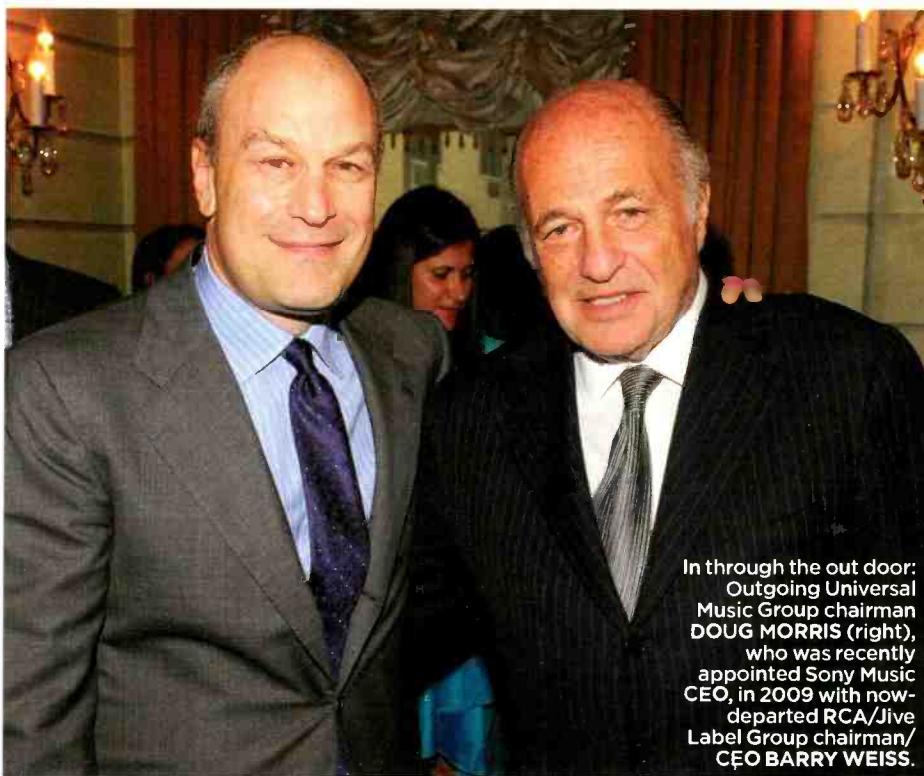
As Doug Morris Prepares To Helm Sony, Urgent Hiring And Organizational Decisions Await

Outgoing Universal Music Group (UMG) chairman Doug Morris won't assume the CEO post at Sony Music Entertainment (SME) until July 1. But Sony's March 2 announcement of his widely expected appointment effectively means that the Morris era is already under way at the second-largest major label in the United States.

As Morris prepares to take the helm of Sony, four pressing issues surely sit at the top of his agenda: appointing new leadership at RCA/Jive Label Group, addressing lingering Sony-BMG integration issues, revamping Sony's A&R strategy and growing market share.

RCA/Jive chairman/CEO Barry Weiss' departure to head UMG's East Coast operations creates an executive vacancy that Morris will need to fill quickly. While the rumor mill has identified plenty of potential candidates to replace Weiss—including former Warner Bros. Records chairman Tom Whalley, ex-Virgin Records president Jason Flom and Island Def Jam Music Group chairman/CEO Antonio "L.A." Reid—it remains unclear who will fill the post.

Once he appoints a successor to Weiss, industry observers believe that Morris, who declined to comment for this story, must seize his appointment as an opportunity to fi-



In through the out door: Outgoing Universal Music Group chairman DOUG MORRIS (right), who was recently appointed Sony Music CEO, in 2009 with now-departed RCA/Jive Label Group chairman/CEO BARRY WEISS.

nally do away with the remaining us-against-them mentality that persists between the old Sony and BMG elements in the company and to move it to a new structure that leaves its two-label system behind.

"SME has wonderful legacy artists there and has a bunch of great, smart and talented people working here, but it's a really old-fashioned structure and paradigm. Either the smart people aren't seeing it, or it's not in their own best interest to address it," says a longtime executive at the company who asked to remain anonymous. "Either he has to change the mind-set of the people here, or he has to change the structure—which will change the mind-set. But

he has to get people to work together for a common goal."

If Morris changes the structure of Sony Music, one of the things he'll need to address is "to get everyone to agree on what's a central service and what's a label service," because there is too much duplication as everyone protects their own turf, says another industry executive familiar with the company.

Both Columbia/Epic and RCA/Jive have grown market share since 2008. The death of Michael Jackson helped lift the former's share of U.S. album and track-equivalent albums (or TEA, where 10 digital tracks equal an album) to 11.6% in 2009 from 8.8% in the prior

some of his executives with him. But a source says that key staff, including RCA/Jive COO Ivan Gavin, Jive executive VP/GM Tom Carrabba and RCA executive VP/GM Tom Corson, have long-term contracts, and could be in the running to helm the label group, some insiders say.

Despite speculation that Morris should move away from a two-label system—and perhaps fold Epic into Columbia—other executives point out that Morris loves to create multiple A&R centers, and they speculate that he might even consider changing the structure from two label silos to four or even more A&R centers, but without adding any more layers of marketing and business staffs.

"Doug has always said that the best record companies have the best rosters," say an industry executive who has worked with Morris. "And you do that with great A&R centers. He learned that at [Warner Music Group] and that's what he did at UMG. When he gets to Sony, he will start those creative centers right away, and he will plug them into great business centers."

As for growing market share, Morris was successful at UMG in spreading overhead by doing third-party distribution deals with such labels as Big Machine, Disney/Hollywood and Concord. While Sony has third-party distribution deals with Razor & Tie and Wind-up, it's been years since it has brought a new company into the fold for its major-label distribution company.

That, among many other things, could change under Morris. . . .

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Being Counted

Independent Label Market Share Is Larger Than You Think

BY RICH BENGLOFF

Members of the American Assn. of Independent Music (A2IM) have a fundamental disagreement with the methodology that Billboard and Nielsen SoundScan use to calculate label market share.

Ownership of master recordings, not distribution, should be used to calculate market share. We understand that this is a complicated issue. But we respectfully request that Billboard and SoundScan re-evaluate their current criteria and work with the label community to update the methodology so that it properly represents the independent label community's place in the music economy.

Here's why. If you use ownership of master recordings to calculate label market share of both U.S. album sales and digital track sales in 2010, independent labels accounted for approximately 30% of each, while they accounted for approximately 37% of digital album sales. This puts the indies ahead of all the individual majors in market share.

But Billboard reports market share based on distributor and as a result, sales from such independently owned music labels as Curb, Concord/Rounder, Razor & Tie, VP and Wind-up are embedded within the major-label market-share totals.

We think this is an unfair way of reporting. In SoundScan's 2010 album sales market-share report, embedded labels alone amounted, in aggregate, to more than 15% of the market. We believe they should have been tallied as part of the independent music labels' sales based on ownership of masters.

This isn't a vanity issue. Although access has improved for the entire creator community, the eco-

nommic rewards have lagged. The music creator community has evolved into three tiers: the four major labels, DIY artists and independent labels. Indie labels provide artists their services, experience and contacts and, as a group, have assumed the music working-middle-class tier of the industry, bringing their artists to market for all to hear.

Viewing market share by distributor diminishes



Ownership of master recordings, not distribution, should be used to calculate market share.

the success stories of our members and their artists and costs our community on many levels. When independents go to new digital music services to negotiate deals, the services point to Billboard and SoundScan's market-share calculations and say our independent community isn't a big enough market segment to deserve equitable treatment.

Artist signings and promotion have become equally problematic as our potential business partners believe that the four majors control 90% of the U.S. music market and deserve preferential treatment and better terms than our members do.

Market-share data based on distribution deals of

limited duration with a major-label-owned distributor isn't reflective of the current music marketplace. If a label hires a promotion company to work radio, does it still not own its music's copyrights? Why should distribution be considered differently than any other third-party services? The fact that independents choose major labels to handle their distribution shouldn't affect how the indie labels' market share is categorized.

A2IM was established six years ago to protect the rights of the American independent music label community with a core mission statement of obtaining access and tangible economic gains for its label members and their artists through advocacy, commerce opportunities, education and other member services. The importance of our independent label members to the creativity and cultural diversity of our society can't be underestimated, nor should their commercial contribution be underestimated.

The independent music label community that makes up A2IM's membership comprises a geographically and musically diverse collection of indie labels—labels of all sizes throughout the United States, representing musical genres as diverse as our membership, many of which are genre brands in their own right.

All of our independent label members have one thing in common: They are small-business people who invest in their love of music to bring it to fans and at the same time try to make a living during this transformative period in the music industry. Let's not short-change them for the economic recognition that they collectively merit and deserve. Please shift market-share calculations to ownership-based criteria.

Rich Bengloff is president of the American Assn. of Independent Music (A2IM.org).

>>> SPOTIFY'S U.S. STAFF TAKING SHAPE

Spotify has picked up two former executives from shuttered peer-to-peer service LimeWire to help prepare for its U.S. launch. During the past month, the streaming music service hired John Pavley as VP of engineering and Charlie Hellman as director of product management. They join Ken Parks, managing director of Spotify USA, and are being assisted by Dick Huey, who through his consulting firm Toolshed is helping with independent label licensing. Spotify isn't commenting officially on the hires, but sources tell Billboard that they're tasked with assembling the U.S. product team.

>>> AGUILERA NAMED COACH ON NBC'S 'VOICE'

Christina Aguilera will be a coach on NBC's new singing competition series "The Voice," joining Cee Lo Green and Maroon 5's Adam Levine. The show, which will be hosted by Carson Daly and premieres April 26, will feature blind auditions and a "battle" phase, culminating in live performance shows. The winner will receive a recording contract and \$100,000.

>>> GUITAR CENTER, TRAVIS BARKER TEAM FOR CONTEST

Guitar Center is teaming with Blink-182 drummer Travis Barker for the chain's next installment of its "Your Next Record With" contest, which gives unsigned artists the chance to perform and record with a famous musician. The winning artist will have Barker appear on his or her debut single, receive \$10,000 in gear from Guitar Center and have his or her music distributed through TuneCore. Interested unsigned artists can enter through April 30 by submitting a sample of their music at YourNextRecord.com.

Reporting by Antony Bruno, Mark Cina, Phil Gallo, Glenn Peoples, Kevin Rutherford and the Associated Press.

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD MUSIC AWARDS TO BE HELD MAY 22

The 2011 Billboard Music Awards will air on ABC live from the MGM Grand in Las Vegas on May 22, in partnership with the Las Vegas Convention and Visitors Authority. The live broadcast will be co-executive-produced by Richard D. Beckman, CEO of Billboard parent company Prometheus Global Media, and Don Mischer of Don Mischer Productions.

"This show marks the first of several broadcast platforms we plan to build around the Billboard franchise," Beckman says. "We have an incredible network partner and with Don Mischer, one of the finest producers in the world. We look forward to entertaining music fans with Billboard's own ren-

dition of a televised celebration of music."

The awards will reflect Billboard's chart rankings based on key fan interactions with music, including album, single and digital sales; touring; streaming; and social interactions on Myspace, Facebook and other popular online destinations for music. These measurements are tracked year-round by Billboard and its data partners. The awards will be based on the reporting period of Feb. 28, 2010, through March 1, 2011. Top artists will be recognized in a variety of genres, including R&B, rap, pop, country, rock, Latin and alternative.

"Las Vegas is a world-class destination known for hosting special events," says Rossi Ralencotter, president/CEO of the Las Vegas Convention and Vis-

itors Authority. "Millions of visitors enjoy our entertainment offerings every year and having the Billboard Music Awards return to Las Vegas gives them one more reason to visit."

BILLBOARD LAUNCHES CHART APP FOR IPHONE

Up to 60 years of Billboard chart history are now available on the iPhone through the new Billboard Chart App.

The app provides free access to three months of top 10 chart data for the Billboard Hot 100, the Billboard 200 and eight other charts: Digital Songs, Radio Songs, R&B/Hip-Hop Albums, Dance/Club Play Songs, Latin Albums, Christian Songs, Tastemaker Albums and Ringtones.

For a monthly subscription of \$1.99, users can view six decades of Billboard chart archives for all of those rankings as well as five additional genre charts: R&B/



Hip-Hop Songs, Pop Songs, Country Songs, Rock Songs and Rap Songs.

The Billboard Chart App is updated weekly with Billboard's traditional chart release schedule and features each entry's "previous week" position, number of weeks on

the chart and peak chart position. Both free and paying users can search by artist, album or date; listen to 30-second snippets of songs; and make purchases directly through iTunes.

"Our charts are already a huge draw on Billboard.com, whether for music discovery or as a measure of popularity, so it makes sense to apply them to the easy navigation of the iPhone, where users can access them on the go," Billboard

editorial director Bill Werde says. "Anyone who wants to follow the music of the moment, or tap into a decade or genre or artist, can easily search, listen and buy. This app is the entire history of Billboard charting at your fingertips."

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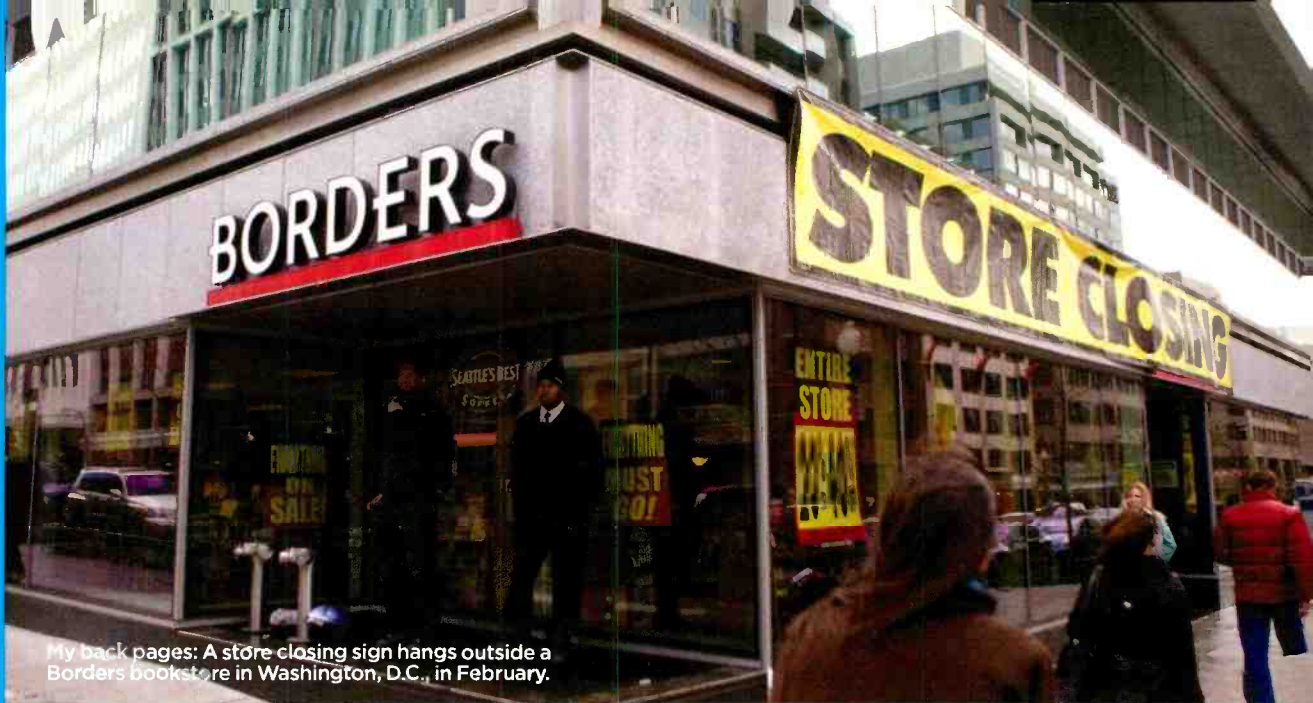
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My back pages: A store closing sign hangs outside a Borders bookstore in Washington, D.C., in February.

Close To The Edge

Borders' Creditors Should Avoid Repeat Of Labels' Experience With Tower Records

Borders, a shrinking but still important U.S. music account, faces troubles that go beyond its recent Chapter 11 bankruptcy filing. And as its suppliers mull their next move, it would behoove them to tread carefully.

Despite the stigma attached to being in Chapter 11, the reorganization process can be a vital lifeline for a company and may even turn out to be a good thing for suppliers.

Consider the case of Alliance Entertainment. Whatever creditors lost when the Coral Springs, Fla.-based wholesaler filed for Chapter 11 in 1997, I would bet that amount has been more than made up by the profits that suppliers have realized from the CDs and DVDs sold to the one-stop in the 14 years since.

But if Borders continues down the path it's been following, the chain could see its Chapter 11 reorganization turn into a Chapter 7 liquidation.

Industry observers say the company has dug itself a deep hole through chronic mismanagement, a revolving door of CEOs and filing for Chapter 11 later than it should have. It further alienated its suppliers by keeping them in the dark about the depth of its problems and then belatedly coming up with cockamamie half-formed plans, first asking them to convert what they are owed into equity in the chain and then requesting that its debt be converted into long-term loans.

After securing \$505 million in debtor-in-possession financing from GE Capital in February, Borders turned to its suppliers to ask for credit on product while it tries to reorganize. But the chain has yet to provide enough financial data and a semblance of a plan to give suppliers enough confidence to extend credit.

"They are in a delusional state," an executive at a large book publisher says. "Their ineptitude and inability to get their shit together is overwhelming. They have yet to show a plan to the creditors. There is no expectation that they will be floated more credit, not based on the sketchy information they have provided us."

Borders spokeswoman **Mary Davis** says that the company is focused on developing and executing its business plan as part of its reorganization. "We look forward to working with our vendors with the overarching goal of emerging from this process a stronger and more vibrant bookseller, to the benefit of our publishers, readers and all other Borders stakeholders," she says.

So far, trade creditors appear indifferent to Borders' fate. "If they go down, there are plenty of places still around to sell books," the book publishing executive says. "This isn't like the music industry where there aren't hardly any record stores left." The head of an independent music distributor adds that "if they go away, it won't take us down."

So far, none of the major labels is giving Borders any credit

for purchases, and according to the book publishing executive, neither is the book industry.

LESSONS FROM TOWER RECORDS

But despite their frustration with Borders' missteps, book publishers shouldn't be so blasé about letting the chain commit suicide. Yes, book retailing, like music retailing, is undergoing a transition from physical to digital sales. But as the labels' bitter experience with the Tower Records liquidation demonstrated, letting a physical retailer go under still poses big risks.

So far, book publishers haven't been as heavily reliant on a single digital retailer the way the music industry has been on iTunes. And they have managed to sell digital books that carry digital rights management or copy protection, without consumer uproar.

Even though physical books still dominate book sales, 2010 was "a watershed year" for digital, with Amazon reporting that fourth-quarter sales of books for its Kindle e-reader outnumbered sales of paperbacks to become its top-selling book format for the first time.

The book industry seems convinced that its digital future will remain rosy. "Piracy is not a factor here and I don't think it will be," the book industry executive says. "For one, our main audience is not teenagers," and the industry has copy-protected devices, he adds.

What's more, unlike the music industry, which has seen sales cut in half during the last decade, book sales have remained fairly steady since 2003 when U.S. book sales totaled \$22.3 billion, according to estimates from the Assn. of American Publishers. Sales peaked at nearly \$25 billion in 2007 before dropping by 2.6% in 2009 and 1.8% in 2009 to \$23.9 billion. (2010 data isn't due until April.)

But the book industry is too early in its digital distribution ramp-up to yet have a clear view of how this will play out. So my advice to book publishers would be that they think long and hard about keeping physical retail strong for as long as they can, because they just don't know how their digital hand is going to work out.

As reluctant as publishers are to extend credit to Borders, they might be grateful a decade from now, just as labels are still happy to be selling CDs and DVDs to Alliance Entertainment.

Not a week goes by when I don't hear a label sales executive lament the demise of Tower Records, the last physical retailer where smaller subgenres could still find shelf space. "We, all the labels, should have reached deep into our pocket to keep Tower alive," a label sales executive told me recently.

The music industry lost its chance to have a backup plan if digital salvation continued to prove elusive. The book industry would be stupid to throw away its own potential safety net by not extending a helping hand to Borders.

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

Something Ventured, Something Gained

Rdio, SoundCloud Among The Music Startups Drawing Venture Capital Interest

Many venture capital investors have been leery of putting their money behind digital music startups requiring costly music licenses. The burden of striking licensing deals, often through large advances to record labels, dissuaded cautious investors in a tight capital market from backing new music companies.

But during the past year, market conditions for VC fundraising have rebounded modestly. And since the start of 2011, a series of deals has illustrated that there's still VC interest in startups that transform how music is experienced.

In both 2008 and 2009, 44 investment deals were secured by music-related startups, according to data tracked by Billboard. In 2010, the number of VC deals in music startups dropped to 28, with only 10 deals announced in the second half of the year.

Even though the number of investments in music startups has declined, there are signs of improvement in the broader market. Total U.S. VC investments reached \$21.8 billion in 2010, up from \$18.3 billion in 2009, although well shy of \$28.1 billion in 2008, according to the National Venture Capital Assn.

So far in 2011, some innovative companies have managed to attract VC funding. Cloud-based music service Rdio landed \$17.5 million from Mangrove Capital Partners and earlier investors. Audio stream-



“For early-stage investing opportunities, the better places to focus were where the experience of music is being most directly impacted.”

—SAUL KLEIN, INDEX VENTURES

ing service SoundCloud raised \$10 million from Union Square Ventures and Index Ventures. RootMusic, which helps artists create robust Facebook pages, raised \$3.1 million from Mohr Davidow Ventures and other investors. And Khush, a maker of music apps,

raised an undisclosed amount from 500 Startups and others.

Opportunity comes in all shapes and sizes as consumers experience music in new ways, says Saul Klein,

a partner at Index Ventures, a London-based VC firm that has a long track record of investing in early-stage music startups. “We think there’s a lot of innovation and format evolution that is still happening,” Klein says.

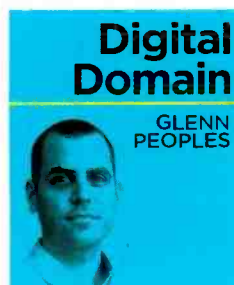
Index was an investor in Listen.com, which later became Rhapsody, and Last.fm, which was acquired by CBS in 2007 for \$280 million. More recently

under the lead of Klein, who joined Index in 2007, the firm has invested in a wide range of digital music companies that focus on the fan or give the artist more control over distribution and creation, such as SoundCloud, digital home system maker Sonos and media software company doubleTwist.

Index has also invested in startups that seek to transform fans’ engagement with live events, such as Viagogo, an online ticket exchange, and Songkick, a socially oriented site that helps fans find and track live shows by their favorite artists. “Both are businesses that are helping fans get access to live music and make sure they never again miss a live music event,” Klein says.

Walden Venture Capital managing director Larry Marcus has a similar investing ethos. “I tend to gravitate toward music services that directly touch the consumer and really add deep value to their experience, where direct licenses with labels are not necessary for them to exploit their primary business opportunity,” Marcus says. Walden led the first VC round for Pandora in 2004 and, more recently, has invested in RootMusic and SoundHound.

In August 2009, when venture capital was drying up, Nashville-based VC firm the Martin Cos. invested in social commerce startup Moontoast. “It’s fair to say everyone was fairly tentative then,” Martin executive Ed Cassidy says of the market at the time. “A lot of other people were keeping powder dry as they watched which way the markets were turning.”



Digital Domain

GLENN PEOPLES

BYTES AND SCRATCHES

No vinyl setup can match the latest version of Native Instruments’ popular Traktor Scratch Pro 2, which adds more power to the feature-rich digital DJ system. Available April 1, the upgrade to the system’s software adds a new graphic interface and some new features. Along with tape delay and other new effects are a loop recorder and a deck for stored samples. As before, the Scratch Pro 2 includes four phono preamps and MIDI input and output.

The Traktor Scratch Pro 2 will retail for \$669. —GP



BITS & BRIEFS

MYSPACE MUSIC ADDS SONGTRUST

Myspace Music has added the Songtrust online rights management system for music publishers and songwriters to the stable of tools it offers artists. Created by Downtown Music Publishing, Songtrust streamlines the process of registering song copyrights, collecting royalties, managing licensing opportunities and tracking where songs have been used. Under the deal, Myspace will promote the service to all artists with profiles on the social networking site.

APPLE RETAINS LEAD IN GROWING APP MARKET

Apple retained its hold on the mobile app marketplace in 2010, although surging rival platforms like Google’s Android are starting to gain on its position. According to research group iSuppli, the iTunes App Store raked in \$1.8 billion in worldwide revenue last year, more than doubling from \$768.7 million

in 2009. Its 82.7% market share among all mobile app providers in 2010 slipped from 92.8% in the prior year as total worldwide mobile app revenue surged 160.2% to \$2.2 billion in 2010, from \$828 million in 2009.

LOCATION-BASED SERVICES TO GROW

Location-based services like Foursquare and Gowalla will have 1.4 billion users by 2012, technology research firm Gartner predicts. In its list of 10 consumer mobile applications to watch in 2012, the company also highlights social networking apps, mobile search, mobile payment solutions and apps that use a smart phone’s camera to recognize the user’s surroundings. Gartner says mobile apps will bring in \$15.9 billion in global sales next year. These apps will drive hardware sales, advertising and technology innovation, and companies are expected to use them to create marketing and sales opportunities.

RINGTONES™ MAR 12 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	19	#1 1 WK BLACK AND YELLOW	WIZ KHALIFA
2	2	15	GRENADE	BRUNO MARS
3	6	9	MOMENT 4 LIFE	NICKI MINAJ FEATURING DRAKE
4	5	9	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
5	3	10	F**K YOU!	CEE LO GREEN
6	4	9	6 FOOT 7 FOOT	LIL WAYNE FEATURING CORY GUNZ
7	7	24	NO HANDS	WAKA FLOCKA FLAME FEATURING ROSCOE DASH & WALE
8	8	15	PRETTY GIRL ROCK	KERI HILSON
9	10	10	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON
10	11	6	F**KIN' PERFECT	PINK
11	9	17	FIREWORK	KATY PERRY
12	36	2	BORN THIS WAY	LADY GAGA
13	16	4	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
14	12	3	NEVER SAY NEVER	JUSTIN BIEBER FEATURING JADEN SMITH
15	18	11	FALL FOR YOUR TYPE	JAMIE FOXX FEATURING DRAKE
16	17	4	LOVE FACES	TREY SONGZ
17	13	30	JUST THE WAY YOU ARE	BRUNO MARS
18	14	75	NEED YOU NOW	LADY ANTEBELLUM
19	15	36	LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA
20	19	11	DOWN ON ME	JEREMIH FEATURING 50 CENT

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



PUBLISHING BY ED CHRISTMAN

CHORDS OF BLAME

Britney Spears' 'Hold It Against Me' Sparks Row Over Alleged Similarities With Bellamy Brothers Song

The Bellamy Brothers appear to be facing an uphill battle in their infringement claim against the songwriters of Britney Spears' "Hold It Against Me," according to copyright experts.

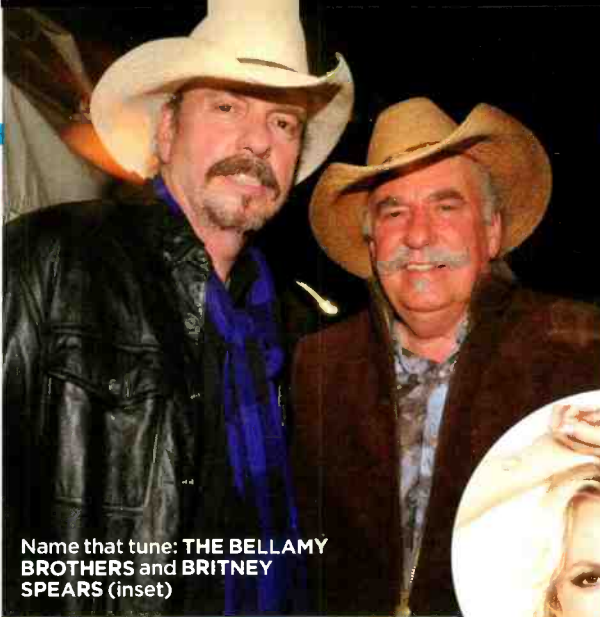
That public spat comes as sources say a settlement is being negotiated in a separate dispute between Katy Perry's "California Gurls" and Rondor Music, the publisher of the Beach Boys classic "California Girls."

The Bellamys turned to press outlets in January to complain about alleged similarities between their chart-topping 1979 Hot Country Singles hit "If I Said You Had a Beautiful Body Would You Hold It Against Me" and Spears' recent No. 1 pop hit, which was written by Max Martin, Lukasz "Dr. Luke" Gottwald, Bonnie McKee and Mathieu Jomphe.

The four songwriters returned fire in a lawsuit filed March 2 in a U.S. District Court in Tampa, Fla., accusing the brothers of making defamatory and libelous statements about them.

"In a publicity stunt aimed to increase their record sales, profit from plaintiffs' successes and to combat their dwindling relevance in today's music industry," the suit states, "the Bellamy Brothers have embarked upon a malicious public campaign in which they have falsely accused plaintiffs of infringing the copyright in and to the musical composition 'If I Said You Had a Beautiful Body Would You Hold It Against Me.'"

The Bellamys and Spears songs don't appear to be similar mu-



Name that tune: THE BELLAMY BROTHERS and BRITNEY SPEARS (inset)

sically, but the latter's track includes the phrase "If I said I want your body now, would you hold it against me," which is similar to the lyrics found in the chorus of the Bellamys' song.

"If I Said You Had a Beautiful Body Would You Hold It Against Me" is published by Sony/ATV Music Publishing. Spears' "Hold It Against Me" is published by each of the writers' own publishing companies through Gottwald's Prescription Songs, with Kobalt Music Group serving as administrator.

The Bellamys, Sony/ATV and Kobalt Music declined to comment. Gottwald's management didn't respond to requests for comment.

After first going public with their grievances in January, the Bellamys never filed an infringement suit against the four songwriters of the Spears song. But their attorney, Christopher Schmidt, appeared to up the ante by announcing Feb. 21 that copyright lawyer Richard Busch, a partner at Nashville law firm King & Balow, was investigating whether to pursue litigation.

Busch has recently prevailed in high-profile music cases, including a widely publicized 2010 case under which a federal court found that Universal Music Group's sale of Eminem's music at iTunes constitutes a licensing arrangement, warranting a higher royalty.

Busch also nailed a win in 2007 on behalf of Bridgeport Music and Southfield, Bridgeport's sister publisher at ASCAP, when a federal jury found in favor of the publishers in a copyright infringement suit against UMG for Public Announcement's "D.O.G. in Me," which featured a one-word sample of the word "dog" from the George Clinton song "Atomic Dog." The ruling was upheld by the U.S. Sixth Circuit Court of Appeals in Nashville in 2009. In its decision, the Sixth Circuit judges noted that "the copying of a relatively small but qualitatively important or crucial element can be an appropriate basis upon which to find substantial similarity."

While Busch's "Atomic Dog" win was seen as expanding the scope of what is protectable copyright, a copyright lawyer who asked to remain anonymous says that was a sampling case while a "diminutive claim" strategy is at the heart of the Bellamys' argument.

If Busch files an infringement suit and manages to avert a summary judgment against the case, it "might be ripe for a settlement," says a law professor specializing in copyright law who also requested anonymity. "In copyright law, a short phrase in and of itself is not protected."

Meanwhile, Rondor hasn't filed a copyright infringement suit over its claim about alleged similarities between "California Girls" and "California Gurls," which was written by Perry, Martin, Gottwald, McKee, Benjamin "Benny Blanco" Levin and Snoop Dogg (who also appears on the track).

But a source familiar with the situation says negotiations are under way for a settlement that would grant 3% of the Perry song's authorship to the Beach Boys and their publisher Rondor, which is owned by UMG. Another source says the talks involve only Perry, Snoop and Rondor.

The songwriters, Perry and Snoop couldn't be reached for comment.

SPEARS: RANDY ST. NICOLAS; BELLAMY BROTHERS: RICK DIAMOND/GETTY IMAGES

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GLOBAL BY DIANE COETZER

MOVING UPFIELD

With New World Cup Venues, South Africa Courts Superstar Stadium Shows

JOHANNESBURG—Less than six months after hosting Africa's first FIFA World Cup, South Africa is using two new stadiums and other infrastructure to position itself as a stop-off for big international touring acts.

U2, Bon Jovi, Neil Diamond and Kings of Leon—the latter two acts appearing in South Africa for the first time—have either performed since the start of the year or are all lining up gigs for 2011, with more stadium shows set to be announced in the new year.

Capetown-based Live Nation partner Big Concerts aims to bring five to six stadium shows per year to Cape Town Stadium and Johannesburg's FNB Stadium (known as Soccer City during the World Cup) beginning in 2011. That's a big increase from the three stadium concerts performed by Rod Stewart, Lionel Richie and Elton John between 2008 and 2010.

Big Concerts was consulted on the design of Cape Town Stadium as a multipurpose venue, ensuring it has the flexibility, access and facilities needed to stage something like U2's sold-out February 2011 360° show, according to Big Concerts COO John Langford. He describes the 70,000-

capacity stadium and the 100,000-capacity FNB Stadium as being among the "best in the world."

In addition to spurring the construction of new facilities, South Africa's World Cup preparations also included improved health and safety standards and stricter laws protecting copyrights, Langford says.

"The World Cup made South Africa very event-friendly," he says.

Fan reaction to the new wave of stadium shows—usually scheduled as a stopover either on the way to or way back from Australian dates—has been positive. U2 sold out its Feb. 13 Johannesburg show at FNB Stadium, grossing \$9.4 million on attendance of 94,232, while the band's Feb. 18 concert in Cape Town grossed \$6.1 million on attendance of 72,532, according to Billboard Boxscore.

Sales have also been strong for upcoming performances by Diamond and Kings of Leon. The latter are scheduled to perform at Cape Town Stadium Oct. 26 and at FNB Stadium on Oct. 29.

Bon Jovi has yet to confirm its dates but is also expected to generate brisk demand for tickets. Bon Jovi co-manager Paul Korzilius says

●●●●
"The World Cup has radically changed the live music landscape."

—JOHN LANGFORD, BIG CONCERTS



Rolling out the welcome mat: Cape Town Stadium

the new venues and the potential for strong ticket sales persuaded the band to make a return visit to South Africa, having played four concerts there in 1995. But he says shows in the territory will need to make money in their own right if South Africa is to establish itself on the international touring circuit.

"Making money is goal No. 1, as record sales are no longer a significant revenue stream and merchandise is only the icing on the cake," Korzilius says. "You need the cake first."

Langford says that Big Concerts generally needs to sell about 90% of tickets to break even. The company has been turning to corporate sponsors to boost the profitability of shows, with Nokia already onboard for the Kings of Leon dates, and negotiations are under way with mobile operators and financial institutions for other tours.

But not everyone is enthusiastic about the influx of international superstars. Fans in Durban, Port Elizabeth and other cities have voiced their disgruntlement in online forums that Johan-

nesburg and Cape Town are emerging as the only viable venues for stadium shows of the scale being booked by Big Concerts. Smaller venues are also worried that such large-scale concerts will draw a greater proportion of consumer entertainment spending.

Rob Allan, manager of Bassline, a 1,200-capacity club in Johannesburg that has hosted Feeder, Die Antwoord and Wyclef Jean, says he hasn't yet noticed any reduction in business. But looking ahead, he warns that "we can't compete with the media partnerships and publicity a [band like] U2 can command."

And Langford insists that improvements brought about by the World Cup will provide a boost to the country's overall touring business.

"The World Cup has radically changed the live music landscape in South Africa," he says. "We can now participate in the global stadium circuit in much the same way that South America and Australia does."

Additional reporting by Ray Waddell.

Crossing Swords

How Two Multitalented Brits Launched A Multiplatform Mini-Empire In Brooklyn

There's no telling how many exotic-porn seekers have wound up on a YouTube page called "fallonyoursword69." But any who do visit are in for a surprise.

The first video features neither swords nor suggestive poses, but rather British expats

Will Bates and Phil Mossman

acting out a bizarre spoken-word piece about Captain Kirk climbing a mountain, while a synth-heavy dance track plays in the background.

The video is an apt representation of the intersection of film, composition and sheer weirdness that's Fall on Your Sword, which is Bates and Mossman's music production company and the name the two musicians use when they play gigs.

Down the street from a beer hall and behind an artisanal

chocolate factory in the Williamsburg section of Brooklyn, Bates and Mossman lord over a studio that is ground zero for their mini-empire, which includes composing music for TV ad campaigns and films, as well as their own electronic tracks.

Mossman, who spent five years playing with LCD Sound-system, met Bates when they were both working at Amber Music, a music production firm in New York.

The pair has won a Cannes Gold Lion award and a Clio for their advertising work, as well as work scoring films, including "Another Earth," which was just signed to Fox Searchlight at the Sundance Film Festival.

Bates and Mossman also perform their dance tracks live from time to time, playing gigs

at the Museum of the Moving Image in Queens and the New Jersey Museum of Contemporary Art, as well as more traditional venues like Brooklyn Bowl and the Cameo Gallery in Williamsburg.

"We were commissioned to do a viral ad called 'Damn Boots' for a soccer [shoe] company called Nomis," Mossman says. "That was the ad that [won] the Cannes Lion, and it all blew up from there."

Since winning that award, the pair has done ads for companies like ESPN, Google, Ab-

solut and Kraft. But as their film work has increased, their advertising work has taken a back seat.

"We still do a few ads, but we have the ability to really pick and choose," Bates says. "We just did some spots for Lipton Brisk Iced Tea, for example."

The pair started their film-scoring career working with indie filmmaker Kitao Sakurai on "Aardvark," a movie about a jujitsu-fighting blind man that screened at the Vienna Biennale. Since then, the duo has worked on a diverse set of projects including "Chosin," a documentary about marines during the Chosin reservoir campaign in the Korean War;

"You Won't Miss Me," which won the 2009 Gotham Award and premiered at Sundance; and a sci-fi movie called "Play."

"One thing the last few years have taught us is how important music is to a film," Bates says. "When you see a film without music or with dummy music, versus the final product, it's a whole different experience."

Though Mossman and Bates could probably easily parlay their connections and background into a label deal, they've shied from doing anything formal thus far.

"We've never looked for a formal deal," Bates says. "For one, our schedules and other projects would prevent us from

going out on the road for a long period of time, and I feel like a label would close off our options. If one of our friends wanted to do something, we might consider it, but we're pretty happy and self-sufficient right now."

Bates and Mossman do almost all of their work from their studio—a set of rooms with a keen design aesthetic and a mix of cutting-edge and old-school equipment.

"We do bring in an outside mastering guy, and don't touch sound design," Mossman says, adding, "We keep everything else in the family. For instance, Will's wife made both the table we're sitting at and the mountain costume for the video."

Bates' wife also played another important role. "We were doing an ad and they wanted a singer who sounded like Brigitte Bardot," he says. "I speak a little bit of French, so I wrote down a little song phonetically and had my wife come and sing it. The people who made the ad loved it."



The Indies
CORTNEY HARDING



En garde: Fall on Your Sword's WILL BATES (left) and PHIL MOSSMAN

Down On The Bayou

Novatour Targets Louisiana Tax Credit For Concert Tours

Philadelphia-based facility management company SMG and specialty financier Film Production Capital of New Orleans have found another reason for tours to rehearse and launch in Louisiana besides the food and good times.

Through their new joint venture Novatour, SMG and FPC are seeking to take advantage of Louisiana's Live Performance Tax Credit program, which is designed to grow the state's live music and entertainment industry much like a similar incentive program aims to do for the state's film industry.

Novatour clients will primarily comprise artists and managers, but a third-party promoter could also be the client, depending on how deals are structured. Though SMG's primary goal is to generate business for its Louisiana venues, a Novatour client can use a location managed by another company, SMG senior VP **Doug Thornton** says.

SMG's venues in the state include the Louisiana Superdome, the New Orleans Arena, Bossier City CenturyTel Arena, Shreveport Municipal Auditorium, Pontchartrain Center in Kenner and the Baton Rouge RiverCenter. Thornton, who runs the Superdome complex, spearheaded its reconstruction after Hurricane Katrina and oversees SMG's efforts in Novatour,

\$300,000, 20% for expenditures of \$300,000-\$1 million and 25% for expenditures of more than \$1 million. Tours are also eligible for other incentives, such as an additional 10% tax credit on payroll costs for Louisiana residents.

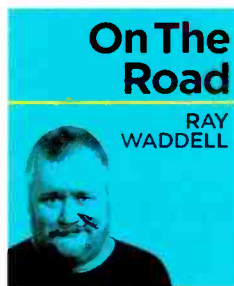
Novatour provides its clients various tour-related services in the state, such as transportation, gear rental and stage design, the costs of which accrue toward the earning of a tax credit.

The joint venture also provides financing for artists to launch their tours in the state based on its calculations of anticipated tour costs and tax credits and handles the paperwork required to claim a credit.

When it comes to the type of tours that could be financed, it could be the "largest of the large," Thornton says.

"A two- or three-week technical rehearsal alone is going to be in the \$2 million-\$2.5 million range in terms of overall expenses by the time you've moved in all equipment and labor," he says. "And then if you play a show date right behind it, all of the expenses related to that show—catering, rigging, stagehands, sounds and lights, and in some cases even the artist guarantee—would be eligible to receive the credit."

During the two weeks following SMG and FPC's Feb. 7 announcement of their joint ven-



On The Road

RAY WADDELL



Big Easy made easier: Louisiana Superdome; Novatour president **WILL FRENCH** (below left) and SMG senior VP **DOUG THORNTON**.

says the joint venture "will offer an opportunity for the live touring business to look at Louisiana in a different way."

The venture combines SMG's expertise and contacts in live entertainment with FPC's experience in securing some \$200 million in tax incentive-based financing for the motion picture industry since 2002.

Will French, president of FPC and Novatour, says the concept brings innovation to an area that needs it: tour financing.

"I'm not sure there has been any innovation in concert tour finance in decades," French says. "[Touring artists] are accustomed to receiving dollars from promoters, ticket sales and sponsors. What we're really offering to the industry is a whole new revenue pool."

To be eligible for the tax credit, a tour must either originate or rehearse in Louisiana and spend at least \$100,000 in Louisiana on production or infrastructure. The value of the credit ranges from 10% for expenditures of \$100,000-

ture, four "major" tours have made inquiries, French says.

"When we look at the various tax-credit-qualifying expenditures, these tours can obtain from us something equal to 50% or even 100% of the out-of-pocket tour launch costs," he says. "It's almost like we could add in one or two additional performance grosses without any need to actually perform and without any of the expenditures related. This is pretty impressive stuff at a time when the concert industry is hurting and the economy is hurting."

Given the complexity of the program, "if we can't make it easy for the artists, then nobody will come to Louisiana and the state won't derive any economic benefit," French says. "The only way to make it truly easy for them is to take on all the risk ourselves. In the simplest sense, we pay the artist and the state pays us back."

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$13,910,989 (\$14,081,399 Australian) \$284.71/\$27.86	U2, JAY-Z Subiaco Oval, Perth, Australia, Dec. 18-19	108,706 two sellouts	Live Nation Global Touring
2	\$13,695,929 (\$13,759,478 Australian) \$286.97/\$29.91	U2, JAY-Z ANZ Stadium, Sydney, Dec. 13-14	107,155 two sellouts	Live Nation Global Touring
3	\$13,460,407 (\$13,810,916 Australian) \$281.59/\$28.96	U2, JAY-Z Etihad Stadium, Melbourne, Australia, Dec. 1, 3	105,312 two sellouts	Live Nation Global Touring
4	\$11,031,839 (\$11,851,881 Australian) \$283.76/\$28.95	U2, JAY-Z Suncorp Stadium, Brisbane, Australia, Dec. 8-9	85,745 two sellouts	Live Nation Global Touring
5	\$8,819,418 (\$11,610,763 New Zealand) \$232.89/\$30.31	U2, JAY-Z Mt Smart Stadium, Auckland, New Zealand, Nov. 25-26	93,519 two sellouts	Live Nation Global Touring
6	\$6,107,754 (43,752,775 rand) \$335.03/\$52.35	U2, SPRINGBOK NUDE GIRLS, AMADOU & MARIAM Cape Town Stadium, Cape Town, South Africa, Feb. 18	72,532 sellout	Live Nation Global Touring, Big Concerts
7	\$4,674,100 (\$4,667,801 Australian) \$150.10/\$90.12	MICHAEL BUBLÉ, NATURALLY 7 Acer Arena, Sydney, Feb. 14-15, 17	39,385 three sellouts	Dainty Consolidated Entertainment
8	\$3,211,580 \$175/\$49.50	LADY GAGA, SCISSOR SISTERS Madison Square Garden, New York, Feb. 21-22	28,949 two sellouts	Live Nation Global Touring
9	\$2,652,018 \$402/\$27	CHAYANNE Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Feb. 11-13	39,877 41,766 three shows	Tony Mojena Entertainment
10	\$1,801,457 \$175/\$49.50	LADY GAGA, SCISSOR SISTERS United Center, Chicago, Feb. 28	15,845 sellout	Live Nation Global Touring
11	\$1,670,331 \$178/\$52.50	LADY GAGA, SCISSOR SISTERS Verizon Center, Washington, D.C., Feb. 24	15,080 sellout	Live Nation Global Touring
12	\$1,609,752 \$192.50/\$54.50	LADY GAGA, SCISSOR SISTERS Boardwalk Hall, Atlantic City, N.J., Feb. 19	13,492 sellout	Live Nation Global Touring
13	\$1,554,415 \$175/\$49.50	LADY GAGA, SCISSOR SISTERS Consol Energy Center, Pittsburgh, Feb. 26	14,713 sellout	Live Nation Global Touring
14	\$1,336,778 \$89.50/\$79.50/ \$39.50	GEORGE STRAIT, REBA, LEE ANN WOMACK Frank Erwin Center, Austin, Jan. 14	16,740 sellout	The Messina Group/AEG Live
15	\$1,249,781 \$89.50/\$79.50	GEORGE STRAIT, REBA, LEE ANN WOMACK Oklahoma City Arena, Oklahoma City, Jan. 15	14,768 14,900	The Messina Group/AEG Live
16	\$1,082,846 \$89.50/\$79.50/ \$39.50	GEORGE STRAIT, REBA, LEE ANN WOMACK Save Mart Center, Fresno, Calif., Feb. 4	14,390 sellout	The Messina Group/AEG Live
17	\$991,095 \$95/\$65	ERIC CLAPTON, LOS LOBOS KeyArena, Seattle, Feb. 26	12,107 sellout	Beaver Productions
18	\$948,445 \$72.50/\$42.50	LINKIN PARK, THE PRODIGY Staples Center, Los Angeles, Feb. 23	15,808 sellout	Goldenvoice/AEG Live
19	\$947,095 \$89.50/\$79.50/ \$39.50	GEORGE STRAIT, REBA, LEE ANN WOMACK St. Pete Times Forum, Tampa, Fla., Jan. 29	13,653 14,500	The Messina Group/AEG Live
20	\$912,211 \$89.50/\$79.50/ \$39.50	GEORGE STRAIT, REBA, LEE ANN WOMACK Veterans Memorial Arena, Jacksonville, Fla., Jan. 28	12,173 13,200	The Messina Group/AEG Live
21	\$882,069 \$89.50/\$69.50/ \$39.50	GEORGE STRAIT, REBA, LEE ANN WOMACK Consco Fieldhouse, Indianapolis, Feb. 17	11,730 12,343	The Messina Group/AEG Live
22	\$758,732 \$89.50/\$79.50/ \$39.50	GEORGE STRAIT, REBA, LEE ANN WOMACK Tallahassee-Leon Co. Civic Center, Tallahassee, Fla., Jan. 27	10,535 11,659	The Messina Group/AEG Live
23	\$738,193 \$72.50/\$42.50	LINKIN PARK, THE PRODIGY MGM Grand Garden, Las Vegas, Feb. 19	12,975 sellout	Live Nation
24	\$733,791 \$69.50/\$39.50	LINKIN PARK, THE PRODIGY HP Pavilion, San Jose, Calif., Feb. 22	13,456 sellout	Live Nation
25	\$715,646 \$89.50/\$69.50/ \$39.50	GEORGE STRAIT, REBA, LEE ANN WOMACK Quicken Loans Arena, Cleveland, Feb. 18	11,186 12,098	The Messina Group/AEG Live
26	\$675,234 \$59/\$49	BRAD PAISLEY, DARIUS RUCKER, JERROD NIEMANN Bridgestone Arena, Nashville, Feb. 26	13,567 sellout	Live Nation
27	\$644,205 (1,072,273 reais) \$240.31/\$60.08	BACKSTREET BOYS Credicard Hall, São Paulo, Feb. 26	6,462 6,949	T4F-Time For Fun
28	\$629,643 \$59/\$39	BRAD PAISLEY, DARIUS RUCKER, JERROD NIEMANN KFC Yum! Center, Louisville, Ky., Feb. 19	13,890 sellout	Live Nation
29	\$569,723 \$44.75/\$30.75	JASON ALDEAN, ERIC CHURCH, THE JANEDEAR GIRLS Greensboro Coliseum, Greensboro, N.C., Feb. 4	15,316 sellout	Live Nation
30	\$568,420 \$44.75/\$30.75	JASON ALDEAN, ERIC CHURCH, THE JANEDEAR GIRLS Thompson-Boling Arena, Knoxville, Tenn., Feb. 25	14,669 sellout	Live Nation
31	\$534,896 \$59/\$39	BRAD PAISLEY, DARIUS RUCKER, JERROD NIEMANN Amway Arena, Orlando, Fla., Feb. 24	10,345 12,455	Live Nation
32	\$534,166 (\$691,764 New Zealand) \$153.28/\$76.06	STING CBS Canterbury Arena, Christchurch, New Zealand, Feb. 10	4,992 7,167	Live Nation
33	\$516,914 \$44.75/\$25	JASON ALDEAN, ERIC CHURCH, THE JANEDEAR GIRLS Nationwide Arena, Columbus, Ohio, Feb. 26	13,622 sellout	Live Nation
34	\$512,778 \$59/\$39	BRAD PAISLEY, DARIUS RUCKER, JERROD NIEMANN Giant Center, Hershey, Pa., Feb. 17	9,124 sellout	Live Nation
35	\$497,198 (830,320 reais) \$179.64/\$95.81	PARAMORE Citibank Hall, Rio de Janeiro, Feb. 19	7,912 8,433	T4F-Time For Fun

Old Songs, New Sales

Sergio Dalma Is The Latest Artist To Score A Hit With A Covers Album

Spain, a country with a long-standing reverence for the singer/songwriter tradition, has made a hit out of an unlikely album.

"Via Dalma" (Universal), **Sergio Dalma's** collection of Spanish-language cover versions of Italian standards from the '70s and '80s, was the country's top-selling album of 2010—surpassing releases by stars like **Shakira** and **Enrique Iglesias**, despite the fact that it wasn't released until November.

"Via Dalma" has sold 200,000 units in Spain, according to record producers association Promusicae, making it one of the biggest hits of the veteran Spanish singer's 20-year career. (The album is scheduled to be released in the United States by Mother's Day.)

Why did a set of Italian songs—albeit sung in Spanish—resonate so strongly with music fans in Spain? Much of the success of "Via Dalma" can be traced to the long love affair that Latin pop has enjoyed with the Italian pop tradition, with

Italian singers like **Laura Pausini** and **Eros Ramazzotti** commanding a large fan base in the Spanish-speaking world.

The strong sales of "Via Dalma" also underscore the Latin music industry's renewed interest in cover albums, which appeal to older music fans who still buy CDs. One of 2010's top-selling Latin albums in the United States was **Marc Anthony's** "Iconos," a collection of mostly covers of songs popularized by great Latin singers.

And this week, Mexican crooner **Cristian Castro** once again tops Billboard's Top Latin Albums chart with "Viva el Principe" (Universal Music Latino), his homage to iconic Mexican singer **José José**. The album, released in December, enjoyed the biggest weekly sales spike of any release by an artist who performed during Premios Lo Nuestro on Feb. 17. U.S. sales of "Viva el Principe" surged 56% to 11,000 units during the week ended Feb. 20, according to Nielsen SoundScan.

Unlike Anthony, neither Dalma nor



Bella Italia: SERGIO DALMA

Latin Notas

LEILA COBO



Castro had a single worked heavily to radio. Instead, the focus of both promotions was the entire album, and was geared to a more adult consumer. In Spain, for example, Dalma had a campaign with radio network Cadena Dial, which featured snippets of different tracks on the album.

Dalma's set is "made for the 40-plus generation," Universal Music Latin America VP of Latin artists marketing **Angel Kaminsky** says. "It's a consumer that still consumes physical albums."

Universal Music Spain president **Fabrice Benoit** became receptive to Dalma's long-standing idea of recording covers of Italian standards after "Trece," another album released by the singer in 2010, went gold (for 30,000 units sold) within four months.

Given the increasingly shorter shelf

life of new albums in Spain, the major was interested in preparing another Dalma release to tie in with his planned tour of Spanish theaters, Benoit says. Because Dalma's recording deal also includes a percentage of touring, the notion was particularly attractive to the label.

Dalma kicked off his Spanish tour in February, roughly coinciding with Universal's Valentine's Day release of his album in Mexico, Colombia and Argentina.

Benoit acknowledges that he never expected "Via Dalma" to enjoy this degree of success. "Sergio's last two albums did very well," he says. "But 200,000 copies is extremely rare, given the state the market is in."

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EN BREVE

ILLEGAL DOWNLOADS RISE IN MEXICO

About 5.7 billion songs were illegally downloaded in Mexico in 2010, up 13% from the prior year, according to a study conducted by research firm Ipsos. Of the 30 million Mexicans who are online, 87% download music illegally, of which 54% are wealthy or middle class, implying that ease of use, rather than economic need, drives illegal downloading, the study said.

The study was commissioned by the Coalition for Legal Access to Culture, an organization created by Mexico's Assn. of Record Producers and Society of Authors and Composers, as well as by representatives of film and publishing industries.

—Teresa Aguilera

BAUTE SIGNS WITH SESAC

Venezuelan singer/songwriter **Carlos Baute** has signed with SESAC Latina. Baute, after nearly a decade as a recording artist, scored an international hit with his 2008 breakout single, "Colgando en Tus Manos."

SESAC Latina will now represent Baute's performance rights in the United States and Puerto Rico, in conjunction with Spain's performance rights society SGAE, which represents him for the world. Baute has a publishing deal with EMI Music Publishing.

"Ever since he was based in Venezuela, I have followed his phenomenal growth and success," SESAC Latina associate VP J.J. Cheng says. "I'm proud that he's joined our creative family at a time when his career is a massive success."

Baute had already recorded four solo albums when he signed with Warner Music in 2004 and released the album "Peligroso." The singer's first significant pan-regional hit came with 2008 album "De Mi Puño Y Legra" and the single "Colgando en Tus Manos," a duet with Spanish artist Martha Sanchez that became a hit in Spain, the United States and throughout Latin America. Baute's eighth album, "Amarte Bien," was released Nov. 23. —Leila Cobo

Turner Broadcasting System's Chilevision pulled out all the stops to produce this year's Viña del Mar International Song Festival, the most important Latin American fest dedicated to pop music.

For the first time, the venerable annual event, which has been held since 1960 in the Chilean seaside resort town of Viña del Mar, wasn't produced by Television Nacional de Chile, Megavisión or Canal 13.

Instead, Chilevision, the top-rated network in Chile, outbid its rivals for the rights to mount the event through 2014 and spared no expense for its debut production of the festival, which took place Feb. 21-26 at the Quinta Vergara Amphitheatre.

The network says it spent nearly \$10 million on the event, including artist and promotion costs, up from the \$7.5 million that Canal 13 says it spent last year. Still, Chilevision GM Mario Conca says the network expects to turn a profit on the fes-



Songs by the sea: CHAYANNE performing at this year's Viña del Mar festival.

FRESH START

Chile's 2011 Viña Fest Gets New Producer With A Bigger Budget

tival, thanks to the support of 10 major sponsors and sales of ads that aired during the telecast. A 30-second spot cost about \$11,500, 60% more than during regular programming.

Chilevision's broadcast of this year's Viña fest averaged 35.2 rating points (6.2 million homes) for the six nights of the event, according to ratings

measurement firm Time IBOPE, making it the most-viewed program on Chilean TV that week. The ratings were down slightly from 36.3 points last year, but that was to be expected because the event aired on both TVN and Channel 13.

The larger budget enabled Chilevision to book a roster of 18 acts this year, three more

than last year's fest. As in past years, the artist mix included established Latin pop acts along with a handful of mainstream English-speaking acts.

The network wanted to "bet big and set a precedent," executive producer Eduardo Cabezas says, "to preserve the Viña stamp, but with an additional contemporary touch that

also makes it feel connected to the rest of the world."

Tickets sold out early for Feb. 22, when Aventura performed one of its last shows as a group. Sting, this year's featured mainstream star, charged about \$700,000 for his appearance, according to sources at Chilevision and independent promoters, making him the most expensive act on the roster. Other high-priced artists included Chayanne (\$600,000), Alejandro Sanz (\$500,000) and Roberto Carlos (\$400,000).

Carlos, who traditionally shuns playing festivals or mass events, agreed to return to the festival after a 22-year absence. Sting made Viña del Mar his only Chile stop, bypassing the traditional one that stars usually make in Santiago.

A&E broadcast all six days of the festival throughout Latin America, while TV Azteca, the second-largest network in Mexico, purchased the broadcast rights for that country.

—Claudio Vergara

HARMONIX
MUSIC
SYSTEMS
CO-FOUNDER/
CEO

Alex Rigopulos

The music game pioneer talks about what's ahead for "Rock Band" and why he's still optimistic about the future.

Given how music videogame sales have tanked during the last two years, being the face of the genre may not carry the same bragging rights it once did.

But it's a badge Harmonix Music Systems co-founder/CEO Alex Rigopulos wears with pride.

Rigopulos has been at the helm of Harmonix at every stage of evolution in the music-game market, from its creation of the pioneering "Guitar Hero" franchise in 2005 to the launch of "Rock Band" and "Dance Central" following MTV's 2007 acquisition of the company and Harmonix's subsequent sale to a group of private investors last year.

In that time, music videogames have gone from being a hot new source of revenue growth for record labels to a rapidly shrinking business hampered by a glut of titles and a lack of innovation (Billboard, Feb. 19). That precipitous drop in fortunes culminated in February with Activision's announcement that it is shuttering its "Guitar Hero" business unit.

Now Harmonix has come full circle—back to being an independent videogame developer with something to prove. But none of this fazes Rigopulos, who studied music at the Massachusetts Institute of Technology and remains an avid drummer and gamer. In his first interview since MTV sold Harmonix, he talks to Billboard about what's ahead for "Rock Band" and "Dance Central," whether the recording industry played a role in the downfall of music games and why he remains bullish on the category's prospects.

Are music games dead?

No, of course not. Band games are a very specific subgenre of music games. Many people point to the explosive expansion of band games and precipitous contraction that happened over the last two or three years. They say because band games have shrunk, music games are dead. Music games as a category is much, much more diverse than that. Dance games are an example of that. There's tons of additional creative terrain under the umbrella of interactive music that have nothing to do with band performance simulation.

[Band games are] a much smaller business than they used to be. At the right scale, it's a healthy business that can be cultivated over the long term profitably, and it's Harmonix's intention to do so.

What accounts for the rapid rise and fall of band games?

In the big swell of band games in 2007-2008, it was a very new experience that was particularly appealing to people who didn't consider themselves gamers. There are core gamers that were and continue to be passion-

ate devotees of the game. But the swell came from casual and non-gamers that were drawn into that world. While they arrived very precipitously, it's just as easy for them to move on to new things that attracted their attention just as quickly.

Did the music industry kill the golden goose by charging too much for music licenses?

The recorded-music business has its business interests to attend to and videogame developers and publishers have their business interests to attend to. Sometimes those interests can be in opposition to one another in determining how to divide the proceeds. But that's a natural business tension that exists in any business where there's collaborative contribution of intellectual property to an entertainment product. I don't think it's fair to say the recorded-music industry contributed to the contraction of this business. Frankly, they, like we, have had to adapt to that change.

Harmonix was the original developer of "Guitar Hero" before

Activision acquired the franchise. How do you feel about it being shut down?

To see a franchise we played a role in creating either shuttered or put into hibernation... certainly there's a pang of loss there. But honestly, we're not really that preoccupied with the past. Our attention and energy is more focused on the future. Our first reaction to that news was one of sympathizing with a lot of excellent people at Activision and the participating studios that were put out of work as a result of that move. More than anything else, we viewed it as a bellwether for the demand for evolution and reinvention in the category. That demand excites us on a pretty profound level. It's a sign of the times and a sign of the evolution where we're called upon to do something new and big.

What's the future of the "Rock Band" and "Game Central" franchises?

There are short-term considerations and long-term considerations. In the short term, "Rock Band 3" continues to have quite a lot of unreal-

ized opportunity. It's a huge product with a huge feature set and we're going to continue to nurture that title for some time, both in the form of expansion content—meaning there's still incredible music content that has not yet made its way onto the "Rock Band" platform and we'll continue to bring new compelling content there—and the potential for the Pro feature set, [which] has not at all been fully realized yet.

In the longer term, what's clear given the way the world has evolved is that the marketplace is demanding reinvention, and that's a demand we welcome gladly and we're excited about. Obviously there's not much I can say about that at this stage. But we remain very much committed to this franchise.

What about "Dance Central"?

That's at a very different place. It's at the beginning of its life cycle. It's done very well at retail. We think there's a lot of creative opportunity left unexplored in that franchise and a large addressable market we've not yet reached as the Kinect just launched. We think there's a great

opportunity to get millions of millions of people dancing that we're pretty fired up about.

With MTV no longer leading the licensing negotiations for your music games, how is that process working now?

A lot of that responsibility has now shifted to Harmonix. If you rewind the clock five years or so, MTV played an absolutely invaluable role in laying the foundation for partnerships with the recorded-music industry that didn't exist in the videogame business prior to that. But at this stage, videogames have blossomed into a material profit center for the music business. Whereas five years ago it was hard to get the record companies to return our phone calls, we're at a point now where the music companies recognize the importance of videogames as a profit source. So Harmonix certainly has the standing to collaborate with our music partners with our new projects going forward. We're in the process of reaching out to our music partners and establishing new relationships right now.

What's the future for music games?

To the degree that we can continue to create experiences that deepen people's connection to the music they love, there will always be tons of creative and business opportunities for music games. That said, there's also a demand for constant evolution and invention. That's a big part of our reason for being and we'll continue to rise to that challenge. One immediate representation of that is "Dance Central." What you'll see from us over the coming years is a continuing interpretation of what music games mean. You'll see music games will be a permanent fixture in interactive entertainment going forward. ...



I don't think it's fair to say the recorded-music industry contributed to the contraction of this business. They, like we, have had to adapt to change.



**Muy
Dramático**

MANÁ HAS SOLD MORE THAN
25 MILLION SPANISH-LANGUAGE
ALBUMS IN 40 COUNTRIES.
THERE IS NO BIGGER-SELLING
OR -TOURING LATIN ROCK ACT
IN THE WORLD. AND NOW?
THEY'RE BACK, WITH DRAMA AND LIGHT.

BY LEILA COBO



FHER OLVERA, LEAD SINGER OF MEXICAN ROCK quartet Maná, lived with the music for weeks. Then a story came to him: A medieval nun cloistered behind convent walls falls deeply in love with a priest. Her passion is finally punished with death.

"I can't say exactly where I got the idea to write a song about this," Olvera says. "But I'd read a while ago a passage by Sor Juana Ines de la Cruz, the poet nun who cut her hair and who fell profoundly in love. And I also saw a movie where the nun and the priest fall in love and they're shot to death. It's very magical how the music just leads you in different directions."

Music may lead Maná into sometimes surreal subject matter—but the essence of the Latin rock band made up of Olvera, drummer Alex Gonzalez, guitarist Sergio Vallin and bassist Juan Diego Calleros has remained constant for the past 20 years.

No other Spanish-language recording act sells albums with the volume and consistency of Maná. There is no bigger-selling or -touring Latin rock act in the world. Maná has sold more than 25 million Spanish-language albums in 40 countries, according to Warner, with 5 million of those in the United States and Puerto Rico, according to Nielsen SoundScan. Every single studio album, beginning with the act's 1992 breakthrough "Donde Jugaran los Niños," which sold 770,000 copies, has sold more than half a million units in the United States and Puerto Rico (save for 1995's "Cuando los Angeles Lloran," which sold 303,000).

At the heart of Maná's success is its sound—lyrical, eminently melodic lines anchored by Olvera's signature high, raspy tenor and the frequent use of Caribbean beats intertwined with power drums and guitars. Often set to romantic lyrics, Maná's songs have struck a universal chord.

On the group's new studio album "Drama y Luz," slated for release April 12 on Warner Music, Maná finds itself pushing boundaries. An exquisite track that brings together Olvera's lyrics with the evocative music of Vallin, "Sor Maria" marries guitars and drums with lush, dramatic strings arranged by cellist Suzie Katayama, conductor of the Los Angeles Philharmonic.

"What a band, eh?" asks Katayama, who has also worked with k.d. lang and Beck and has toured with Eric Clapton. "They cross over all genres. They're a combination of old rock and what I think rock and pop is moving up to: great music with great beats and heart." The L.A. Phil is featured on four tracks.

"Drama y Luz" is the first studio album in nearly five years from the quartet, which hails from Guadalajara, Mexico. The set took more than a year to create; by the time Maná entered the studio last May, it had already recorded polished demos and pretty much charted the musical map for 11 of the 13 songs that would eventually make the album. But the intensely fine-tuned recording and lyrical processes—documented in a "making of" DVD that's part of a deluxe edition of the album—were painstakingly minute, to the point that the release date was moved from fall to December and finally, to April. The band members announced the date change themselves on their website, Mana.com.mx.

"'Drama y Luz' won't be ready for the announced date," a letter signed by all four members read. "It's like taking a cake out of the oven before it's fully done. Our tradition has always been to fully cook our albums and with this philosophy we've prevailed over managers and record labels."

"It was a hell of a deadline," says Olvera, a tall man with curly hair and a calm, Zen-like demeanor. "The company wanted the album out for Christmas. But we were wise not to sign a delivery clause. In the end, the company understood that Maná wasn't lazy, or getting drunk in the Bahamas. It's just that we . . . didn't think it was finished."

"The last album catapulted Maná to another level," says veteran manager Angelo Medina, who's been working with the group's team since the band's last album. "It's such an important career and one of so many hits that being able to reinvent and attract new fans and a bigger audience than before—as we did last time—is truly a challenge."

Maná's previous studio set, 2006's "Amar Es Combatir," sold 634,000 copies in the United States, according to Nielsen SoundScan. The 2007 Amar Es Combatir tour grossed \$35 million, according to Billboard Boxscore, setting the record



Maná members strike a pose (from left): JUAN DIEGO CALLEROS, FHER OLVERA, SERGIO VALLIN and ALEX GONZALEZ (foreground)

for the highest-grossing North American tour by a Latin act since Boxscore began tracking data in 1991. "They're . . . crisis-proof," Warner Music Latin America chairman Iñigo Zabala says. "It's a situation unique in this marketplace."

IT'S A SECRET

While it's hard to pinpoint just what makes Maná tick for so many, everyone agrees the secret—trite as it may sound—lies in the music.

"I had the privilege of hearing a few songs from the new album and afterward I was thinking, 'Why are they so good?'" Live Nation senior VP of touring Kate Ramos says. "And I realized it. They always sound 'Maná.' They still manage to explore with music and to develop . . . but the basics of Maná are always present. It's like Coca-Cola. Whether it's diet or cherry or whatever, it's always Coke."

But people still get things wrong. "Everything on Wikipedia,

for example, is wrong," drummer Alex Gonzalez says. "But Wikipedia wouldn't let us go in to change things, so we always say that if people want to know the real Maná story, they need to go to our website."

Mana.com.mx links to the band's Facebook page, which has 2 million-plus fans, and to a Twitter account with 50,000 followers. The tweets are succinct and relate entirely to band activities. "We update conservatively," Gonzalez says. "People lose interest if you start posting a bunch of BS." Although each member of Maná is a star in the Latin world, none of them has his own Twitter account.

Indeed, in a Latin music industry dominated by solo acts, Maná is not only a rare group but also one that has managed to remain cohesive after nearly 20 years.

Although Olvera and Gonzalez tend to act as the band's spokesmen, all Maná media and appearances feature the entire group, and all artistic and business decisions are subject to consultation with and approval of all four members.

Initially created by Olvera in the late '70s, Maná's early lineup included bassist Juan Diego Calleros and his brother Ulises on guitar, and in 1986 added Gonzalez—a dynamo drummer of Cuban and Colombian heritage—for the group's self-titled debut on PolyGram. By the time of the band's sophomore album, 1989's "Falta Amor," its first with Warner, Gonzalez and Olvera had taken over as the group's sole producers and writers. A year later, Ulises Calleros stepped down to become the group's manager—a post he still holds—and Sergio Vallin, a virtuoso with a background in classical music and rock, stepped in.

Today, the group's easy familiarity is apparent during a listening session held in a suite at Miami's Epic Hotel that begins with a viewing of the DVD. The 40-minute movie was directed by Mexican filmmakers Ivan Lopez Barba and Ruben Bañuelos, who installed hidden cameras in the studios where the band recorded, in Los Angeles, Miami, Brazil, Mexico City, Guadalajara and the group's own studio in Puerto Vallarta. The final edit also includes fragments caught on personal cameras. Gonzalez and Vallin, for example, are shown recording the same piece of music with a multitude of different instruments until they achieve precisely the right

Maná

WEBSITES: Mana.com.mx,
[Facebook.com/mana](https://www.facebook.com/mana)

MANAGEMENT: Angelo Medina, Angelo Medina Group; Ulises Calleros, Chaman Music

PUBLISHING: Fher Olvera, Tulum Music (ASCAP) admin. by WB Music (ASCAP); Sergio Vallin, Vallincito Songs (BMI) admin. by Careers BMG Music Publishing (BMI); Alex Gonzalez, Big Cojones Music (ASCAP) admin. by WB Music (ASCAP)

TV: Billboard Latin Music Awards, April 28, Telemundo

TWEETS: @manaoficial



them," Olvera says. "Many artists don't do it that way because they don't want to spend the money, but we want to make it as good as we can. That's why we pay for it, not the company. We don't even buy Evian. We don't drive Ferraris. We spend all our dough in the best studios and on the best guitars. The industry is down, but still, this album is costing 30%-40% more than the last one."

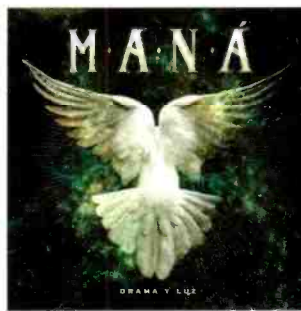
And Warner thinks it's going to sell as many copies of "Drama y Luz" as it did of Maná's last album—"Amar Es Combatir" sold 2.1 million copies worldwide, according to the label, at a time when music sales in most Latin countries had fallen to all-time lows. Now, some of those markets, including Brazil and Argentina, have seen a rise in music sales. "Drama y Luz" will be released in 40 countries, and Maná will promote it extensively beyond the United States and traditional Latin markets into Brazil, where it has a strong sales history, as well as Spain.

All songs on "Drama y Luz" were penned by some combination of Olvera and Gonzalez, who as usual produced the album, and also by Vallin, who for the first time served as co-producer. Ironically, the first single, "Lluvia al Corazon," was the last song to make it onto the album, recorded only in January after the band deemed the set not "cooked" enough. Written by Olvera, it's an uptempo power-rock track that will premiere on pop radio stations around the world—more than 500 at press time—at a precise, yet-unannounced hour on March 14.

The track, which the group will perform live during the Billboard Latin Music Awards on April 28, is a departure from the midtempo rock that has defined many of Maná's biggest hits. "We felt it was the strongest, most impactful track," Warner Music Latin America VP of marketing Gabriella Martinez says. "And we felt it reflected the evolution of Maná but with the same magic that's characterized the group."

A SURGE

As strong as Maná's sales and touring have been for the past two decades, the group gained new impetus and radio support with "Amar Es Combatir," which aside from its tour numbers, yielded three No. 1s—"Labios Compartidos," "Bendita Tu Luz" and "Manda Una Señal"—on Billboard's Hot Latin Songs chart. Prior to that, the group had scored seven top 10s on the tally, but only one chart-topper (2003's "Mariposa Traicionera"). The surge can be attributed at least in part to the addition of Medina (who formerly worked with Ricky Martin), a veteran manager and concert promoter, to



Maná's management team.

This time, aside from the single push, Maná will hold album signings and give acoustic performances in Los Angeles, New York, Miami and Puerto Rico the week of release, with each event backed by a different radio network, including Univision Radio, Spanish Broadcasting System and Superestrella. Warner is also running an extensive ad campaign that will air on Univision and Telemundo as well as on

ESPN. iTunes will release "Drama y Luz" as an iTunes LP with two bonus tracks, and Warner is negotiating with a mass merchant for another exclusive version. The label is also designing an online Maná game and interactive features that will allow fans to perform on the band's tracks online.

Sponsorship deals haven't yet been announced, but Medina is currently negotiating the band's tour and its sponsorships, both in the United States and abroad. Maná typically plays 120-140 shows per season, most of them in arenas and stadiums. The group kicks off the Drama y Luz tour June 1-2 at Mexico's Auditorio Nacional before launching its first U.S. leg that will include 25 arena shows.

As was the case with the Amar Es Combatir tour, Medina himself books the shows, which in turn are presented in different territories by different promoters. In the States, Maná is working with Live Nation and AEG as well as with independent promoters Henry Cardenas of Cardenas Marketing Network and Ari Kaduri, both of whom have worked with Maná for many years.

The group then travels through Latin America and Spain before returning to the United States and Mexico. Band members have asked that ticket prices remain the same as on the last tour, and in what has become a Maná tradition—and in sharp departure from any other major Latin act—not a single ticket will cost more than \$100.

"I sound like a broken record about ticket prices but yes, I think it has everything to do with [their success]," AEG Live/GoldenVoice VP of Latin talent Rebeca Leon says. "They know their fans' threshold for tickets and they never go beyond that. This creates fan loyalty because they feel appreciated by the artist. I also think one of the main reasons they are so successful is because they have always seemed to see their career as a marathon, not a sprint. They take their time with things in order to make sure they are doing it right. That sends a message of confidence, which in turn makes people believe in them even more."

One of the songs that Maná will likely perform on the tour is "Latinoamericano," an anthemic track penned by Gonzalez—the only U.S. citizen in the group—that is a call to action against racism and discrimination and the only overtly social or political song on the new album.

Maná is one of the pioneers of social conscience in Latin music. The group's Selva Negra Foundation, created in 1995, works specifically with environmental efforts, including reforestation throughout Latin America, the upkeep of two turtle habitats in Mexico (more than 1 million of the creatures have been released to the sea), construction of low-income housing and work with multiple native Indian communities. Now, Maná is in the midst of its most ambitious environmental campaign, working with the Mexican government to create mandatory environmental and ethics classes in elementary school curriculum.

While Maná's message is subtly found in many of its songs, there's nothing nuanced about "Latinoamericano," which Gonzalez began writing in 2009. It dovetails with the group's vocal support of the United States' DREAM Act (Development, Relief and Education for Alien Minors), which would provide a path to citizenship for undocumented college students.

"We don't really talk about [U.S.] politics because we're Mexican," Olvera says, noting that the band has nevertheless met with politicians like Secretary of State Hillary Rodham Clinton on the matter. "But human rights are universal. And this is something we support. We're very connected to the Latinos who are working here, who have left their families behind for a dream. We believe Maná has influence in this country, and can move its conscience a little bit." ...

For a track-by-track preview of "Drama y Luz" in Maná's own words, go to Billboard.com.

sound. Even when it came to mastering the album, Maná worked with two different engineers, who each provided a final master for the band to choose from.

"We even used analog tape on 'Lluvia al Corazon' and 'Clandestino' [the last two tracks recorded], and you hear the difference," Gonzalez says. "We wanted to do it, and how cool that we can do it if we feel like it. We have no one controlling either our artistic vision or our budgets." Since 1995's "Cuando los Angeles Lloran" Maná has paid its own recording costs.

"Our productions are very expensive and we don't measure

Hecho En Mexico

TOURING,
SPONSORSHIPS
KEEP MANÁ
AHEAD OF
THE PACK
BY JUSTINO AGUILA

When Mexican rock band Maná came to prominence in the early '90s, it was one of several Latin rock acts with major international profiles and reach, and part of a Latin rock movement that generated tremendous excitement in Latin music.

Groups like Chile's La Ley and Mexico's Molotov and Cafe Tacvba were able to not only fill stadiums but also

sell hundreds of thousands of records. The advent of MTV Latin America only seemed to further solidify a movement that went beyond a trend. Today, however? La Ley has disbanded, Cafe Tacvba records and performs only intermittently, and up-and-coming groups like Zoé and Panda have made few inroads outside of Mexico. Maná, meanwhile, has out-sold and outlasted most of its competitors during its two-decade span.

"They entertain the masses under the banner of rock," says Flavio Morales, senior VP of programming for bilingual TV channel mun2. "They know who they are and have stayed true to their roots while appealing to all ages."

Maná has sold an average of 500,000 units in the United States, according to Nielsen SoundScan, for each album it has released since the early '90s. The group has also consistently sold more than five times the number of albums compared with well-known acts like Cafe Tacvba, Molotov and El Tri by fostering relationships with its audiences

beyond the band's native country.

"As soon as Maná got to a certain level they were able to gain momentum by aggressively setting up tour dates and taking advantage of sponsorships that helped them get to a new place in music," says Mariuz Gonzalez, co-host of "Travel Tips for Aztlan," a Los Angeles-based world-music radio show that regularly features Latin songs. "Having a healthy touring schedule makes all the difference, and not a lot of rock bands have this opportunity."

In rough economic times, Maná's longevity has been an asset. As the music industry continues to struggle, Gonzalez says, labels can look to the group for solid sales in a shaky economy while it overlooks more experimental bands.

"The industry is so segmented now," Gonzalez says. "In the United States we make music for segments of the population. In other countries they make music for the world. That's why Juanes and Shakira are popular." ...

ROAD TRIPPIN'

THEY DON'T HAVE HIT RECORDS. THEY AREN'T SIGNED TO A LABEL. THEY JUST SOLD OUT TWO SHOWS AT BOSTON'S TD GARDEN. SOME SAY DISPATCH IS THE GRATEFUL DEAD, OR PHISH, ALL OVER AGAIN. BUT FOR THIS BAND IT'S ABOUT HARDCORE FANS AND "DESTINATION DATES"—LESS IS MORE.

BY CORTNEY HARDING and RAY WADDELL

If you attended college in the Northeast in the late '90s or early '00s, you have probably seen a Dispatch show. Even if you didn't make an effort to see the band play a frat party, or a benefit, or just a Friday night gig in the basement of some dorm, you walked by them when they played Spring Fling, or at the very least, saw one of their stickers plastered on a toll booth on the Massachusetts Turnpike.

But if you spent those years in the traditional music business, you might have fainted when a band you'd never heard of—a band whose best-selling album, "Gut the Van," has moved 103,000 copies, according to Nielsen SoundScan—sold out three nights at New York's Madison Square Garden in 2007.

And now, four years later, Dispatch is back again, selling out dates across the country as it gears up for a summer tour. The act has remained unsigned for its entire career, although the group eventually struck some distribution deals, first with Koch/DCN in 2001, then with Universal Music Group Distribution in 2004, through an imprint deal with band manager Steve Bursky's Foundations Records.

Dispatch is a party band—rootsy rock with hints of ska, funk and reggae—that manages to pull off good, explicitly political songs as well. The perfect college-gig band has become the ultimate destination-date touring phenomenon.

Dispatch's story is as old as the Grateful Dead—tour like crazy, build a base, connect with fans on a personal level and make accessible music. But its story is also intensely modern—because unlike many artists, the members of Dispatch think Napster was the best thing that ever happened to them.

BASEMENT TAPES

From the moment the band got rolling, Dispatch seemed to have a desire to defy expectations. Rather than hire an experienced manager to guide its career, the band partnered with Bursky—now known as the head of Foundations Management and the man behind Owl City. But back then he was a student at the University of Pennsylvania, without any industry experience.

Bursky first met the band when it played a food bank benefit that he organized as a high school student. "I didn't have a desire at the time to be in the music business," he says. "But I was so in love with the band, and obsessed with the energy I just felt like being involved in... a really exciting project." Bursky started cold-calling venues and secured a spot opening for the Samples in 2000 at New York's Irving Plaza.

But he realized that playing the standard club circuit wasn't going to be enough to move the band forward. Dispatch recorded and pressed CDs to sell at shows, but it didn't have a formal distribution network. "They played pretty much every college in the Boston area. In 2000, 2001, they were on the road a couple hundred days a year. And they also paid a lot of attention to the prep school circuit. Those kids fell in love with the band, and then would scatter themselves around the country, and tell their friends about it."

Prep school chatter spread only so far, though. In 2001, the band started touring outside the Northeast market and drew upwards of 1,000 kids at shows in places like Chicago and Min-

neapolis, despite having almost no physical distribution in those cities.

"Kids [who'd seen them in the Northeast] would call up their friends in San Francisco, and Denver, and Austin, wherever, and tell them about Dispatch, this band that they just saw, and tell them to go check them out on Napster," Bursky says. "I was literally sitting in my dorm and kids from all over the country were telling me about the band—I was already involved with them."

Dispatch frontman Pete Francis credits Napster with getting his band's music out to the masses—and in 2001, he even accompanied Napster founder Shawn Fanning to Washington, D.C., to testify on the file-sharing network's behalf. But, he admits, "not a lot of bands had the same success with Napster that we had." The band's Napster traffic was equivalent to having its CDs in every market in the country—but without having to push students to actually purchase the records.

That's what happened with Ross Martin, a 29-year-old Denver fan who runs a Dispatch fan blog (dispatch2011.blogspot.com). During his freshman year at Colorado University, he and his friends discovered Napster and began downloading music, including the Dispatch track "The General." "We knew almost nothing about the band," Martin says. "But that song never got old. We would have 50 people in a room dancing and singing along."

Martin lost track of the band for a bit, but never forget the song, and he was thrilled to rediscover Dispatch on Pandora. "In 2007 I heard a recording of their MSG show on a local HD station and became a really big fan again," he says. "I went out and bought all of their music at that point."

Francis now looks more like a cool dad (and technically is one, with an infant son at home) than a rocker. "No one wants to have their work stolen," Francis says. But he maintains that Napster caused more good than harm, at least in his band's case. "We went to play in Pomona, Calif., and kids were singing along and knew every word. For a band like ours, the only way to get that kind of exposure was Napster."

For the remainder of the early part of the 2000s, Dispatch continued to tour, but in 2004 decided to split, due to internal

DISPATCH

WEBSITES: DispatchMusic.com, Facebook.com/Dispatch, DispatchIt.DispatchMusic.com

MANAGEMENT: Steve Bursky, Foundations Artist Management (domestic); Dalton Sim, Netzwerk Management (international)

AGENT: Frank Riley, High Road Touring (North America); Sean Goulding, the Agency Group (rest of the world)

PUBLISHING: self-published

PUBLICITY: John Vlautin, SpinLab

TWEETS: @dispatchmusic, @chadwickstokes, @braddigan, @petefrancis



From downloading defenders to "streaming" fans: Dispatch's CHAD STOKES, PETE FRANCIS and BRAD CORRIGAN (from left)

tensions. The group had been moving up on the touring circuit, going from playing parties to gyms and some festivals. Though the members' careers were growing steadily, Bursky says they were willing to sacrifice making money to save their relationship.

They'd already been on something of a hiatus since 2002, when they played a free show at New York's Central Park Summerstage (with a capacity of about 5,000), with a little-known folkie named Jack Johnson opening for them. Many fans, after the breakup was announced, assumed it was Dispatch's last New York show ever.

THE LIGHTS OF THE GARDEN

In 2007, Bowery Presents partner Jim Glancy had a lunch meeting with Bursky, who was managing Stephen Kellogg & the Sixers and Zox at the time, and Dispatch came up. Though the band hadn't played live since 2004, and hadn't played New York since 2002, Glancy believed there was pent-up demand for the group. He knew the shows would be "destination" gigs, and with the idea that a fan flying in for one night would likely stay for two, approached the Garden with the idea of a doubleheader.

Dates at the 20,000-seat Garden are obviously valuable and multiples are very much coveted, but Glancy and Bowery took a leap of faith booking two shows for a risky venture like Dispatch. It was summertime, after all, when the venue's primary sports tenants are inactive and open nights are a bit easier to come by. The Garden was initially hesitant, but the building held the nights.

The risk paid off: The shows went on sale in January of that



DISPATCH'S PETE FRANCIS CREDITS NAPSTER WITH GETTING HIS BAND'S MUSIC OUT TO THE MASSES. IN 2001, HE ACCOMPANIED NAPSTER'S SHAWN FANNING TO WASHINGTON, D.C., TO TESTIFY ON THE FILE-SHARING NETWORK'S BEHALF.

year and sold out well in advance of the July 13-15 run. (Demand was so overwhelming that a third night was added.) The three shows grossed \$2,178,729 with attendance of 55,183, according to Billboard Boxscore. "The dates were historic," MSG Entertainment COO Melissa Ormond says. "Dispatch became the first-ever unsigned band to play a sold-out show at the world's most famous arena."

"The MSG shows opened everybody's eyes," says Dave Marsden, lead promoter for Live Nation's Boston office. "I distinctly remember Jim Glancy had made an offer for Madison Square Garden for Dispatch, and the reaction here was like, 'That's ballsy. What makes him think they can sell out a real arena at a real ticket price in New York City?'"

Glancy's confidence hadn't simply come out of thin air—Dispatch's last show, held at the Hatch Shell at the Boston Esplanade, had drawn a huge crowd, but the show was free, held on the band's stomping grounds and billed as "the last Dispatch." Many fans thought they'd never see the group again. "A big crowd at the Esplanade is 20,000 or 30,000, and this thing drew over 100,000," Marsden says. "I don't care if it's free or

you pay people to go, 100,000 people is something."

And then, just as soon as it had conquered the Garden, the band disappeared again—until November 2010, when the group launched Dispatch It!, a special feature on its website, Dispatch-Music.com. Dispatch It! enabled fans to upload photos and videos of their favorite Dispatch moments through the years. Then, on Jan. 1, the band members announced they would give away their entire studio album catalog to any fan who followed a few steps—including friending Dispatch on Facebook, following it on Twitter and sending five friends an e-mail about an upcoming tour.

Thousands of fans took advantage of the offer, made possible because Dispatch never signed a label deal and owns the digital rights to its album catalog. The promotion went viral, big-time.

"I wish I could say it's marketing genius, but it's not," Bursky says. "It starts with the music and the message. Something about what these guys sang about . . . what these guys stood for . . . their audience, was always so real. Fans felt that because Dispatch always was kind of the anti-corporation, anti-big establishment, anti-record label band . . . they were loved by their fans.

Fans felt like they were in the know for knowing about Dispatch."

Because Dispatch had so much success with presales for the 2007 Garden shows, selling out two of the three nights through presales alone, it decided to do the same thing this time around. In effect, the Dispatch American Express presale is actually the on-sale.

"The story is really direct marketing," Marsden says. The phenomenon is very back to the future. "The Grateful Dead used to get half the building as an allotment for their Grateful Dead ticketing operation to their hardcore fans and travelers and people that wanted to see all the dates. You'd go into a show with half the house sold out before you ever broke an ad. This is sort of a throwback to that, but on a whole new level."

The summer dates will be produced by various promoters, including AEG Live, and Bowery and Live Nation will take Dispatch back to Boston, where they have booked three nights at the TD Banknorth Garden—two of which have already sold out, while the third is selling briskly. Dispatch co-manager Dalton Sim is based in Boston. "He came to us and said . . . Dispatch wanted to do a very limited number of dates over the summer," Marsden recalls. "Destination shows at special places . . . They wanted to look at a number of shows in Boston, not just a one-nighter."

Of course, Marsden was tasked with dispatching a bit of band education first. "The fun part for me was calling my friends at the [TD Banknorth] Garden and saying, 'I need to hold three days for Dispatch,'" Marsden says. "Dead silence. I chuckled and said . . . 'Get on Google, read the history, check it out.' The next day they came back and said, 'How can we make this happen?'"

Beyond Boston, other shows are doing well. In Harrison, N.J., Glancy and Bowery will promote the two inaugural concerts at the 25,000-seat Red Bull Arena. Don Strasburg, VP of AEG Live Rocky Mountains, the band's Denver-area promoter, called Dispatch's American Express presale (for shows set for June 3-5 at Red Rocks Amphitheatre in Morrison, Colo.) "truly epic," adding that moving 20,000 tickets in a single market through a presale is pretty much unheard of. "It's once again proof that today's musicians can operate completely independently and reach the highest pinnacles," Strasburg says.

Marsden says Dispatch's development ran parallel to what Phish did: "Except Phish kept going. Dispatch, you could probably list their entire major show history on one piece of paper. They never toured extensively on a major level; they just developed this following that shows up in various places. It's remarkable."

And Glancy believes Dispatch can do this sort of thing again and again. "They're a smart bunch of guys, and [agents] Steve Dalton and Frank Riley [at High Road Touring] are pretty smart guys as well," Glancy says. "The way they're doing this, it doesn't oversaturate the market. I'm sure they still have 10 or 15 key markets that, if they were to announce new dates this year, next or whenever, the local fans are going to be berserk waiting for them. It's a great strategy."

"We're the type of band that gets passed down," frontman Francis says. Because the band has played so many college shows, it will probably be forever linked with memories of care-free times, and who wouldn't want to revisit those days for a few hours, and bring some friends along? And while plenty of acts play the college circuit, Dispatch's ubiquity in certain markets, where you saw them 10 times if you saw them at all, makes it an integral part of the experience.

Glancy isn't sure what the future holds for Dispatch, but he'll be paying attention. "You'll see them do even more interesting and different things," he says. "They'll follow their own path. I can't wait to see what it is, but I know it will be cool." ●●●

The Right Hookup

SINGER/SONGWRITER SKYLAR GREY (THE FORMER HOLLY BROOK) JOINS NICKI MINAJ, BRUNO MARS AND KE\$HA: ARTISTS WHO SPIN GUEST SPOTS INTO GOLD

BY GAIL MITCHELL

The story reads like a page out of *Cinderella 2.0*.

Against all odds, a young, relatively unknown artist is chosen to sing the hook she penned for a track by a high-profile rapper. Not only that, she's also asked to perform the single on the industry's biggest music stage: the Grammy Awards. And the singer nails the performance. So much so that she becomes a top trending topic on Twitter, and her phone starts ringing off the hook with more collaboration requests. In the meantime, the clock shows no signs of striking midnight as the singer/songwriter is also busy finally fulfilling a longtime dream: writing and recording her own solo album.

That scenario is just what happened to Skylar Grey, who, along with Eminem, is featured on Dr. Dre's second single from his long-awaited "Detox" album, "I Need a Doctor." Bowing at No. 5 and simultaneously nabbing Hot Shot Debut honors on the Billboard Hot 100 after the Grammys, the single—co-written by Grey—is No. 10 on the chart following the video's Feb. 24 premiere on MTV and Vevo. Grey also anchors two more slots on the Hot 100: as a featured vocalist/co-writer on Diddy-Dirty Money's "Coming Home," which peaked at No. 12, and Lupe Fiasco's "Words I Never Said," another Grey co-write that debuted at No. 89. She also wrote T.I.'s "Castle Walls," featuring Christina Aguilera.

An artist being featured on a hook isn't an original concept. But it's a concept that has claimed more added value as a career launching pad in the past year, thanks to the solid chart and sales emergence of such newcomers as Nicki Minaj (Usher's "Lil Freak"), Bruno Mars (B.o.B's "Nothin' on You") and Ke\$ha (Flo Rida's "Right Round"). And galloping headlong into 2011, Grey isn't the only featured guest eyeing a promising solo career. There's fellow singer/songwriter Dev, slated to release her first album this summer after guesting on Far*East Movement's No. 1 song "Like a G6." Also in the wings: singers Wynter Gordon, Bridget Kelly and Eva Simons (see story, right).

"It's the trend of 2010 and beyond of major artists giving opportunities to lesser artists to be featured," says Universal

Music Publishing Group senior VP of creative affairs Jennifer Blakeman, who signed Grey about five years ago. "We've seen artists like Nicki Minaj and Bruno Mars seemingly coming out of nowhere into public focus based on features. And now it's Skylar going from zero to 90 playing on the Grammys within six months of her nominated song being released."

That nominated song was Eminem's "Love the Way You Lie," featuring Rihanna; it was up for both song and record of the year, as well as best rap song. It was her first collaboration with producer Alex Da Kid, a pairing propelled by Blakeman's gut instinct last July when Grey visited her in New York with a bunch of new songs penned during a cabin sojourn in the Oregon woods.

"I had all this new music and didn't know what I was going to do with it," says Grey, who was born and raised in Wisconsin. "I was getting disillusioned [after a previous deal with Warner Bros.] but at the same time I knew there was nothing else I wanted to do—I had no plan B. Then I was introduced to Alex Da Kid via e-mail and a week later we were sending music back and forth."

Writing since she was 14 and singing since age 6, Grey is no stranger to the Billboard charts. Under the moniker Holly Brook, she guested on Fort Minor's No. 4 2006 hit, "Where'd You Go." Though sung by Rihanna, it was Grey's penned hook on "Love the Way You Lie" that opened the door to more high-profile collaborations and her buzzed-about guest features through Alex Da Kid—who produced "I Need a Doctor," "Coming Home" and "Words I Never Said." She has since become the only artist signed to a production deal with the producer. The pair is currently working together on songs for her upcoming solo album.

"People wanting to cover choruses I've written is awesome and has created a platform for me to be an artist," Grey says. And she hasn't altered her technique in any way in the wake of her success. "The choruses are very alternative-sounding, which is my natural style. I always write with my emotions in mind."

Four More To

WYNTER GORDON

Wynter Gordon (@wyntermusic) sang her way to a No. 5 Billboard Hot 100 hit when she was featured on Flo Rida's "Sugar." Her break came when the song's writers needed a female vocalist to reference the song for them. "It sounded really good when I did it," Gordon says. "They said, 'We'll keep you on it. This could be good for you.'"

Nearly a year elapsed before Gordon returned to the charts, this time with the dance hit "Dirty Talk." The David Guetta-produced track hit No. 1 on Billboard's Dance Club Songs chart and No. 4 on Dance Airplay. But Gordon says she would've liked her first single to come out soon after "Sugar."

"I didn't follow up with anything right away so people could connect the singer from 'Sugar' with me the artist," she says. "Bruno Mars sang the hook for B.o.B and soon after that, Bruno released his own single. There was no disconnect."

Signed to Big Beat/Atlantic, Gordon's solo album is due later this year. In the meantime, she'll be heard on Mr. Vegas' new single, "Take Off"; Chris Brown's "The Fame," with Young Money rapper Tyga; and Steve Aoki's "Can't Go Back." In addition to past writing credits for Danity Kane and Mary J. Blige, Gordon says she has three songs on Jennifer Lopez's forthcoming Island Def Jam album, "Love?"





SKYLAR GREY looks onward and upward: "I always write with my emotions in mind."

Watch For

BRIDGET KELLY



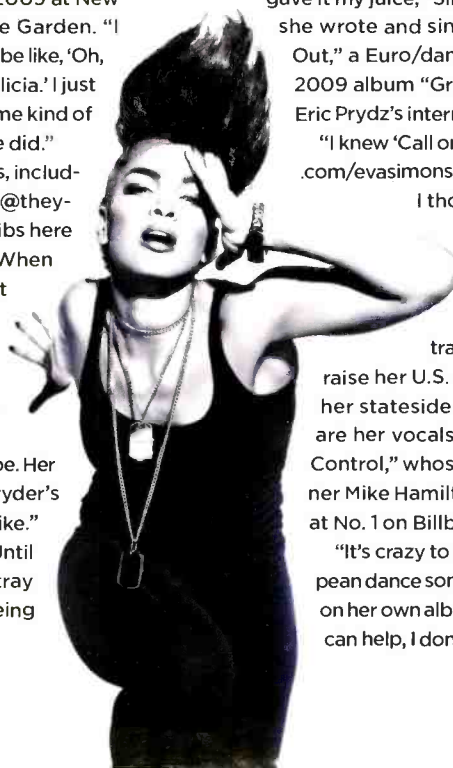
"In the beginning, I was very nervous," Bridget Kelly says of filling in for Alicia Keys when Jay-Z performed "Empire State of Mind" during his 9/11 concert in 2009 at New York's Madison Square Garden. "I didn't want everyone to be like, 'Oh, she's trying to be like Alicia.' I just wanted to bring the same kind of life to the song that she did."

After singing at subsequent Jay-Z appearances, including Coachella and "Saturday Night Live," Kelly (@theycallmeBK) has loosened up. "I started doing ad-libs here and there to put my own flavor on it," she says. "When you get to sing the biggest song of the year about your city, it's huge. It started as an opportunity to sing background and fill in, but it generated more press and attention than anybody thought."

The next big event for the singer/songwriter will be her first Roc Nation album. The still-untitled set is due later this year and will be prefaced by a mixtape. Her latest guest stint was on British rapper Tinchy Stryder's "Take the World," from his 2009 album "Third Strike."

Kelly says she's taking a hiatus from cameos. "Until I release some of my own material, I want to stray from that a little. I don't want to come across as being 'the girl who fills in and sings all the hooks.'"

EVA SIMONS



While Dutch singer Eva Simons was in London for a gig, pictures of her appeared on entertainment blog ConcreteLoop.com. Soon after, her manager relayed the news that Chris Brown wanted to work with her after hearing her song "Silly Boy." "I just gave it my juice," Simons says of the French lyrics she wrote and sings at the beginning of "Pass Out," a Euro/dance track featured on Brown's 2009 album "Graffiti." The song also samples Eric Prydz's international dance hit "Call on Me."

"I knew 'Call on Me,'" says Simons (facebook.com/evasimonsmusic). "When I heard the beat

I thought it needed some sensual lyrics. Since I speak French, I wrote something French."

While "Pass Out" wasn't a single, Simons says the track's Internet exposure helped raise her U.S. visibility. What's heightening her stateside profile even more, however, are her vocals on DJ Afrojack's "Take Over Control," whose lyrics she penned with partner Mike Hamilton. The track spent six weeks at No. 1 on Billboard's Dance Airplay chart.

"It's crazy to be No. 1 in the U.S. with a European dance song," says Simons, who's working on her own album. "While features are fun and can help, I don't forget that I'm a solo artist."

DEV



Northern California native Dev (@DEVisHot) is best-known as the featured voice on Far*East Movement's No. 1 hit "Like a G6." The singer/songwriter is also on the latest New Boyz single, "Backseat," as well as her own debut track, "Bass Down Low"—produced by and featuring the Cataracs, the production duo behind "G6," which samples Dev's own

viral hit, "Booty Bounce." The duo is finishing up Dev's first solo set, "The Night the Sun Came Up" (Indie-Pop/Universal Republic). In addition to working on songs for Timbaland and 50 Cent, Dev appears on Travis Barker's "Give the Drummer Some."

"Doing hooks isn't anything I put too much pressure on," Dev says. "I like doing it to add my flavor on different styles of tracks and seeing how different artists work. Sometimes hooks can be the hardest part. But it's an opportunity to get my name out there—as long as I get to do my own projects."

Universal Republic co-president/COO Avery Lipman says a strong hook performance adds "impressions that build a story for an artist with their own record and single. But [with someone] like Dev, you've got to have that X factor. Doing a hook might look easy but the nuances are subtle—between good and remarkable. You have to be able to make it all work." —GM

Additional reporting by Mitchell Peters.

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Breakthrough: The Grammy Award victory by ARCADE FIRE affirmed the power of Canadian talent.

Reigniting The Fire

LONG A SOURCE OF TALENT FOR THE WORLD, CANADA CONFRONTS SALES CHALLENGES AT HOME

BY KAREN BLISS

The Canadian music business enjoyed a night of pride and joy on Feb. 13 as Arcade Fire culminated a rise from its roots in Montreal to a dark-horse victory at the Grammy Awards, winning album of the year for "The Suburbs" (Merge Records). For the band, the acclaim has followed years of determined artist development. (The group was tipped as an "act to watch" in Billboard's annual Canada special feature in 2005.)

Canada continues its long tradition as a well-spring of talent in a range of genres, with Justin Bieber, Drake, Michael Bublé and Nickelback ranking among Billboard's top artists of 2010.

Yet as music executives gather for Canadian Music Week March 9-13 in Toronto (see story, page 25), they face a challenging and changing sales environment.

Domestic album sales last year were down from 2009, based on award certifications of the Canadian Recording Industry Assn. (CRIA). Labels are trying to adjust, focusing more on digital singles sales, looking at mini-albums as a format for artist debuts and devising more partnerships to break artists across borders.

"The song-driven nature of our business has never been more pronounced since the '60s," Universal Music Canada president/CEO Randy Lennox says. "There's a lesser correlation between an immense success of digital song sales and the album sales."

The rock genre remains slightly better for album sales, but it's extremely difficult to break a rock act because it's a pop world.

Of the 15 top-selling Canadian acts of 2010 domestically, only three were rock bands:

Arcade Fire, Hedley and Nickelback. Rounding out the top 15 were Bieber and Johnny Reid (with three albums apiece), Bublé, Drake, Bobby Bazini, Roch Voisine, k.d. lang and Sarah McLachlan.

Thirty-one Canadian acts were certified gold (40,000) last year, 17 platinum and five double-platinum compared with 45 gold, 21 platinum and five double-platinum in 2009.

"Album certifications are trending downward significantly from 2009 to 2010," CRIA VP of communications Amy Terrill says. "Digital certifications are showing some gains, reflecting the newness of the market, but there remains a great deal of ground to recover."

As for performing rights royalties collected on behalf of the more than 100,000 Canadian composers, authors and music publishers, the final 2010 figure is still being finalized, according to rights society SOCAN. During 2010, SOCAN CEO Eric Baptiste says, "the recession was still impacting lots of businesses that use music in Canada. So the first quarter was tough and we've seen an improvement over the year." So the trend for royalty collections may be brighter. Baptiste estimates 2010 collections will hit approximately \$250,000 Canadian (\$254,000), a rise of nearly 8% over 2009.

Canada is still playing catch-up with the United States, where the market is split equally between physical and digital sales. In Canada, digital sales made up 20% of the overall market in 2009, according to the CRIA. Figures aren't yet available for 2010.

Universal's Lennox has done his own informal assessment of the sales figures and offers some positive findings.

"When you're bundling digital singles using the equivalency theory—which is every 10 songs sold equals one album—we're not in such bad shape," he says. "Let me give you an example: Fefe Dobson's album ["Joy"], we've only sold 20,000 [units], whereas previously we might have sold 50,000. But we've sold 160,000

'Stuttering' downloads and 80,000 of 'Ghost,' " he says, citing two of Dobson's singles. "That's 240,000 downloads. [So] using the 10-songs-per-album equivalency, Fefe Dobson is really at 44,000 [album units]. Those numbers are pretty darn good. It's just converted into a different [formula]."

Lennox says that a number of acts, such as Bieber and Down With Webster, are also opting to release mini-albums (about seven songs) instead of traditional-length albums. "That model is working because the attention span of youth is far less," he says, adding that "the likelihood of an artist getting seven killer new songs versus 12 is a great deal more practical."

Joel Carriere is one indie executive excited by the industry changes. Carriere is president of Dine Alone Records in Toronto and his roster includes Canadian acts Alexisonfire, City and Colour, Hot Hot Heat and Tokyo Police Club, as well as Australian act Children Collide and Ireland's James Vincent McMorrow.

"I'm watching all the majors turn into service houses in Canada," says Carriere, whose label is distributed by Universal in Canada. "It just opens up opportunities for a smaller indie to maneuver because they're not able to pay attention to everything."

"I'm not saying it's 'death to the majors,'" he continues. "There's still tons of money [in those companies]. But we're able to be a little bit more strategic on a global level and have different alliances with different [independent] labels around the world. We're signing bands in some different territories where we feel we have good setups. [Toronto-based indie label] Arts & Crafts is doing similar stuff."

Carriere notes that his label is "doing a deal with Arts & Crafts for City and Colour in Mexico, so between them and us and different indies, we're able to piece out different territories and almost a la carte it. It's a less aggressive approach than a major signing us to the world and [hearing], 'By the way, we can't get you the world so you're stuck in Canada.'"



On the rise: Canadian artists breaking across borders include (from left) JUSTIN NOZUKA, REEMA MAJOR and MARIE-CHRISTINE.



North Stars

ARTISTS TO WATCH FROM CANADA'S DIVERSE MUSIC SCENE

BY KAREN BLISS

Canada has a long history of developing artists who find success in the United States and markets worldwide. From this deep and diverse pool of talent, Billboard each year offers a selected sample of artists to watch.

JUSTIN NOZUKA

Home base: Toronto
Album: "You I Wind Land and Sea"
Label: Coalition Entertainment
Licensees: Warner Music (Canada), Glassnote (United States), PIAS (Continental Europe), EMI (United Kingdom, Japan), Liberator (Australia)
Management: Coalition Entertainment
Justin Nozuka, 22, had the guts to turn down record deals when he wasn't yet out of his teens. The New York-born, Toronto-raised, acoustic-soul singer/songwriter wanted to develop a live following and take steps to ensure an enduring career. So he released his indie debut, "Holly," produced by Bill Bell, on a long-established label set up by his management, Coalition Entertainment. He then licensed the album to various territories, including the United States through Glassnote Records. His follow-up, "You I Wind Land and Sea," also produced by Bell, arrived in April 2010 on Glassnote. Nozuka promoted it with a tour of the United Kingdom, Continental Europe, Australia and North America. He also has some cool collaborations to his credit. India.Arie added vocals to "My Heart Is Yours" after seeing him on "Late Show With David Letterman" and RZA used Nozuka's vocals on

"Gone," his tribute to Ol' Dirty Bastard. In January, Nozuka won France's NRJ music award for francophone group/duo for a version of his single "Heartless" that features French artist Zahou.

REEMA MAJOR

Home base: Toronto
Album: As-yet-untitled, due this summer
Label: G7
Licensees: Universal Music (Canada), Cherry-Tree/Interscope (United States)
Management: Kwajo Cinco and Philippe LeBlanc, 7 Star Management
Born in Sudan; raised in Kansas City, Mo.; and based in Toronto, 15-year-old rapper/songwriter Reema Major was the first Canadian female hip-hop artist to be on BET's Hip Hop Awards Cypher lineup last October. Canadian hip-hop has always had a tough time and no female rapper has broken through since Michie Mee in 1988. But Major, with the look of a star and skills beyond her years, has a shot at changing that. Shortly after debuting last summer at Toronto's Honey Jam all-female showcase (where Nelly Furtado was discovered), labels came courting. Major opted to go with her manager's label, G7, which has a joint venture with Universal Music Canada and Cherrytree/Interscope in the United States. She has worked with producers including the Stereotypes, Frankmusik and Bangladesh and is currently in the studio with Toronto producers Boi-1da, Tone Mason, T-Nyce and Kwajo Cinco. A mix-

tape comes out this month with her album to follow in the summer.

JOHNNY REID

Home base: Toronto
Album: "Introducing Johnny Reid" (U.S. release, May 3)
Label: Johnny Mac Entertainment
Licensees: EMI Music Canada (Canada), Manhattan Records (United States)
Management: Tracey Wilder, Johnny Mac Entertainment
Transplanted Scotsman Johnny Reid, a raspy-voiced country singer, had the No. 2 domestic album of 2010 in Canada with "A Place Called Love" with sales of 150,000 units, according to Nielsen SoundScan. The album is his first release through EMI Music Canada, after three earlier titles on Universal. Two of those Universal albums, "Dance With Me" and "Christmas," both released in 2009, ranked at Nos. 14 and 15, respectively, on that year's tally of the top-selling Canadian albums. Previously, in 2005, Reid released "Born to Roll" on the Open Road label and the album went gold, selling 40,000 units, a rare feat for an indie label in Canada. After moving to Canada in 1988 at age 13, Reid put out his first album, "Another Day, Another Dime," in 1997. On March 29, EMI in Canada will release "Johnny Reid, A Place Called Love Tour, Live in Concert (Heart and Soul)." But another notable milestone in Reid's career will occur May 3 when his debut album in the United States, "Introducing Johnny Reid," arrives on EMI-affiliated Manhattan Records. He plans a U.S. promotional tour to coincide with the release.

MARIE-CHRISTINE

Home base: Montreal
Album: "Walk in Beauty" (April release)
Label: Siena/Warner
Management: TBA
Marie-Christine has achieved a career high even before the release of her upcoming debut album, "Walk in Beauty." Motown legend Stevie Won-

der gives her a shout-out, and adds his talk-box vocals, on her cover of his song "Keep On Running." Canadian hitmaker Corey Hart ("Sunglasses at Night") signed Marie-Christine in 2008 to his Siena label, through Warner Music Canada; he also wrote "Totally Random," the first single from "Walk in Beauty," which is due in April. Hart was seeking artists to sign to Siena when, through musician/producer Michael Litresits, he found the sultry Montreal singer. Marie-Christine is a trilingual Haitian-Canadian whose style evokes Corinne Bailey Rae and India.Arie. She co-wrote many of the songs on "Walk in Beauty" with producer Sylvain Quesnel. Hart wrote and produced several other tracks, including "Take Me There" and "In Your Sweater," co-producing the latter with DJ Champion.

ART OF DYING

Home base: Vancouver
Album: "Vices and Virtues" (March 22)
Label: Intoxication/Reprise
Management: JBM
Vancouver hard rock act Art of Dying is the first signing to the Intoxication label set up by veteran metal band Disturbed. The two groups connected for the first time in the summer of 2007. Art of Dying—frontman Jonny Hetherington, guitarists Greg Bradley and Tavis Stanley, drummer Jeff Brown and bassist Cale Gontier—recorded new album "Vices and Virtues" with producers Howard Benson and Disturbed's Dan Donegan. First single "Die Trying" has early support at active rock radio in the United States. An earlier lineup of Art of Dying (with Hetherington and Bradley) released a self-titled indie album on its own label, Thorney Bleeder, in the United Kingdom in 2006, followed by international licensed releases in 2007. The single "Get Through This," from the band's 2006 release, hit the top 20 at rock radio in Canada. There aren't yet any international release plans for "Vices and Virtues," but two days after it drops, Art of Dying will join Stone Sour, Theory of a Deadman and others on the inaugural Avalanche tour, which runs through May 1.



Digital Drives CMW

CANADIAN MUSIC WEEK TO FOCUS ON NEW BUSINESS MODELS; SOUTHEAST ASIA, FRANCE ARE SPOTLIGHT MARKETS

BY KAREN BLISS

The 29th annual Canadian Music Week taking place March 9-13 in Toronto will weave digital strategies panels throughout the three-day conference, compared with a single day of digital discussions last year.

"The biggest issue is that digital hasn't lived up to the promise of replacing physical," CMW president Neill Dixon says. "The download situation is not the business model for the future. Something like Spotify probably is, where you get music anywhere, anytime, on demand."

At the conclusion of each year's CMW, Dixon's team consults with various members of the music industry to find out the issues that concern them most and program the next conference together based on those hot buttons.

This year, the sessions designed for industry leaders, formerly called the "executive"

conference, is now called the Interactive Music & Media Summit. The portion of the conference aimed at more entry-level attendees, called Tune Up, remains. There's also the Radio Active Conference. All three run concurrently. A one-day Songwriters Summit will be held March 12.

There are also four awards shows, most notably the Canadian Music & Broadcast Industry Awards, at which Sarah McLachlan will accept the 2011 Allan Slaight Humanitarian Spirit Award. Her former manager, Terry McBride, will be inducted into the Canadian Music Industry Hall of Fame, along with TV producer John Brunton of Insight Productions (Juno Awards, "Canadian Idol").

Speakers set for the conference include Forrester Research VP of research/director Mark Mulligan, Nielsen Music senior VP of sales Vanessa Thomas, ASCAP president/

CEO Paul Williams, Vevo president/CEO Rio Caraeff, Bill Silva Management president Bill Silva, Rhapsody president Jon Irwin, BitTorrent CEO Eric Klinker and TuneCore founder/CEO Jeff Price.

Keynote speakers include industry blogger Bob Lefsetz, Lady Gaga manager Troy Carter and artists Sammy Hagar, Nikki Sixx and Melissa Etheridge.

"The difference this year is we increased the

number of artist keynotes," Dixon says. "It's going to bring in a lot more musicians [to the conference]. The festival has been growing. We're at 800 bands now; there will be 3,000 musicians in town. As much as we want to talk about the business, we also want to talk about the music."

Besides digital topics, panel discussions will cover such industry sectors as touring, recording, labels and management. Each conference also spotlights a specific international market; for 2011 it's Southeast Asia. The secondary focus is on France.

"Southeast Asia is amazing. There are 600 million people in 10 countries," says Dixon, who has 15 companies attending, ranging from mobile music providers to concert promoters. Music sales on mobile platforms in the region are strong. "Everybody has a mobile phone. Not everybody has a broadband connection," he says.

A dozen French companies are also attending. "We're going to be setting up meetings and one-on-ones for them with Canadian businesses," Dixon says.

Dixon, who reaches out year-round to other music festivals and conferences worldwide, says representatives from two dozen international festivals will be at CMW.

"We partner with these events and we promote them as a destination and they promote us," he says. "But, more importantly, they allow us to pick acts and bring them in and showcase them to their audience, and we let them do the same here."

"The biggest issue is that digital hasn't lived up to the promise of replacing physical."

—Neill Dixon, Canadian Music Week

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CANADIAN VENUES WARMING UP THIS YEAR

BY MITCHELL PETERS

Like facilities throughout most of North America, many large-scale Canadian venues experienced a downturn in concert bookings during the past six months as artists postponed tours to weather the economic storm. But many Canadian touring executives are reporting a comeback in the live entertainment market in spring and summer.

"Things are definitely on the upswing and I'm seeing more holds from my two major promoters, Live Nation and AEG, than I saw at this time last year," says Tom Conroy, VP/executive director of Scotiabank Place in Ottawa, Ontario. Conroy says he's looking forward to such upcoming shows as Bon Jovi (May 3) and Katy Perry (July 3). He also cited Lady Gaga's March 6 show.

Brian Ohl, GM of the John Labatt Centre in London, Ontario, mirrors that optimism. "I've got a bunch of holds in May, June and July," says Ohl, who also serves as regional VP for Global Spectrum. "If half of those things come to fruition,

we're going to have a really good summer."

But most industry observers in the Canadian market agree that the last half of the year saw a significant decrease in touring activity.

"It was probably the quietest I've seen in a decade," says Patti-Anne Tarlton, VP of live entertainment at Maple Leaf Sports & Entertainment, which operates the Air Canada Centre in Toronto. In addition to future concerts by the Music As a Weapon Tour (March 31), Rod Stewart/Stevie Nicks (April 2) and Usher (May 14), the Air Canada Centre will also host the Juno Awards on March 27.

Kevin Donnelly, senior VP/GM of MTS Centre in Winnipeg, Manitoba, attributes the slowdown to the downturn of the U.S. economy. "It's a function of the economic softening in America that has caused tours to go off the road," says Donnelly, whose venue has upcoming performances by Kenny Chesney (July 13) and Perry (July 14).



Host hall: The Air Canada Centre in Toronto will host the Juno Awards on March 27.

Donnelly also notes that the regional Canadian economies have remained strong recently and that the venues in the territories are eager to book more acts. "We hope our neighbors to the south continue to improve, because we need tours to be generated out of America and then spend a couple weeks in Canada," he says. "We have the economic strength to support more shows."

Many venue managers are also confident that promoters will see the benefit of Canada's dollar being on par with the U.S. currency. "It cer-

tainly helps our promoters who are putting their money on the line, because all guarantees are paid in U.S. dollars, unless maybe it's a Canadian artist," Conroy says.

Donnelly adds, "Dropping 10% used to really scare artists away, and now we've gained 10% or 20%, so you'd think we'd attract more. The more astute agents have jumped on that idea and the notion that the Canadian dollar is a greenback now, in terms of value. [I hope to] see American and foreign artists coming more regularly to take advantage of that."

JONATHAN BIELASKI/WWW.LIGHTIMAGING.CA

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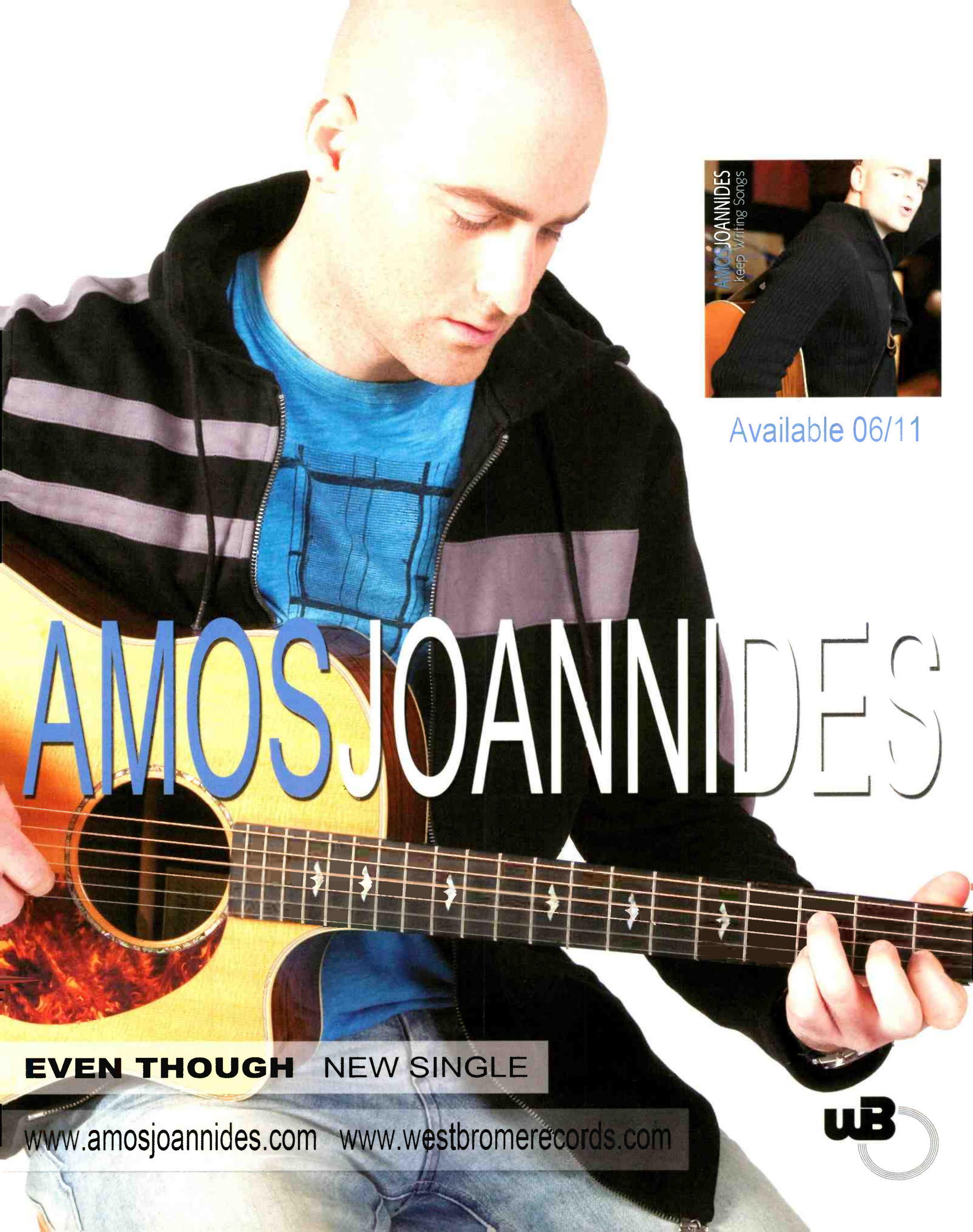
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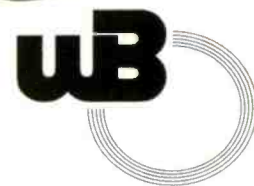


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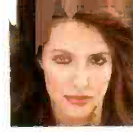
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A REAL FINE PLACE TO (RE)START

Country Singer Sara Evans Returns With New Album 'Stronger'

In 2005, Missouri-born singer/songwriter Sara Evans was on a roll. Her album "Real Fine Place" hit No. 1 on Billboard's Top Country Albums chart and the single "A Real Fine Place to Start" became her fourth No. 1. In the spring of 2006, she won the Academy of Country Music's top female vocalist award.

But that October, while Evans was competing on ABC's "Dancing With the Stars," her 13-year marriage to politician Craig Schelske imploded. She left the show and pulled back from her career to focus on her three children.

"It's like we hit a pause button," RCA Records Nashville VP of promotions Keith Gale says.

But after the self-imposed hiatus, Evans re-emerges March 8 with her first studio album in six years, aptly titled "Stronger."

"I can't believe that it's been that long since I've had a regular studio album. Everything has changed since I put out 'Real Fine Place,'" she says of her previous studio set. "It's a completely new world. The iPhone wasn't even out then. Now I love to use Twitter."

"We let her get her family life on track," Gale says. "And now we're picking up where we left off with a great artist, a great singer and great songs." He admits it was a "bit of a gamble because out of sight, out of mind in our business [is an issue], but the fact that she decided to focus her energy on her family as the main priority is admirable."

Evans is now remarried to former University of Alabama quarterback Jay Barker, who hosts his own sports radio show. Evans and her three children relocated from Nashville to Birmingham, Ala., where she and Barker's blended family includes his four kids from his first marriage.

During her hiatus, RCA issued a greatest-hits collection and Evans performed select concert dates. She remained a presence at country radio with such previous hits as "Suds in the Bucket," "Perfect" and "Born

to Fly." "As If," a new song from her hits set, peaked at No. 11 on the Hot Country Songs chart.

Now, "A Little Bit Stronger," a song Evans personally introduced at radio stations, is No. 15 on Hot Country Songs. "The reintroduction of Sara has been extremely gratifying," Gale says. "Country radio has really welcomed her with open arms, very much like a friend that you haven't seen in a while."

Evans says she was a little nervous about taking so long between studio albums. During her hiatus, she signed with a new manager, Spalding Entertainment's Clarence Spalding, who has worked with Brooks & Dunn and handles Jason Aldean. She credits Spalding with helping her keep things in perspective. "He kept saying, 'Don't make any decisions based on fear,'" she recalls. "He said, 'You don't need to think about how long it's been. You just need to wait for the right songs, and if you wait for the right songs, it will fall into place. If you don't wait for the right songs, and you put out songs that you don't truly believe in, it's not going to happen.'"

Evans co-wrote six of the album's 10 tracks, including the uptempo "Desperately," penned with longtime friend Marcus Hummon, and "Ticket to Ride," written with Leslie Satcher. Evans also co-wrote "What That Drink Cost Me," a haunting ballad about a woman's husband dying after a night drinking with friends, with her brother Matt and producer Nathan Chapman.

The album also includes two covers—a bluegrass update of her No. 1 "Born to Fly" and a rendition of Rod Stewart's hit "My Heart Can't Tell You No," which Nashville songwriter Dennis Morgan originally intended as a country song when he wrote it with Simon Climie.

Chapman, who also produces Taylor Swift, steered half the album and veteran Tony Brown produced the balance; Los Angeles-based Marti Frederiksen produced "Wildfire," a track he and Evans wrote with Kara DioGuardi.

Evans will promote the release with a performance on "Good Morning America" on March 9 and is slated to tour this summer with Rascal Flatts.

"We were away a little while, and we had some work to do," Gale says of how things are coming together for Evans. "She was committed to it and she did the work. You can't replace a great song and hard work. It's a formula that works."





Pick of the litter:
STEVE MARTIN

BLUEGRASS BY DEBORAH EVANS PRICE

BIRD BY BIRD

Steve Martin Shows His Range On Second Bluegrass Effort

Successful actors looking to expand their creative scope into music generally have their recording efforts met with skepticism. But Steve Martin's 2009 collection, "The Crow: New Songs for the Five String Banjo," earned the veteran actor not only a Grammy but the respect of the close-knit bluegrass community. On March 15, Martin returns with "Rare Bird Alert," his second bluegrass album on Rounder Records.

"I came in as an outsider, so I didn't know what the reception would be like, but it was very warm," says Martin, whose "The Crow" netted the best bluegrass album Grammy in 2010. "The [International Bluegrass Music Assn.] treated

us very well. The Grammys treated us very well. I couldn't have been happier. We reached a lot of bluegrass people, and I think we reached a lot of non-bluegrass people too."

Rounder VP of promotion Brad Paul says Martin's skill and attitude helped him gain acceptance. "First and foremost the music spoke for itself, and Steve is a very humble fellow," Paul says. "He went to the International Bluegrass Music Assn. Conference in Nashville, presented an

award and performed on the show, then spent time afterward just hanging out and meeting people. That went a long way in terms of the community. He's a genuine fellow and serious about the music, not just an interloper."

Martin has played the banjo for years, but his foray into bluegrass began when Tony Trischka invited him to play on his 2007 album, "Double Banjo Bluegrass Spectacular." Martin contributed the song "The Crow," which led

to his recording his debut bluegrass album, produced by John McEuen.

"Rare Bird Alert" features 13 new tracks written by Martin. The Steep Canyon Rangers, who have toured extensively with Martin, perform on the album and co-wrote three songs.

"My wife and her family like to vacation in North Carolina," he says of discovering the Rangers. The Martins invited them over for dinner and during a jam session, he became a fan. "[When I started tour-

ing] we asked them if they wanted to play and it was one of those lucky things where it just worked out," he says. "They liked doing the humor and they play well. It was just a miracle of a find."

Produced by Trischka, the album includes a mix of vocal and instrumental tracks and features the Dixie Chicks on "You" and Paul McCartney on "Best Love."

"I had met him three or four times and we had mutual friends," Martin says of enlisting McCartney. "He was very

gung-ho. When we told him, 'I think we got it,' he would say, 'Oh, let me do a few more.' He was really sweet."

"Rare Bird Alert" also features a live version of "King Tut," Martin's 1978 single from his comedy album "A Wild and Crazy Guy." "We do that in our show and it's a big hit," says Martin, who established the Steve Martin Prize for Excellence in Banjo and Bluegrass last year to award worthy pickers. "I wanted to have a couple of live tracks on there to let the audience know that we do a live show and it's a lot of fun."

Martin, who's also a novelist, playwright and children's author, penned two songs (including the instrumental title track) on the Canadian set of "The Big Year," a new comedy about bird watching co-starring Jack Black and Owen Wilson that hits theaters in the fall. His wife suggested "Rare Bird Alert" as a song title. "It's actually a real term that bird watchers use," Martin says. "They can call in to a hot line and find out where a rare bird is hanging around. Everybody flocks to it."

"Rare Bird Alert" is being issued in three formats: the standard CD, vinyl and a deluxe edition that will include specially created playing cards featuring performers on the album. During street week, Martin and the Steep Canyon Rangers will perform on "Late Show With David Letterman" (March 16), "The View" (March 17) and "The Colbert Report" (March 21). Martin and the Rangers will also perform at New York's Highline Ballroom (March 14) and Joe's Pub (March 15-17) and the Music Hall of Williamsburg in Brooklyn (March 19).

In addition to servicing the album to more than 400 bluegrass radio programmers and advertising in Bluegrass Unlimited, Paul says Rounder plans to target Martin's film fans.

"We will be booking one of those national ad campaigns in theaters," he says of tying into Martin's forthcoming movie "The Big Year." "We'll probably fire up that campaign at the end of the summer leading into the film's release. That will be another kind of second-phase opportunity to [stir] awareness of the record."

"I came in as an outsider, so I didn't know what the reception would be like, but it was very warm. We reached a lot of bluegrass people, and I think we reached a lot of non-bluegrass people too."

—STEVE MARTIN

Ten-year reunion:
RIVAL SCHOOLS



ROCK BY MIKAEL WOOD

As Fate Would Have It

Ten Years After Their Seminal Debut, Rival Schools Return With A New Album

Walter Schreifels admits that he wouldn't have minded becoming hugely famous as a result of "United by Fate," the much-hyped 2001 debut by his New York-based modern-rock act Rival Schools.

"That would have been great," says the singer/guitarist, who prior to forming Rival Schools played in a string of influential punk acts, including Gorilla Biscuits and Quicksand. "But if I can't get that, I'm happy with my music—with having the music have some meaning." He says with a laugh, "The other option is that no one cares. I've occasionally had that happen, too, and that's the worst one."

As Schreifels acknowledges, "United by Fate" wasn't a blockbuster; it has sold 38,000 copies, according to Nielsen SoundScan. But thanks to the group's post-hardcore pedigree—other members spent time in such bands as Judge, CIV and Youth of Today—Rival Schools did accrue a kind of semi-legendary status among the Vans Warped tour set before dissolving in 2003. (The act returned to action in 2008 with a handful of European festival dates.) That reputation is partly why it's taken 10 years for Rival Schools to complete its sophomore disc, "Pedals," due March 8 from Photo Finish/Atlantic.

"We'd made this album that had taken on another life, so the challenge of how to follow it up was in the back of our minds the whole

time," Schreifels says. "You know you can't top it, so how do you write another chapter?" The answer, it turned out, was learning to stop worrying. "Eventually I realized it's for other people to figure out if this one is better or worse or whatever," he says. "We enjoyed doing the record, and I feel good about it."

Photo Finish president Matt Galle shares Schreifels' low-key thinking. "No one's trying to get rich off this project," he says. "We just want to get the music out to some new people. I think that's why Photo Finish was appealing to the band: We reach a younger audience that they haven't been exposed to yet." Other Photo Finish acts include Circa Survive frontman Anthony Green and Colorado electro-emo jesters 3OH!3. "I grew up listening to all the bands they were in, so I'm honored to be able to put out this record."

Rival Schools drummer Sammy Siegler, who's currently serving as the group's manager, says he and his bandmates were attracted to the label's social-networking prowess, as well as to the fact that several executives from Island Def Jam (which released "United by Fate") are now at Photo Finish parent Warner Music Group. "There's something nice about having that community, even if it means you have to give up more," he says in reference to Rival Schools' 360-style deal.

Galle, who also works as a booking agent in Paradigm's New York office, says he'd love to see the group on tour later this year with a "buzz band" like Cage the Elephant or Manchester Orchestra. But he also points to merchandise as an important revenue stream for Rival Schools: "Pedals" is available for pre-order at RivalSchools.net in a number of different bundles, including packages with clothing and sneakers.

"There's definitely been an interesting shift in the business [since our first record]," Schreifels says. "The financial models have changed. But my read from Photo Finish is that they understand the realities of what's going on." ...

6 QUESTIONS

with MIKE WATT

by JIM ALLEN

Mike Watt made indie-rock history in the '80s with provocative San Pedro, Calif., art-punk minimalists the Minutemen, going on to form alt-rock band Firehose after Minutemen leader D. Boon's death. For the last 15 years, Watt has crafted ambitious, eccentric solo albums, and since 2003 he's been plugged into the raw power of Iggy Pop as bassist for the Stooges. Watt's new solo outing, "Hyphenated-Man," is a 30-song "rock opera" inspired by the 53-year-old iconoclast's ruminations on middle age.

1 What do the 30 character sketches—"Funnel-Capped Man," "Mouse-Headed Man"—on "Hyphenated-Man" represent?

If you took a mirror and broke it up into 30 pieces and put it in my head . . . that's really where this thing is supposed to be taking place. The 30 different men are actually inspired by the creatures of this old Dutch painter, Hieronymus Bosch. They were starting points for me to talk about different perspectives. The big trip about middle age, I kind of got this from "The Wizard of Oz," that Dorothy is looking at guys and seeing what they do to be guys—Tin Man and Lion and Scarecrow . . . that's what middle age is all about—trying to size things up.

3 How do you view the Minutemen's place in southern California punk history?

We were part of a scene in a weird way. I can't even envision the Minutemen without that punk movement, because before that, me and D. Boon were in the bedroom copying Creedence [Clearwater Revival] and Blue Oyster Cult. We never even thought of music as expression. It was more like building models that kind of looked like the real thing. We didn't know about clubs yet. We never thought you could play for people; we never thought we might want to say something through music. It was that movement—I thought, "These cats are doing it," and it infected us.

4 Do you still embrace the indie DIY philosophy?

The whole idea of not having middlemen in the way of your expression . . . I've always tried to live that way. Like if I wanted to talk to you on a pay phone, AT&T's not the most indie of companies, but they don't jump on the line and start telling us what to say. There's always going to be lame systems, so the doers have got to take it on themselves a little bit, instead of just blaming the systems. That "Leaves of Grass" thing [Walt] Whitman did—he published that thing himself, and that's 160 years ago. Somebody once told me, "The only thing new is you finding out about it."

5 How does it feel playing behind Iggy Pop?

He works very hard at a gig. And I get so caught up in it—if a big garbage disposal opened up onstage and he jumped in, I'd probably jump



2 An album of 30 short tracks seems somewhat Minutemen-esque. Was that intentional?

I was kind of intrigued with the Minutemen way of making little songs; I listened again when they were making that "We Jam Econo" documentary [about the group]. After D. Boon got killed [Boon died in a van accident in 1985], it was hard for me to listen to that music. Hearing it again, it was like, "This idea of boiling down songs into little things was really interesting. Why not try that again—without copying the Minutemen, but use that format to tell this big story?" I also wrote the whole thing on D. Boon's guitar. It was kind of an emotional thing. I kind of wish he was in these middle years with me.

in after him. It's like Captain Ahab or something, getting you all whooped up in the trip of it. Once he told me, "Mike, it's like I'm a short-order cook and I've got to go out to everybody out there and get their order—"You want fries? You want a milkshake?"

6 After making a middle-age-themed album, what's your outlook on this phase of life?

You made it that far, so you're a little bit wiser, maybe. You actually know how little you know, that's what you learn. Everybody's got something to teach me, if I'm open-minded enough, instead of taking the cynical route and saying you've already been around enough. I ain't been around enough. ...

ALBUMS

LATIN

TITO 'EL BAMBINO'

Invencible

Producers: Tito "El Bambino," Luis Berrios
Siente Music

Release Date: Feb. 8

Tito "El Bambino," who made a name for himself as the romantic half of reggaeton duo Hector y Tito, garnered breakout Latin mainstream success with 2009's "El Patron" and the romantic, danceable single "El Amor." For his follow-up, Tito was hard pressed to find a formula that lived up to expectations and somehow marry pop and urban sensibilities without compromising. "Invencible" attempts to do all this. The album's track listing veers from tropical to ballads to straight-ahead reggaeton, and it pairs Tito with a varied cast of characters that includes Daddy Yankee and Banda el Recodo. Opener "Llueve el Amor," a wistful merengue with a children's chorus that adds a touch of innocence, clearly follows in the sonic footsteps of "El Amor." Elsewhere, "Barquito" has touches of cumbia while "Maquina del Tiempo" is more of a dance track with tinges of reg-



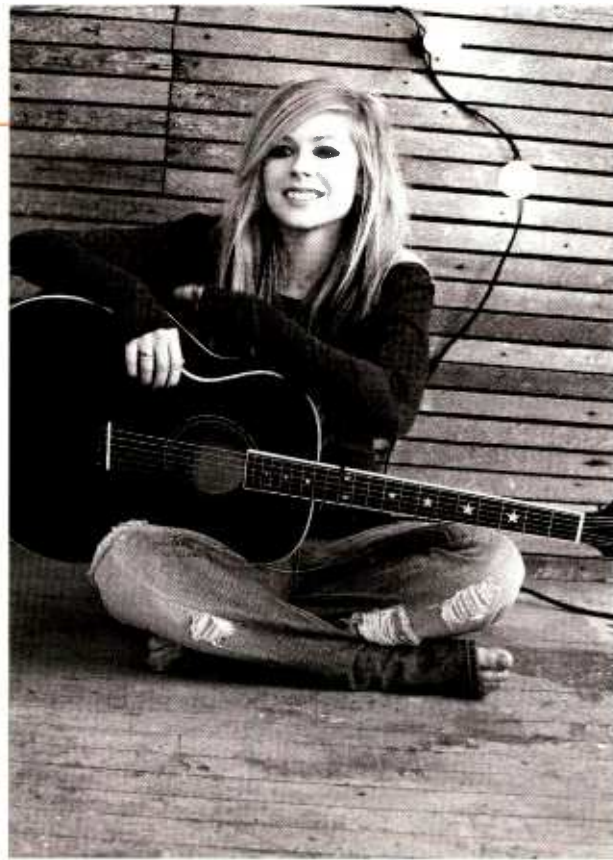
AVRIL LAVIGNE

Goodbye Lullaby

Producers: various
RCA Records

Release Date: March 8

In the four years since Avril Lavigne's last album, "The Best Damn Thing," the Canadian pop-punk star went through a divorce. So Lavigne starts her fourth album, "Goodbye Lullaby," with a plaintive ode for her new fragrance, Black Star. Consider it easing into the topic at hand, which turns out to be the songstress' most intimate and soul-baring set to date. Her usual spunk and sass appear in first single "What the Hell," but the majority of "Goodbye Lullaby" features Lavigne wading poetically into deeper emotional waters and realizing that "love hurts whether it's right or wrong." Producing two tracks by herself and aided elsewhere by Max Martin, Shellback, guitarist Evan Taubenfeld and ex-husband Deryck Whibley (of Sum 41), Lavigne surveys love lost and found amid mostly acoustic guitars, piano and strings. But it's not all dour. She's decidedly in love on several of these 14 tracks, but it will clearly take more than just another "Sk8er Boi" to rock her world in the future.—GG



gaeton beat. The standout here is the evocative bachata "Eramos Niños" (with Gilberto Santa Rosa and Hector "El Torito" Acosta), which talks about lost—and found—innocence. These songs stand on their own, but the effort to bridge every genre is perhaps too concerted for comfort. Still, Tito delivers an album for many tastes.—LC

ROCK

MOGWAI

Hardcore Will Never Die, but You Will

Producer: Paul Savage
Sub Pop Records

Release Date: Feb. 15

These trash-talking Scots have done their quiet-loud noise-rock thing so consistently in the last decade-and-change that Mogwai's reunion here with its original producer hardly makes a recognizable impact. So why mention it? Because, like the half-dozen long-players that preceded it, "Hardcore Will Never Die, but You Will" finds the fivesome in reliably epic pseudo-soundtrack mode, waxing their glacial post-rock riffs until they gleam with equal parts menace and melancholy. A couple of tracks feature liberally processed vocals, but the singing acts less as a melodic agent than as one more source of instrumental texture. (That "Hardcore" marks Mogwai's fresh pact with Sub Pop following a long stint with Matador appears to have affected the band's music about as much as producer Paul Savage's involvement.) All that said, standouts do exist among these 10 tracks, most notably the gorgeously fuzzy "Rano Pano" and "Letters to the Metro," a languid, piano-led slow jam. But if you know Mogwai, you already know "Hardcore."—MW

FOLK

MARTHA'S TROUBLE

Anchor Tattoo

Producers: Chris Rosser,
Martha's Trouble
Sub Pop Records

Release Date: Feb. 1

With its 10th album, "Anchor Tattoo," the Alabama-based

husband-and-wife duo Martha's Trouble continues to intensify the mystery as to why it remains a hidden gem. Jen Slocumb's sweet voice and guitarist Rob Slocumb's gentle strumming, which, along with just enough keyboard accompaniment to create a

polished pop sound, evoke comparisons to 10,000 Maniacs' best work. Ultimately, the pair's uncommon talent for contagious hooks is the set's star, highlighted by the up-tempo and melodic "I Saw an Angel," "The Hiding" and "Red Door" (the last of which rerecorded with lush production after first appearing on the act's 2008 EP). The twosome is equally adept at stripped-down ballads, with "I Will Wait" a Valentine's Day love-letter-in-song. Having released its last full-length recording, the standout "Forget October" (2004), the couple has since welcomed sons Wilson (5) and Emery (3). Unsurprisingly, Martha's Trouble's soothing, optimistic air has only deepened on "Anchor Tattoo," which leaves keen triple A radio programmers no excuse not to mine the album for multiple hits.—GT

TEDDY THOMPSON

Bella

Producer: David Kahne
Verve Forecast

Release Date: Feb. 8

British singer/songwriter Teddy Thompson certainly has a strong musical pedigree. The son of folk-rock musicians Richard and Linda Thompson, Teddy hasn't gained much chart success in the United States, but his work has drawn positive reviews and he's collaborated with such respected acts as Rufus Wainwright and Keane. Thompson's newest album, "Bella," is a logical follow-up to his 2008 release, offering a similar mixture of folk, country and soft rock. But the artist is at his best when delivering country-influenced songs, as heard on the cheerful single "Looking for a Girl." And straightforward lyrics like "I guess it's good lovin' that I want the most/Someone who turns my bread into buttered toast" set the tone for "Bella." The album almost exclusively features love ballads, but "I Feel" and "The One I Can't Have" are standouts that breathe some life into the collection. Elsewhere, tracks like "Over and Over" and "Home" ditch the country vibe in favor of mellow rock.—AW



THOMPSON SQUARE

Thompson Square

Producers: various
Stoney Creek Records

Release Date: Feb. 8

When a Nashville couple gets along so well—at least on record—that they have to write a song about forcing themselves to fight, you know it's not George Jones and Tammy Wynette we're talking about. Thompson Square's Keifer and Shawna Thompson, who've been married 11 years, are in love-dovey nirvana on their self-titled debut—sometimes to hokey extremes, as heard on tracks "I Got You" and "Getaway Car." And even when there are rare hints of discord on "If It Takes All Night" and "I Don't Want to Miss You," they're tempered by a resolve to make things right—quickly. The harmony also extends to the music on "Thompson Square," a peppy 12-track set that smoothly straddles the pop-country line with such uptempo fare as "My Kind of Crazy," "Let's Fight," "As Bad As It Gets" and "One of Those Days." Elsewhere, "Are You Gonna Kiss Me or Not" and "Who Loves Who More" follow a twangier path. Maybe one day these two will really fire some "bullets" aimed straight for the heart." But for now, Thompson Square is happily and unapologetically heart-shaped.—GG



PJ HARVEY

Let England Shake

Producers: PJ Harvey, Flood
Vagrant Records

Release Date: Feb. 15

PJ Harvey remains as beguiling and determinedly experimental on

her eighth studio album, "Let England Shake," as she has throughout her iconoclastic two-decade career. Here, she eschews the constrictive piano basis of her last release, 2007's "White Chalk," for warmer, more varied sounds. The set was recorded live in a 19th-century church in her native Dorset, England, with longtime collaborators John Parish, Mick Harvey and producer Flood. While the sound is looser with strummed acoustic guitar, sax, autoharp and brushed drums, it contrasts sharply with Harvey's thematic adherence to war, guns, bloodshed and bleak landscapes. But that doesn't mean you won't stomp your feet to chants of "evil land" and "evil children." There's heady sampling including bits of "Reveille," a woman's Arabic chants on the song "England" and the repeated Eddie Cochran line from "Summertime Blues" ("I'm gonna take my problems to the United Nations") that suddenly takes on genocidal implications. The standout moment, among many, is the warbling track "Written on the Forehead" with a heavily processed psychedelic swirl dovetailing seamlessly with Niney the Observer's reggae classic "Blood and Fire." Warfare has never sounded better.—AG

REVIEWS

SINGLES

LADY GAGA

Born This Way (4:20)

Producers: Lady Gaga, Jeppe Laursen, Fernando Garibay, Paul "DJ White Shadow" Blair

Writers: S. Germanotta, J. Laursen

Publishers: various

Streamline/KonLive/Interscope

After all the tweets, talk and anticipation, Lady Gaga's first new song in more than a year finally arrived and proved to be massive in every way. "Born This Way" is a huge-sounding single with a pulsating beat and a positive message that's bound to pack dancefloors and blast from cars, computers and radios for weeks to come. The song is surprisingly reminiscent of Madonna—recalling "Express Yourself" in several places and "Vogue" in the spoken bits—but in the best way possible. "It doesn't matter if you love him or capital H-I-M," Gaga says at the beginning of the song. "Just put your paws up, because you were born this way, baby." The beat then comes crashing in and the track is off to the races, building and releasing tension in its multiple but fluid sections. "Born This Way" is a stellar preview for the album of the same name, due May 23.—JA



You," Brad Arnold's Southern-tinged vocals and a perfectly placed guitar solo. Lyrically the singer touches on failed childhood dreams ("It'll all get better/At least that's what they say/But I don't see it coming"), and while the musical pieces fit seamlessly, the track fails to break new ground. The band has thoroughly developed a signature sound, but "When You're Young" seems like a retread.—EL

HIP-HOP

LUPE FIASCO

The Show Goes On (3:59)

Producer: Kane Beatz

Writers: various

Publishers: various

1st & 15th/Atlantic Records

Chicago MC Lupe Fiasco, missing from mainstream hip-hop since 2007, returns with new single "The Show Goes On," from his highly anticipated third album, "Lasers." While the track is catchier than the rapper's past singles, it fails to emphasize his characteristic lyricism, as his words are overshadowed by the beat and resonating sound of a horn section. Lyrics like "Say hip-hop only destroy/Tell 'em look at me, boy" are mediocre at best compared with the MC's no-



LMFAO FEATURING LAUREN BENNETT & GOONROCK

Party Rock

Anthem (4:32)

Producer: Party Rock

Rock

Writers: S.K.

Gordy, S.A. Gordy,

J. Listenbee, P. Schroeder

Publisher: Party Rock (ASCAP)

Party Rock/Will.i.am/Cherrytree/Interscope

While LMFAO's "Party Rock Anthem" contains no traditional rock components whatsoever, the latest single from this hard-partying California group is an intense, well-balanced club song. Some of the track's elements, such as the opening synth line, lack originality and sound dated, and its heavy basslines, stomping beats and generous helping of Auto-Tune are all reminiscent of the Black Eyed Peas' formula. However, "Party Rock Anthem" differs from LMFAO's earlier singles ("I'm in Miami Trick," "Shots") by offering more than a basic chord progression that repeats throughout the entire song. Lyrics like "I'm runnin' through these hoes like Drano" aren't exactly enlightening, but serve the purpose of the genre. Even if the track doesn't flourish with harmonic richness, "Party Rock Anthem" contains contrasting sections that help keep the listener's attention.—RG



ROCK

3 DOORS DOWN

When You're Young (4:14)

Producer: Howard Benson

Writers: B. Arnold,

C. Henderson, M. Roberts,

T. Harrell

Publishers: Escatawpa

Songs/Songs of Universal/

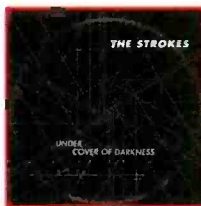
Marble Bag Music/BOK

Music (BMI)

Universal Republic

3 Doors Down has notched a staggering nine top 10 Mainstream Rock singles in its decade-plus career, including five chart-toppers, by turning

in crunchy riffs and catchy choruses. "When You're Young," the first single from forthcoming set "Time of My Life," builds on the band's past successes, and all the familiar parts of the group's sound are here: a flanged guitar intro reminiscent of former hits "When I'm Gone" and "Here Without



THE STROKES

Under Cover of Darkness (3:53)

Producers: Gus Oberg,

the Strokes, Joe Chiccarelli

Writers: The Strokes

Publisher: The Strokes Band Music (ASCAP)

RCA Records

Within two seconds of the Strokes' new single, "Under Cover of Darkness," the five years that preceded it—a period of side projects, inactivity and simmering frustration since their last full-length, 2006's "First Impressions of Earth"—seem to immediately evaporate. The first snippet of the act's fourth album, "Angles," is a reassurance that the New York group is



still capable of creating the tightly wound garage rock of its debut, "Is This It." Julian Casablancas' vocals are both messy and fresh; he stumbles into lines like "I've been all around this town/Everybody singing the same song for 10 years" with a newfound vigor, as if he's singing with a chip on his shoulder. The rest of the band is all game, and Albert Hammond Jr. is given a sizable spotlight for a speaker-blowing solo. "Under Cover of Darkness" is the rare lead single that returns a band to its revered sound and builds anticipation for what it could do with it on its new album.—JL

table words on such previous songs as "Daydreamin'," "Kick, Push" and "Superstar." How-

ever, the backing track includes a clever sample of Modest Mouse's "Float On" and an upbeat tempo. "The Show Goes On" has more of a commercially viable feel than Fiasco's past singles, and the track's captivating chorus and compelling beat are sure to find a following.—JG

ALTERNATIVE

TORO Y MOI

New Beat (4:07)

Producer: Chaz Bundick

Writer: C. Bundick

Publisher: Domino Publishing

Carpark Records

Unlike fellow chillwave artists Neon Indian and Washed Out, who occasionally create indulgent synth atmospheres, Toro Y Moi (aka Chaz Bundick) spe-

cializes in tunes that are muscular and immediate. "New Beat," the first single from the act's second full-length album, "Underneath the Pine," is a perfect introduction to Bundick's winsome, lo-fi funk for the uninitiated. The song's sound is bled together and the playing is sloppy, but Bundick makes the rough edges function like their own instrument to convey a sense of alienation. A comical synthesizer squeaks fervently, and Bundick nearly destroys his flange guitar pedal while threatening to erupt into full-blown slap-bass. He essentially rides one lightly funky groove throughout "New Beat"—but it's a great groove to ride along with.—RR

LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSHUTZ (SINGLES)

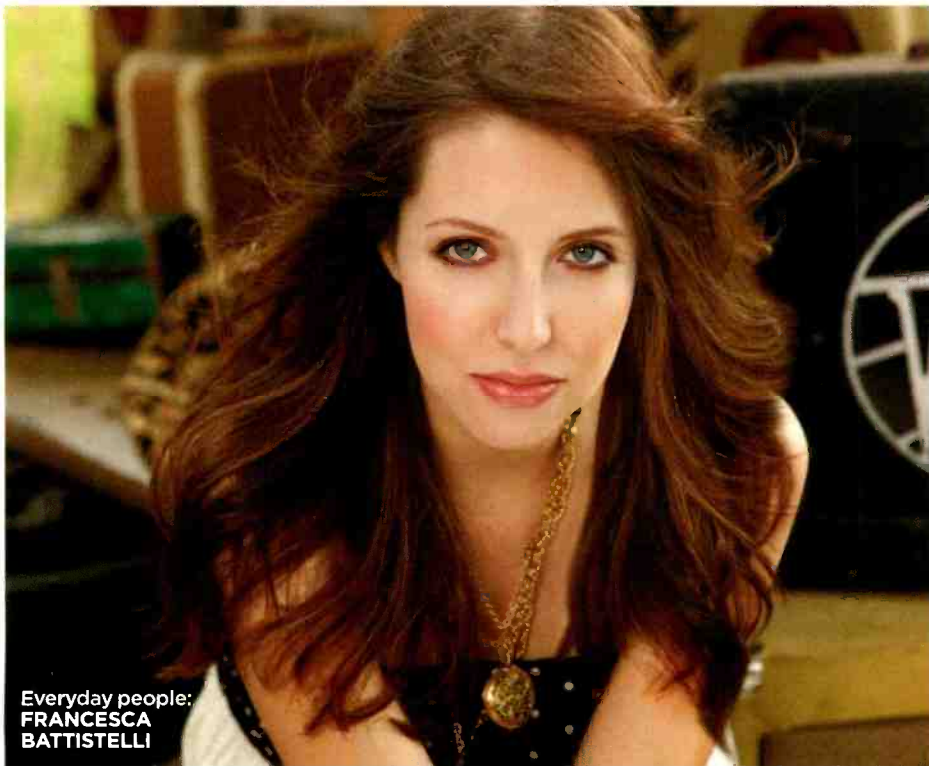
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CHRISTIAN BY DEBORAH EVANS PRICE

Drawing On Faith

Francesca Battistelli Reaps Another Hit As Second Set Drops



Everyday people:
FRANCESCA
BATTISTELLI

With the 2008 release of her Fervent/Word/Curb debut, "My Paper Heart," Francesca Battistelli quickly established herself as one of Christian music's most successful new artists. She scored four hit singles, including "I'm Letting Go"; was named the female vocalist of the year at the 2010 Dove Awards; and has sold 414,000 albums, according to Nielsen SoundScan.

Since then, her songs have been heard on such shows as NBC's "The Biggest Loser," Fox's "So You Think You Can Dance" and MTV's "The Hills." Battistelli also picked up four more Dove nominations this year: artist and female vocalist of the year plus song and pop/contemporary song of the year for another "Heart" hit, "Beautiful, Beautiful." And her March 1 sophomore set, "Hundred More Years," has already yielded a top 10 single with "This Is the Stuff."

Battistelli admits the success of her debut album caused some nervousness over her next project. "I was pregnant for most of the recording process and touring heavily," the New York native says. "Then my husband and I moved from Nashville to Atlanta in the middle of making this record. There came a point when I said, 'I believe in these songs and I've got to just trust that other people are going to like them.'"

Judging by the first single, she needn't worry. "This Is the Stuff" holds at No. 6 on Billboard's Christian Songs chart. Battistelli co-wrote the song about everyday annoyances with her producer Ian Eskelin and Tony Wood. "I lose my phone all the time," she says with a laugh. "Everyone has frustrations that drive us crazy. . . . This song says there are worse things out there; that God uses these things to draw us closer to him."

Scott Smith, music director/afternoon personality for the K-LOVE Christian Radio Network, says the song resonates with listeners. "She puts it in a light that makes us laugh and

realize that in the grand scheme of things God has got everything under control," he says.

Christian KCMS Seattle music director Sarah Taylor credits Battistelli's appeal to her "crystal clear vocals and great pop sound. Speaking from a female perspective, we sometimes view other females as our competition. We're worried that we're not good enough. . . . Because she's honest in her songwriting and presentation, Francesca takes that threat level away."

Battistelli performed "Hundred More Years" in its entirety along with her earlier hits at Nashville's Belcourt Theater on March 1. Though technical issues derailed a live stream, the concert aired March 3 on FrancescaMusic.com and will remain on the site for a week. Fans have also heard previews of the new album during Battistelli's set on the 47-city, multi-artist Winter Jam tour that kicked off on Jan. 7 and wraps April 3 in Peoria, Ill.

"Francesca possesses a remarkable combination of being able to write undeniably charming songs, deliver them with a distinctive voice and bring sheer authenticity to each performance," Word president/CEO Rod Riley says. "Her unique ability to draw on her faith and subtly convey how it influences her everyday life is appealing and accessible to Christian music fans and beyond."

Battistelli's growing popularity is also one of the forces behind the re-emergence of Christian female artists. As Smith notes, Christian radio is often a tough obstacle for women.

"Research shows that over the last several years, female artists haven't seemed to connect with our Christian music audience in the same way guys like Chris Tomlin, Jeremy Camp and TobyMac have," Smith says. "Now we're starting to see—with Amy Grant's resurgence and a handful of artists like Francesca, JJ Heller and other new artists like Lindsay McCaul, Mandisa and Laura Story—a rebirth of Christian female artists." ■■■

FOO FIGHTERS 'ROPE' NO. 1 DEBUT



Rock on:
FOO FIGHTERS

Reflecting the anticipation for "Wasting Light," the Foo Fighters' first studio album since 2007, the set's first single, "Rope," roars in at No. 1 on Billboard's Rock Songs chart.

The song starts with 11.9 million out-of-

the-box audience impressions on 130 alternative, active rock, heritage rock and triple A stations that report to the Nielsen BDS-based radio airplay survey. Only one song previously launched at the Rock Songs summit since the chart originated in 2009: Linkin Park's "The Catalyst" (Aug. 21, 2010).

"Rope" concurrently starts at No. 8 on Alternative, marking the highest debut of the band's 24 chart entries. The group's first entry, "This Is a Call" (1995), and "Best of You" (2005) each began at No. 12.

"Wasting Light" arrives April 12 as the follow-up to 2007's "Echoes, Silence, Patience & Grace." The band, created in 1994 by former Nirvana drummer Dave Grohl, last released "Greatest Hits" in November 2009.

"The explosion at radio is a true testament to what the Foos mean to the rock format," RCA Music Group senior VP of rock music Bill Burrs says.

Since arriving in 1995 with its self-titled debut album, the band has sold 9.5 million albums in the United States, according to Nielsen SoundScan. —Gary Trust

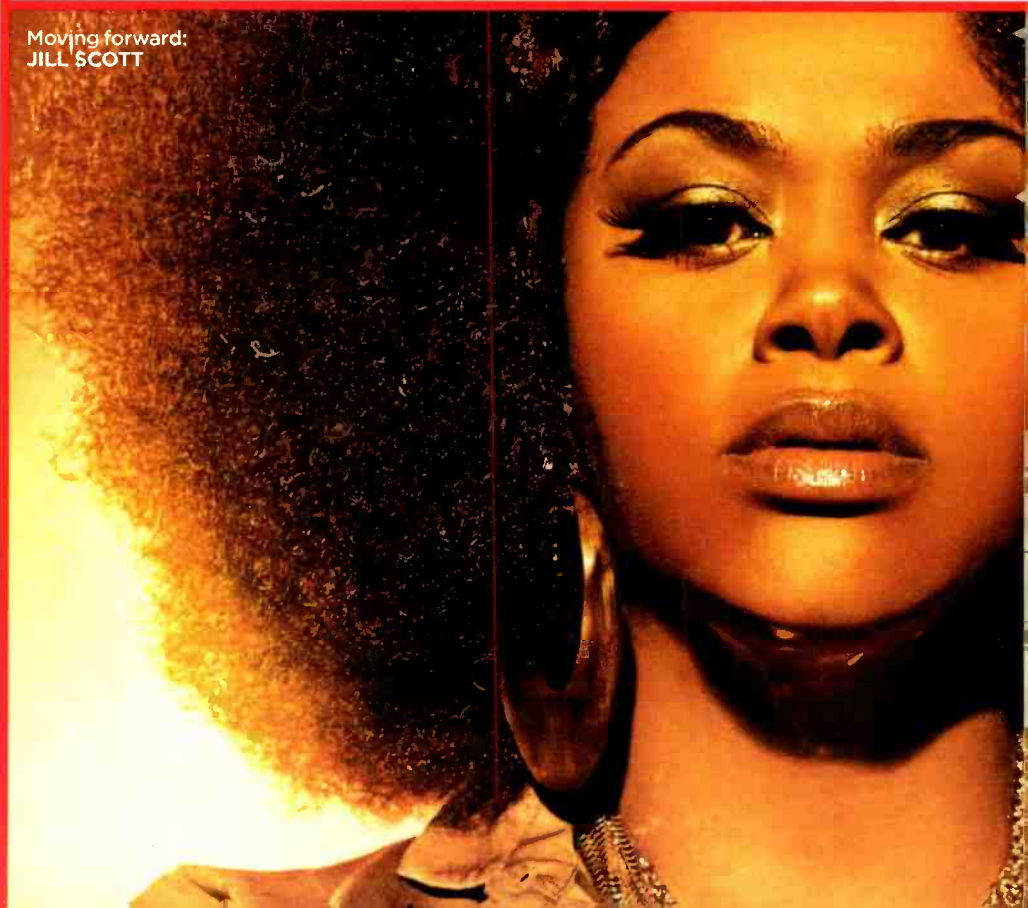
ALTERNATIVE ENERGY

Foo Fighters have scored seven No. 1s on the Alternative airplay chart, the fifth-best total in the list's 22-year history. With 18 weeks at No. 1 beginning in 2007, the band's "The Pretender" holds the record for the chart's longest reign. As "Rope" rockets in at No. 8, the band could soon pad its sum of Alternative chart-toppers.

YEAR	TITLE	WEEKS AT NO. 1	DIGITAL SALES
1999	"Learn to Fly"	1	833,000
2002	"All My Life"	10	304,000
2005	"Best of You"	7	1.3 million
2005	"DOA"	6	264,000
2007	"The Pretender"	18	1.2 million
2008	"Long Road to Ruin"	7	222,000
2008	"Let It Die"	4	271,000

SOURCE: Nielsen SoundScan

Moving forward:
JILL SCOTT



R&B/HIP-HOP BY GAIL MITCHELL

Cultural Exchange

John Forté Travels To Russia With Love For Music

"Club B2 in Moscow showed LOVE LOVE LOVE last night!" . . . "Next up: a collaboration w/the lovely Alina Orlova."

Those are just a couple of the Twitter musings John Forté has posted during his latest adventure: a tour of Russia billed as "From Brooklyn to Russia With Love." It's one of several projects the Grammy Award-nominated singer/rapper/songwriter/producer—best-known for his work with the Fugees ("The Score")—has launched since President George W. Bush commuted his 14-year sentence for drug trafficking in 2008.

"In this air of globalization, I want to share but I also want to learn," says Forté, who's concurrently writing a memoir for Simon & Schuster and is the subject of a feature-length documentary about his life. "That's been part of my spirit for the past couple of years: letting things happen versus attempting to force anything."

And that's how his cultural odyssey in Russia came to fruition. Christophe Charlier, Forté's friend and former Phillips Exeter classmate, suggested the tour. The deputy CEO of Onexim Group and chairman of the board for the New Jersey Nets is providing the funding in exchange for a 50/50 share of the profits.

"Here is someone who loves music, saw the opportunity and said, 'Let's be partners.'" Forté says of Charlier.

Besides Moscow, the trek's two-month itinerary includes stopovers in St. Petersburg and Nizhny Novgorod as well as cities along the Trans-Siberia Railway. Forté and his band—bassist Brian

Sharing and learning:
JOHN FORTÉ



Satz, percussionist Ryan Vaughn and keyboardist Patrick Firth—will perform, collaborate and record with classical orchestras, local musicians and various singer/songwriters, including Lithuania's Alina Orlova.

A feature film plus a live and studio album are the planned offshoots of this musical and cultural exchange. As is a philanthropic tie-in: The trip will culminate with a concert on Easter Sunday, with proceeds donated to various charities in Russia.

It's all in the spirit of what Forté embraces as the industry's new business model. "It's not only about maintaining ownership of my art, it's about

being unlimited—able to promote or produce art however and whenever I want to," he says. Published by Primary Wave, Forté also gives fans a taste of his work through audio streaming service SoundCloud.

"It's about sharing and getting my music out there," he says. "What I do is beyond entertainment for me. It's about opening up and being more honest, which resonates with people in the audience more and will continue to keep them showing up. And when it's time for me not to say anything else, I won't. I won't force it."

FROM 'ROCK' TO RAP

On the season-two premiere of NBC's "Community" last fall, quarterback-in-recovery Troy Barnes and awkward sidekick Abed Nadir rapped about the animal kingdom with Betty White. Unbeknownst to some fans of the sitcom, rapping is old hat for one member of that unlikely trio. And no, it's not White.

Under the moniker Childish Gambino, Donald Glover (Barnes) is preparing to showcase his rhyming skills in a big way. His first nationwide tour, IAMDONALD, kicks off April 16 in Ames, Iowa. The 24-date trek will spotlight his stand-up comedy and music, complemented by a video component and visits from "special guests in special ways," according to Glover.

"We did preview shows in San Francisco and Los Angeles," he adds, "and I was really amazed at how well they went. It just felt very 'me.'"

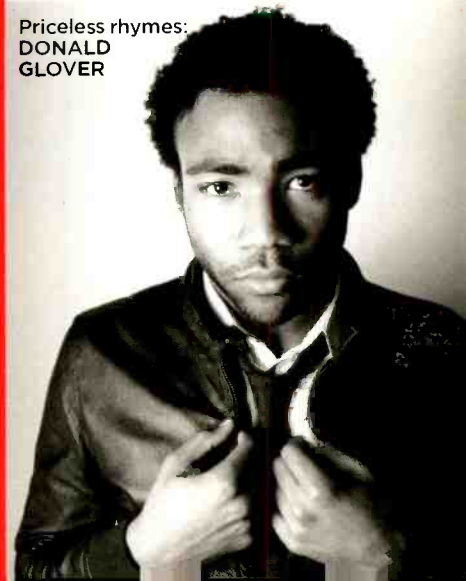
While conventional hip-hop shows frequently feature guest stars from rap's elite, Glover's gigs are more likely to draw comedy royalty like Tina Fey. And while Childish Gambino's quick, crisp rhymes aren't comedic in a novelty way, the former "30 Rock" writer's quick-witted cultural references and improv timing shine during his raps.

Childish Gambino revealed his playful side in late February when he premiered his music video for "Freaks and Geeks," the first single off his five-song, nontitled EP that drops March 8. The video, which features Glover dancing by his lonesome in a warehouse, has already racked up 169,000 Vimeo views (as of March 3). As with Glover's 2010 full-length album, "CULDESAC," and previous EPs and mixtapes, he will offer free downloads of all tracks from the new EP on his website, IAMDonald.com.

"I never really had any plans to sell anything—not to say I'm against it," Glover says with a hearty laugh. "But in the words of Lil Wayne, my music's free because it's priceless."

Prior to his tour, Glover will host the mtvU Woodie Awards on March 16 during Austin's South by Southwest conference. The lineup includes Wiz Khalifa and Sleigh Bells. —Jillian Mapes

Priceless rhymes:
DONALD GLOVER



AFTER THE STORM

Following a recently settled, tumultuous legal battle with previous label Hidden Beach—which found her countersuing the label's claim that she exited halfway through a six-album deal last year—singer/songwriter Jill Scott has signed a distribution deal with Warner Bros. Records.

As the ink dries on the new deal, Scott is in the studio working on her upcoming album, "The Light of the Sun," which Warner Bros. Records president/CEO Todd Moscovitz says is slated for an early-summer release. While details about the set are still under wraps, the Grammy Award-winning

singer gave fans a sneak peek of what to expect when she performed a track from the project during her 20-city national arena tour with Maxwell last year.

"Jill is one of the most important artists out there—not pigeonholed as a neo-soul or R&B artist, but as a career artist," Moscovitz says. "She should be making records 20 years from now. One of our big goals is to help her grow as an international artist, and we think that will support her longevity." While marketing and branding plans are still in the preliminary stage, Moscovitz says that so far the label is "really impressed by

all of the ideas that she is bringing to the table."

Not just limited to music, Scott is also a published poet, actress and designer (she has an intimate apparel line with Ashley Stewart). Her most recent film and TV credits include Tyler Perry's "Why Did I Get Married Too," HBO's "The No. 1 Ladies' Detective Agency," Lifetime's "Sins of the Mother" and NBC's "Law & Order: SVU." Scott also penned "The Moments, The Minutes, The Hours," a 2005 compilation of poems published by St. Martin's Press that became a New York Times best seller.

—Mariel Concepcion

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CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



LOVING 'WORDS'

>> Though falling shy of this season's top 24, former "American Idol" hopeful Chris Medina makes a fast arrival of Heatseekers Songs, where "What Are Words" debuts at No. 22. Proceeds of its sales go to a fund established for his fiancée, Juliana Ramos, who suffered brain damage as a result of a car accident.

ONO AT IT AGAIN

>> Yoko Ono captures her sixth No. 1 in a row on the Dance Club Songs chart with "Move On Fast"—her eighth overall. She celebrated her 78th birthday on Feb. 18, proving you're never too old to get your groove on.



DRINK UP

>> After the "Glee" cast took on "One Bourbon, One Scotch, One Beer" in the series' Feb. 22 episode, the Rudy Toombs-penned song—famously covered by George Thorogood & the Destroyers (pictured)—bows at No. 7 on Blues Digital Songs (page 43).

CHART BEAT

>> While Adele enjoys her first No. 1 on the Billboard 200 with "21," the title "21" has previously led the list. Omarion's "21" topped the tally the week of Jan. 13, 2007. Perhaps not spelling out the entire number is the key to optimal chart success: Chicago's wordier "Twenty 1" stopped at No. 66 this week in 1991.

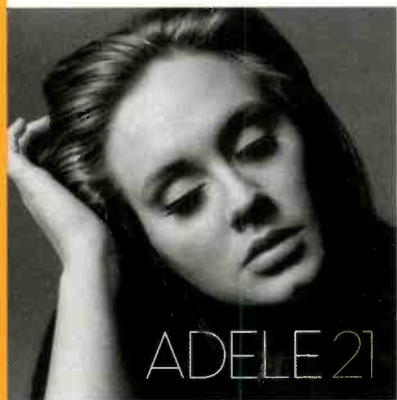
>> Stevie Nicks returns to the Adult Contemporary chart at No. 29 with "Secret Love," the first single from "In Your Dreams," due May 3. She had last visited the list as a guest on Chris Isaak's No. 25-peaking "Santa Claus Is Coming to Town" in 2005 and had last charted as a lead artist with "Sorcerer" (No. 21) in 2001.

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

Adele Brings '21' To No. 1, Bowing With 352,000

Adele storms in at No. 1 on the Billboard 200 with her sophomore album, "21," selling 352,000 copies in its first week, according to Nielsen SoundScan.

It's her best sales week—and highest-charting album—and also the biggest frame for any album since the week ending Nov. 28, 2010. That's when



Kanye West's "My Beautiful Dark Twisted Fantasy" and Nicki Minaj's "Pink Friday" started at Nos. 1 and 2, respectively, with 496,000 and 375,000.

Notably, "21" also bows atop the Digital Albums chart with 217,000 downloads—62% of the set's overall first week. Again, it's the fattest week for a digital set since West's "Fantasy" moved 224,000 downloads in its premiere.

Adele, who took home the best new

artist Grammy Award in 2009, reached No. 10 with her debut set, "19." It has spent 71 weeks on the tally and has shifted 948,000 copies in the United States. This week, it bounds 50-16 on the Billboard 200, giving the singer a pair of albums in the top 20. It's the first time an artist has placed his or her first two releases concurrently in the top 20 since Justin Bieber did so on June 5, 2010, with "My World" and "My World 2.0."

"Rolling in the Deep," the first single from "21," was released last November and has slowly built steam on the charts. It started out on our Triple A rock radio tally in early December, before gaining traction at other formats. It bowed on the Billboard Hot 100 on Dec. 25 and broke into the top 40 for the first time last week.

This week it vaults 13-7 on the Digital Songs chart, moving 151,000 (up 26%). To date, since its release to retailers on Nov. 30 of last year, it has sold 621,000.

Another "21" song, "Someone Like You," which Adele has been performing to great reaction on a number of TV shows, bows at No. 45 with 51,000. She memorably sang "Someone Like

You" at the BRIT Awards on Feb. 16, and in two weeks' time, its two clips with the most views on YouTube have racked up 3.3 million views.

To compare, Rihanna also performed on the BRITs, singing a medley of songs from her "Loud" album, and its most-viewed clips have tallied 1.3 million views.

Prior to the album's release, Adele stopped by "The Ellen DeGeneres Show" and "Jimmy Kimmel Live!" (both on Feb. 24), CBS' "Early Show" (Feb. 25) and "Chelsea Lately" (Feb. 28). The official video for "Rolling in the Deep" has picked up more than 16 million views on YouTube and Vevo.

Adele's "21" is basically the only exciting news on the Billboard 200 this week, as the next-highest debut arrives at No. 29 from Destroy Rebuild Until God Shows and its "D.R.U.G.S." album (14,000).

A year ago this week, the chart was just as quiet, when Sade's "Soldier of Love" reigned for a third week (127,000, down 34%) while Johnny Cash's "American VI" was the top debut, arriving at No. 3 (54,000).

Expect "21" to spend at least another

week at No. 1, based on early projections from industry prognosticators. Next week's biggest arrival could come be former Floetry member Marsha Ambrosius' solo J debut, which is aiming for a top five bow. Dropkick Murphys and Staind singer Aaron Lewis are also on the hunt for high bows.

GRAMMY COMEDOWN: After two weeks of sales increases in the wake of the Feb. 13 Grammy Awards, the chart quiets down this week, with only two non-debating titles in the top 50 experiencing an increase in sales.

Although everything in the top 10 falls apart, because Justin Bieber's "My World 2.0" has less of a decline (42,000, down 22%) than the other holdovers in the top five, it rises 8-5. It joins his own "Never Say Never: The Remixes" at No. 2 (down one with 102,000 and a decline of 38%) in the region, marking the first time an artist has had two sets in the top five since Bieber himself managed it on April 10, 2010.

Prior to Bieber's achievement that week, the last time an artist scored a pair of simultaneous top fives was on Oct. 9, 2004, when Nelly's concurrently released albums "Suit" and "Sweat" were at Nos. 2 and 4 in their second week on the tally.

Over The Counter

KEITH CAULFIELD



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,500,000	2,042,000	26,478,000
Last Week	7,183,000	2,131,000	28,971,000
Change	-9.5%	-4.2%	-8.6%
This Week Last Year	5,996,000	1,604,000	23,845,000
Change	8.4%	27.3%	11.0%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	51,050,000	46,450,000	-9.0%
Digital Tracks	202,399,000	215,167,000	6.3%
Store Singles	316,000	442,000	39.9%
Total	253,765,000	262,059,000	3.3%
Albums w/TEA*	71,289,900	67,966,700	-4.7%

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

ALBUM SALES



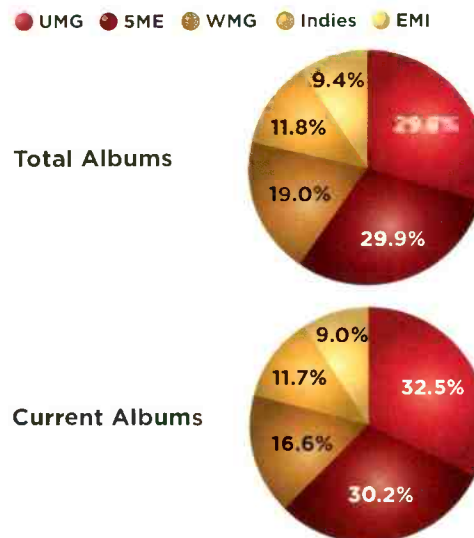
SALES BY ALBUM FORMAT

	2010	2011	CHANGE
CD	36,614,000	30,698,000	-16.2%
Digital	14,042,000	15,227,000	8.4%
Vinyl	388,000	515,000	32.7%
Other	7,000	10,000	42.9%

For week ending Feb. 27, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Distributors' Market Share: 01/31/11-02/27/11



Main Billboard 200 chart table with columns for Rank, Artist, Title, Weeks on Chart, and Peak Position. Includes entries for Adele, Justin Bieber, Mumford & Sons, and various other acts.

4 With 304,000 shifted in three weeks, the album is selling at a faster clip than "Now 36," which took six weeks to push past the same threshold.



The album passes the 1 million sales mark (1.01 million) in its 15th week of release as it shifts 33,000 (down 26%). In comparison, it took her last album, "Rated R," 50 weeks to reach 1 million.



39 Wondering why the act's album is one of only two (non-debuting sets) in the top 50 that earn an increase? (The other is Adele's "19" at No. 16, up 40%.) Best Buy sale-priced Big Time Rush's release for \$4.99. It's up 8%.

40 The troupe secures its sixth No. 1 on the World Albums chart, its third straight top. It begins with 12,000, which is about the same amount that its last studio set, "It's Entertainment!," launched with in February 2010.

57 Sale-pricing on the set at LifeWay Christian Stores (\$5) enables its 31% increase to 9,000, its best sum since the Sept. 25, 2010, chart week.

Continuation of the Billboard 200 chart table, listing acts like Linkin Park, Train, The Band Perry, and others.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing various artists and their current chart positions, such as Adele at 16, Justin Bieber at 2, and Kanye West at 19.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	109	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	109	67	7	STEEL MAGNOLIA BIG MACHINE 5010DA (10.98)	Steel Magnolia		7	The power of the Grammy Awards: Nearly 10% of the album's 311,000 sales occurred in the last three weeks. The act, which performed on the Feb. 13 show, released the set in October 2009.	151	139	124	41	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 70611/SONY MUSIC (11.98)	Glee: The Music, Volume 3: Showstoppers		1
102	96	57	12	SOUNDTRACK RCA NASHVILLE 72911/SMN (11.98)	Country Strong		1		152	126	120	27	FANTASIA S:19/J 66528/RMG (11.98)	Back To Me		1
103	111	121	15	CHRIS TOMLIN SIXSTEPS 93444/SPARROW (17.98) ⊕	And If Our God Is For Us...		17		153	117	61	4	THE CIVIL WARS SENSIBILITY 01** (11.98)	Barton Hollow		12
104	101	103	14	NE-YO DEF JAM 014697/IDJMG (13.98) ⊕	Libra Scale		14		154	178	-	2	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS/UME 014704 EX/STARBUCKS (12.98)	Save It For A Rainy Day		154
105	52	-	2	ALBERT KING WITH STEVIE RAY VAUGHAN STAX 7501*/FANTASY (17.98) ⊕	In Session		52		155	RE-ENTRY	23	23	KUTLESS BEC 67174 (13.98)	It Is Well		42
106	116	74	71	THIRD DAY ESSENTIAL 10853/SONY MUSIC (17.98)	Revelation		6		156	165	133	5	JOE NICHOLS SHOW DOG-UNIVERSAL 015198 (7.98)	Greatest Hits		52
107	35	-	2	DRIVE-BY TRUCKERS ATO 0093* (14.98)	Go-Go Boots		35		157	75	-	2	REV THEORY VAN HOWES/IDL ROC/MALOFF/DGC/INTERSCOPE 015162/IGA (10.98)	Justice		75
108	140	143	69	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer		7		158	RE-ENTRY	20	20	GEORGE STRAIT MCA NASHVILLE 170280/UMGN (9.98)	The Best Of George Strait: 20th Century Masters The Millennium Collection		76
109	42	62	26	THE AVETT BROTHERS AMERICAN/COLUMBIA 35099/SONY MUSIC (12.98)	I and Love and You		16		159	148	46	12	HINDER UNIVERSAL REPUBLIC 015022/UMRG (9.98)	All American Nightmare		37
110	102	99	15	NELLY DERRTY/UNIVERSAL MOTOWN 014991/UMRG (13.98)	5.0		10		160	167	89	28	MERCYME INO COLUMBIA 67708/SONY MUSIC (13.98)	The Generous Mr. Lovewell		3
111	108	110	32	RICK ROSS MAYBACH SLIP-N-SLIDE/DEF JAM 014366*/DJMG (9.98)	Teflon Don		2		161	192	188	68	KID CUDI DREAM ON G O O O/UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕	Man On The Moon: The End Of Day		4
112	103	80	12	CHARLIE WILSON P MUSIC/JIVE 81696/JLG (11.98)	Just Charlie		19	It won the Academy Award for best original score on Feb. 27, thus sparking an overall gain of 96%. Looking only at downloads, it's up 149%, owed to purchases likely made the night of the show (the final day of the chart's tracking week).	162	67	-	2	HAYES CARLL LOST HIGHWAY 015136*/UMGN (10.98)	KMAG YOYO (& Other American Stories)		67
113	120	197	11	CAMILA SONY MUSIC LATIN 59881 (14.98)	Dejarte De Amar		64		163	155	179	85	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse		2
114	99	114	21	NEWSBOYS INPOF 71521 (13.98)	Born Again		18		164	141	-	5	THE AVETT BROTHERS AMERICAN/COLUMBIA 58775/SONY MUSIC (11.98)	Live, Volume 3		51
115	118	137	19	MY DARKEST DAYS MVR/604 MERCURY 014719/DJMG (5.98)	My Darkest Days		38		165	RE-ENTRY	16	16	THIRD DAY ESSENTIAL 10921/SONY MUSIC (11.98)	Move		127
116	85	85	14	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones		37		166	190	186	5	BOYZ II MEN MOTOWN/CHRONICLES 001098/UME (9.98)	The Best Of Boyz II Men: 20th Century Masters The Millennium Collection		127
117	132	132	16	KID CUDI DREAM ON G O O O/UNIVERSAL MOTOWN 014649*/UMRG (13.98) ⊕	Man On The Moon II: The Legend Of Mr. Rager		3		167	163	171	5	DEITRICK HADDON RELEVE/MANIADDON/VERITY 71336/JLG (11.98)	Church On The Moon		65
118	128	98	11	CRYSTAL BOWERSOX 19/JIVE 74809/JLG (11.98)	Farmer's Daughter		28		168	177	173	14	JAY-Z ROC NATION/DEF JAM 013621*/DJMG (13.98)	Hits Collection: Volume One		44
119	125	138	17	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive		1		169	149	141	100	USHER LAFACE 63982/JLG (9.98)	Confessions		10
120	179	172	10	ERIC CLAPTON CHRONICLES/POLYDOR 002759/UME (9.98)	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		120		170	160	97	23	MAROON 5 A&M OCTONE 014821/IGA (13.98)	Hands All Over		1
121	131	135	79	SKILLET ARDENT/INO ATLANTIC 519927/AG (13.98)	Awake		2		171	195	149	52	FRANCESCA BATTISTELLI FERVENT 887378/WARNER BROS. (11.98)	My Paper Heart		38
122	115	73	61	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		17		172	174	184	11	JEREMIH MICK SCHULTZ/DEF JAM 014830/IDJMG (9.98)	All About You		27
123	136	139	88	CREEDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98)	Chronicle The 20 Greatest Hits		8	With an altered lineup (three singers, plus a violinist), the hit all-female act's "Lullaby" marked its seventh No. 1 last week on the World Albums tally, where all seven of the group's entries have hit No. 1.	173	NEW	1	1	JOELL ORTIZ IN YA EAR/LUSH LIFE 2012/EONE (17.98)	Free Agent		173
124	106	113	26	VARIOUS ARTISTS UNIVERSAL EM/SONY MUSIC 09847/CAPITOL (18.98)	NOW 35		2		174	152	185	14	MY CHEMICAL ROMANCE REPRISE 521752*/WARNER BROS. (18.98)	Danger Days: The True Lives Of The Fabulous Killjoys		8
125	RE-ENTRY	10	10	TRENT REZTOR AND ATTICUS ROSS THE NULL CORPORATION 01*/MADISON GATE (7.98)	The Social Network (Soundtrack)		20		175	173	164	34	ENRIQUE IGLESIAS UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014448/UMRG/UMLE (10.98)	Euphoria		10
126	194	-	2	CELTIC WOMAN MANHATTAN 47089/BLG (12.98)	Lullaby		126		176	154	105	4	ROD STEWART J 83006/RMG (11.98)	The Best Of... The Great American Songbook		49
127	66	178	64	MUSE HELIUM-3 521130*/WARNER BROS. (18.98) ⊕	The Resistance		1		177	180	167	133	SHINEDOWN ATLANTIC 511244/AG (18.98) ⊕	The Sound Of Madness		1
128	129	122	120	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless		6		178	162	195	18	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633*/IGA (9.98)	The Remix		1
129	134	128	31	AVENGED SEVENFOLD HOPELESS/SIRE 524026*/WARNER BROS. (18.98)	Nightmare		1		179	125	69	69	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98)	Play On		2
130	164	117	43	ELTON JOHN CHRONICLES/ROCKET/ISLAND/MERCURY 008661/UME (13.98)	Rocket Man: Number Ones		9		180	182	-	16	TRACE ADKINS SHOW DOG-UNIVERSAL 014268 (9.98)	Cowboy's Back In Town		3
131	88	151	64	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013872*/IGA (10.98)	The Fame Monster (EP)		1		181	188	181	116	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse		3
132	61	-	2	SAIGON SUBURBAN NOIZE 271 (14.98)	The Greatest Story Never Told		61	Starbucks' mish-mash of a collection includes the xx (pictured), Eva Cassidy, Ryan Adams, Iron & Wine and The Frames. It started last week with a little more than 4,000 and declines by only 8% this week.	182	RE-ENTRY	153	153	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (16.98)	Greatest Hits		8
133	122	116	25	RAY LAMONTAGNE AND THE PARIAH DOGS RCA 65086* (16.98)	God Willin' & The Creek Don't Rise		1		183	101	153	73	MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. (18.98) ⊕	Crazy Love		2
134	110	72	5	IRON AND WINE WARNER BROS 526280* (13.98)	Kiss Each Other Clean		1		184	133	163	39	B.O.B REBEL ROCK/GRAND HUSTLE/ATLANTIC 618903*/AG (13.98) ⊕	B.o.B Presents: The Adventures Of Bobby Ray		1
135	124	90	6	SOCIAL DISTORTION EPIAPH 87119* (16.98)	Hard Times And Nursery Rhymes		1		185	NEW	1	1	DARKEST HOUR EONE 2322 (15.98)	The Human Romance		185
136	196	191	32	LYNYRD SKYNYRD MCA 111941 (9.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection		2		186	NEW	1	1	TORO Y MOI CARPARK 59* (13.98)	Underneath The Pine		186
137	143	82	4	THE JANEDEAR GIRLS WARNER BROS. (NASHVILLE) 518448/WMN (13.98)	The JaneDear Girls		46		187	RE-ENTRY	3	3	CREEDENCE CLEARWATER REVISITED SONY MUSIC CMG 52336/SONY MUSIC (6.98)	Extended Versions		179
138	78	109	7	CAKE UPBEAT 69933* (15.98)	Showroom Of Compassion		1		188	189	182	19	SHAKIRA EPIC 77433/SONY MUSIC (11.98)	Sale El Sol		7
139	147	152	127	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III		3		189	RE-ENTRY	15	15	FAR*EAST MOVEMENT CHERRYTREE/INTERSCOPE 014818*/IGA (10.98)	Free Wired		24
140	144	111	14	SOUNDTRACK RCA 80205/RMG (11.98)	Burlesque		18		190	191	166	97	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		6
141	170	140	14	NORAH JONES BLUE NOTE 09868*/BLG (18.98)	...featuring		29		191	199	168	95	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		1
142	153	145	157	JOURNEY COLUMBIA LEGACY 85889/SONY MUSIC (13.98) ⊕	Journey's Greatest Hits		10		192	169	174	121	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night		2
143	123	102	69	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 1		1		193	156	119	6	JAMES BLUNT CUSTARD ATLANTIC 524723/AG (18.98)	Some Kind Of Trouble		11
144	NEW	1	1	I SEE STARS SUMERIAN 40 (11.98)	The End Of The World Party		144	Almost inexplicably, the album has sold only 122,000 copies. Its tracks—including former Billboard Hot 100 No. 1 "Like a G6" and No. 7 "Rocketeer"—have moved a combined 4.5 million downloads.	194	159	158	52	CHRIS YOUNG RCA NASHVILLE 22818/SMN (10.98)	The Man I Want To Be		19
145	142	142	26	DISTURBED REPRISE 524038*/WARNER BROS. (18.98) ⊕	Asylum		1		195	168	165	24	USHER LAFACE 76535/JLG (9.98)	Versus (EP)		1
146	130	108	11	MICHAEL JACKSON MJJ/EPIC 66773/SONY MUSIC (13.98) ⊕	Michael		1		196	RE-ENTRY	2	2	LIONEL RICHIE MOTOWN/CHRONICLES 007759/UME (9.98)	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection		184
147	151	144	227	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift		5		197	NEW	1	1	THREE DOG NIGHT MCA 112073/UME (9.98)	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection		197
148	166	160	12	DEADMAU5 MAUSTRAP 2518/ULTRA (15.98)	4X4=12		47		198	NEW	1	1	THE LOW ANTHEM NONESUCH 523591*/WARNER BROS. (13.98)	Smart Flesh		198
149	176	187	46	EASTON CORBIN MERCURY NASHVILLE 013644/UMGN (10.98)	Easton Corbin		10		199	184	157	129	KID ROCK TOP DOG/ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus		3
150	121	134	46	USHER LAFACE 61552/JLG (13.98)	Raymond V Raymond		1		200	68	-	2	EMMURE VICTORY 604 (13.98)	Speaker Of The Dead		68

The power of the Grammy Awards: Nearly 10% of the album's 311,000 sales occurred in the last three weeks. The act, which performed on the Feb. 13 show, released the set in October 2009.



It won the Academy Award for best original score on Feb. 27, thus sparking an overall gain of 96%. Looking only at downloads, it's up 149%, owed to purchases likely made the night of the show (the final day of the chart's tracking week).



With an altered lineup (three singers, plus a violinist), the hit all-female act's "Lullaby" marked its seventh No. 1 last week on the World Albums tally, where all seven of the group's entries have hit No. 1.



Starbucks' mish-mash of a collection includes the xx (pictured), Eva Cassidy, Ryan Adams, Iron & Wine and The Frames. It started last week with a little more than 4,000 and declines by only 8% this week.

Almost inexplicably, the album has sold only 122,000 copies. Its tracks—including former Billboard Hot 100 No. 1 "Like a G6" and No. 7 "Rocketeer"—have moved a combined 4.5 million downloads.

ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART
LADY ANTEBELLUM	10	BOB MARLEY AND THE WAILERS	98	MY CHEMICAL ROMANCE	85	JERROD NIEMANN	85
LADY GAGA	23, 131, 178	MAROON 5	70	MY DARKEST DAYS	174	RASCAL FLATTS	30, 190
MIRANDA LAMBERT	48	RICKY MARTIN	17	JOELL ORTIZ	173	RED	65
RAY LAMONTAGNE AND THE PARIAH DOGS	133	TIM MCGRAW	58	BRAD PAISLEY	119	REV THEORY	157
AMOS LEE	82	MERCYME	160	KATY PERRY	13	TRENT REZTOR AND ATTICUS ROSS	125
LIL WAYNE	28, 139	MIGUEL	94	PINK	12	SHAKIRA	188
LINKIN PARK	51	MUMFORD & SDNS	3	PRINCE ROYCE	80	SHINE-DOWN	177
THE LOW ANTHEM	198	MUSE	127	STEEL MAGNOLIA	101	SKILLET	121
LYNYRD SKYNYRD	136	NICKELBACK	181	ROD STEWART	176	SOUNDTRACK	140
		NICKI MINAJ	9	GEORGE STRAIT	158	BURLESQUE	140
				PATRICK STUMP	57	COUNTRY STRONG	102
				SUGARLAND	53		
				JAZMINE SULLIVAN	76		
				TAYLOR SWIFT	14, 128, 147		
				GLEE: THE MUSIC, VOLUME 3: SHOWSTOPPERS	151		
				TANK	97		
				THIRD DAY	106, 165		
				THOMPSON SQUARE	32		
				THREE DOG NIGHT	197		

UNCHARTED™			DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	MYSOURCE PAGE
1	1	7	#1 TRAPHIK	WWW.MYSPACE.COM/TRAPHIK
2	3	7	THE DEADLIES	WWW.MYSPACE.COM/THEDEADLIESMUSIC
3	4	1	JAMIE LYNN NOON	WWW.MYSPACE.COM/JAMIELYNNNOON
4	5	3	TYLER WARD	WWW.MYSPACE.COM/TYLERWARD
5	6	1	COLETTE CARR	WWW.MYSPACE.COM/COLETTECARR
6	7	1	DJ BL3ND	WWW.MYSPACE.COM/BLENDIZZY
7	7	7	JAVIER JOFRE	WWW.MYSPACE.COM/JAVIERJOFRE
8	8	7	LAURA ROPPE	WWW.MYSPACE.COM/LAURAROPPE
9	12	1	ZIKOS	WWW.MYSPACE.COM/ZIKOS
10	10	3	PORTA	WWW.MYSPACE.COM/PORTA1
11	14	3	SUNGHAI JUNG	WWW.MYSPACE.COM/JUNGSUNGHAI
12	11	1	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS
13	13	1	DIYAR PALA	WWW.MYSPACE.COM/DIYARPALA
14	15	1	DJ BAM BAM	WWW.MYSPACE.COM/DJBAMBAM
15	3	5	OTENKI	WWW.MYSPACE.COM/OTENKI/WWW.MYSPACE.COM/OTENKI
16	17	1	JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSADRIANNET
17	5	5	THE 4ONTHFLOOR	WWW.MYSPACE.COM/THE4ONTHFLOOR
18	21	1	CALL US FORGOTTEN	WWW.MYSPACE.COM/CALLUSFORGOTTEN
19	25	1	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL
20	27	1	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR
21	28	3	MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC
22	24	4	GIRL TALK	WWW.MYSPACE.COM/GIRLTALK
23	16	1	YOUR FAVORITE ENEMIES	WWW.MYSPACE.COM/YOURFAVORITEENEMIES
24	22	7	POMPLAMOOSE	WWW.MYSPACE.COM/POMPLAMOOSEMUSIC
25	RE-ENTRY	1	HONORATA SKARBK	WWW.MYSPACE.COM/HONORATAPRINCESS
26	18	2	PURPLE GRIM	WWW.MYSPACE.COM/PURPLEGRIM
27	20	1	AJ RAFAEL	WWW.MYSPACE.COM/AJRAFAEL
28	34	4	NANA	WWW.MYSPACE.COM/NANAWORLD
29	NEW	1	RAGING SAINT	WWW.MYSPACE.COM/RAGINGSAINTRCKSTX
30	14	1	SCARLESS	WWW.MYSPACE.COM/SCARLESSBAND
31	29	7	NOISIA	WWW.MYSPACE.COM/DENOISIA
32	1	1	DEVLIN	WWW.MYSPACE.COM/OFFICIALDEVLIN
33	NEW	1	TURISAS	WWW.MYSPACE.COM/TURISASOFFICIAL
34	39	6	SOZAY	WWW.MYSPACE.COM/SOZAY
35	42	6	DASH BERLIN	WWW.MYSPACE.COM/DASHBERLIN
36	35	1	YANN TIERSEN	WWW.MYSPACE.COM/YANNTIERSENINPROGRESS
37	NEW	1	AUGUST RUINS	WWW.MYSPACE.COM/AUGUSTRUINS
38	RE-ENTRY	1	SAM TSUI	WWW.MYSPACE.COM/SAMTSUI
39	40	3	JOSEPH VINCENT	WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC
40	43	3	ARIANA GRANDE	WWW.MYSPACE.COM/ARIANAGRANDE
41	45	6	ENTER SHIKARI	WWW.MYSPACE.COM/ENTERSHIKARI
42	33	7	JET BLACK KISS	WWW.MYSPACE.COM/JBK/MUSIC
43	NEW	1	DECEMBER	WWW.MYSPACE.COM/ROCKDECEMBER
44	47	2	LIGA Z	WWW.MYSPACE.COM/BANDALIGAZ
45	46	1	T44BLUESBAND	WWW.MYSPACE.COM/T44BLUESBAND
46	30	1	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD
47	NEW	1	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN
48	RE-ENTRY	1	NERO	WWW.MYSPACE.COM/NEROUK
49	49	6	THE BLOODY BEETROOTS	WWW.MYSPACE.COM/THEBLOODYBEETROOTS
50	NEW	1	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS

Moving up fast on Uncharted is Maddi Jane, the 12-year-old singer whose YouTube videos attracted more than 100,000 views this week. Coming in at No. 21, Jane's covers of songs by artists like Taylor Swift and Bruno Mars landed her a guest appearance on "The Ellen DeGeneres Show" last year.



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

While most of the Social 50 chart is rather sleepy this week—there are only four re-entries and zero debuts—the most exciting news comes from the woman who crowns the Billboard 200 this week: Adele. She vaults 37-23 on the Social list with a 32% increase in new week-over-week Facebook fans and a 57% jump in Twitter followers.



AOL RADIO SONGS			DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	1	9	#1 GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
2	3	9	RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)
3	5	1	HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)
4	9	5	F**KIN' PERFECT	PINK (LAFACE/JLG)
5	8	1	JAR OF HEARTS	CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
6	14	2	BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
7	15	1	S&M	RIHANNA (SRP/DEF JAM/IDJMG)
8	5	7	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
9	12	5	ROCKETEER	FAR*EAST MOVEMENT FEATURING RYAN TEDDER (CHERRYTREE/INTERSCOPE)
10	8	9	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
11	12	1	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE)
12	6	4	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEATURING LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
13	13	5	MORE	USHER (LAFACE/JLG)
14	11	4	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)
15	1	1	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)

YAHOO! MUSIC VIDEO			DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	1	9	#1 GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
2	4	4	F**KIN' PERFECT	PINK (LAFACE/JLG)
3	19	1	EVERY SUBWAY CAR	BARENAKED LADIES (RAISIN')
4	1	1	MOMENT 4 LIFE	NICKI MINAJ FEATURING DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
5	14	1	FIREWORK	KATY PERRY (CAPITOL)
6	3	1	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)
7	14	1	WHAT'S MY NAME?	RIHANNA FEATURING DRAKE (SRP/DEF JAM/IDJMG)
8	10	5	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
9	12	1	F**K YOU (FORGET YOU)	CEE LO GREEN (RADIOCULTURE/ELEKTRA/RRP)
10	14	21	BOTTOMS UP	TREY SONGZ FEATURING NICKI MINAJ (SONGBOOK/ATLANTIC)
11	15	7	RAISE YOUR GLASS	PINK (LAFACE/JLG)
12	11	2	S&M	RIHANNA (SRP/DEF JAM/IDJMG)
13	18	1	JUST A DREAM	NELLY (DERRTY/UNIVERSAL MOTOWN)
14	1	1	HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)
15	3	1	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS (INTERSCOPE)

NEXT BIG SOUND 25™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	ARTIST	LAST WEEK	WEEKS ON CHART
1	MAT MUSTO	1	1
2	ZAKKUM	2	1
3	RINGO DEATHSTARR	3	1
4	ROTTEN SOUND	4	1
5	LENA CHAMAMYAN	5	1
6	THE LOW ANTHEM	6	1
7	KURT VILE	7	1
8	FUTURE ISLANDS	8	1
9	TUNE-YARDS	9	1
10	ANCIENT ASTRONAUTS	10	1
11	DISCODEINE	11	1
12	SELAH SUE	12	1
13	SLOT MACHINE	13	1
14	ANIMALS AS LEADERS	14	1
15	ALEX WINSTON	15	1

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 aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikileaks, among others. In order to appear on Uncharted, acts must be registered MySpace Music artists and have not appeared on specifically outlined Billboard charts (more than 80 overall), SOCIAL 50. A ranking of the most active artists on 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, Promethean Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	#1 GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
2	3	14	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
3	2	19	FIREWORK	KATY PERRY (CAPITOL)
4	4	3	BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
5	8	8	F**KIN' PERFECT	PINK (LAFACE/JLG)
6	14	14	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
7	10	11	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
8	13	18	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/JRM/G)
9	5	5	HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)
10	7	13	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
11	11	31	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
12	15	12	ROCKETEER	FAR-EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
13	6	19	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
14	9	16	YEAH 3X	CHRIS BROWN (JIVE/JLG)
15	19	21	RAISE YOUR GLASS	PINK (LAFACE/JLG)
16	20	11	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
17	17	8	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
18	30	4	S&M	RIHANNA (SRP/DEF JAM/IDJMG)
19	16	25	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/IDJMG)
20	25	8	MORE	USHER (LAFACE/JLG)
21	22	13	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
22	21	37	DYNAMITE	TAIO CRUZ (MERCURY/DJMG)
23	18	17	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
24	19	18	WE R WHO WE R	KESHA (KEMOSABE/RCA/RMG)
25	26	12	COMING HOME	DIDDY - DIRTY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	23	33	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/JLG)
27	24	23	NO HANDS	WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
28	27	8	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
29	31	19	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA (ULTRA)
30	32	12	THIS IS COUNTRY MUSIC	BRAD PAISLEY (ARISTA NASHVILLE)
31	39	3	LOOK AT ME NOW	CHRIS BROWN (JIVE/JLG)
32	33	10	FALL FOR YOUR TYPE	JAMIE FOXX FEAT. DRAKE (J. RM/G)
33	37	13	LET ME DOWN EASY	BILLY CURRINGTON (MERCURY NASHVILLE)
34	42	4	BLOW	KESHA (KEMOSABE/RCA/RMG)
35	35	32	TEENAGE DREAM	KATY PERRY (CAPITOL)
36	29	14	WHO ARE YOU WHEN I'M NOT LOOKING	BLAKE SHELTON (REPRISE (NASHVILLE)/WMN)
37	28	28	JUST A DREAM	NELLY (DERRY/UNIVERSAL MOTOWN)
38	38	8	JAR OF HEARTS	CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
39	41	5	LOVE FACES	TREY SONGZ (SONGBOOK/ATLANTIC)
40	49	6	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
41	48	6	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE (STONEY CREEK)
42	40	13	WAITING FOR THE END	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
43	46	5	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)
44	36	18	SOMEONE ELSE CALLING YOU BABY	LUKE BRYAN (CAPITOL NASHVILLE)
45	47	8	MARRY ME	TRAIN (COLUMBIA)
46	52	5	COLDER WEATHER	ZAC BROWN BAND (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)
47	50	15	HELLO WORLD	LADY ANTEBELLUM (CAPITOL NASHVILLE)
48	45	11	YOU BE KILLIN' EM	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
49	53	7	THIS	DARIUS RUCKER (CAPITOL NASHVILLE)
50	44	18	VOICES	CHRIS YOUNG (RCA)

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	3	#1 BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
2	2	27	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
3	-	1	ON THE FLOOR	JENNIFER FEAT. PITBULL (ISLAND/IDJMG)
4	12	3	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
5	6	6	S&M	RIHANNA (SRP/DEF JAM/IDJMG)
6	3	4	I NEED A DOCTOR	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
7	13	7	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
8	8	9	F**KIN' PERFECT	PINK (LAFACE/JLG)
9	5	22	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
10	23	4	BLOW	KESHA (KEMOSABE/RCA/RMG)
11	4	10	NEVER SAY NEVER	JUSTIN BIEBER FEAT. ADEN SMITH (SCHOOLBOY/PRANVO/BRUNNEN/ISLAND/UMG)
12	7	19	FIREWORK	KATY PERRY (CAPITOL)
13	10	7	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)
14	16	21	JAR OF HEARTS	CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
15	9	21	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC)
16	18	14	COMING HOME	DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
17	20	4	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
18	15	9	MORE	USHER (LAFACE/JLG)
19	19	14	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
20	17	7	HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)
21	15	15	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
22	59	7	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
23	25	11	ROCKETEER	FAR-EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
24	28	22	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/JRM/G)
25	-	1	DON'T YOU WANT ME	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	21	11	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
27	34	9	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
28	-	1	ON MY LEVEL	WIZ KHALIFA FEAT. TOO SHORT (ROSTRUM/ATLANTIC/RRP)
29	35	8	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
30	22	2	BACKSEAT	NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)
31	29	25	NO HANDS	WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
32	-	1	BLAME IT (ON THE ALCOHOL)	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)
33	24	16	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS (INTERSCOPE)
34	27	32	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
35	49	16	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
36	37	10	HIGHER	TAIO CRUZ FEAT. TRAVIE MCCOY (MERCURY/DJMG)
37	32	17	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
38	44	13	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/GEFFEN INTERSCOPE)
39	39	18	YEAH 3X	CHRIS BROWN (JIVE/JLG)
40	-	1	TIK TOK	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)
41	40	18	WE R WHO WE R	KESHA (KEMOSABE/RCA/RMG)
42	42	21	RAISE YOUR GLASS	PINK (LAFACE/JLG)
43	11	3	THE CAVE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/CLASSNOTE)
44	51	8	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE (STONEY CREEK)
45	-	1	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
46	41	9	MARRY ME	TRAIN (COLUMBIA)
47	57	5	COLDER WEATHER	ZAC BROWN BAND (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)
48	50	19	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA (ULTRA)
49	52	13	WHO DAT GIRL	FLO RIDA FEAT. AKON (POE BOY/ATLANTIC)
50	55	18	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE)

ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	#1 THE CAVE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/CLASSNOTE)
2	3	19	MARRY ME	TRAIN (COLUMBIA)
3	33	3	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
4	32	1	LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/CLASSNOTE)
5	11	1	WAITING FOR THE END	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
6	29	1	RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)
7	10	16	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
8	12	26	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
9	11	11	SING	MY CHEMICAL ROMANCE (REPRISE)
10	11	41	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)
11	60	1	HEY SOUL SISTER	TRAIN (COLUMBIA)
12	1	1	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)
13	12	12	COUNTRY BOY	AARON LEWIS FEAT. GEORGE JONES & CHARLIE DANIELS (STROUD/AVARIUS)
14	6	55	UPRISING	MUSE (HELIUM-3/WARNER BROS.)
15	14	45	ANIMAL	NEON TREES (MERCURY/DJMG)

R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	20	#1 F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)
2	2	4	I NEED A DOCTOR	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
3	3	24	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC)
4	5	14	COMING HOME	DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
5	1	1	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
6	4	14	MORE	USHER (LAFACE/JLG)
7	11	16	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
8	9	9	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
9	9	22	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/JRM/G)
10	7	11	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN/UMG)
11	13	1	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
12	-	1	ON MY LEVEL	WIZ KHALIFA FEAT. TOO SHORT (ROSTRUM/ATLANTIC)
13	14	14	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMG)
14	8	2	BACKSEAT	NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)
15	10	25	NO HANDS	WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)

RAP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	4	#1 I NEED A DOCTOR	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
2	2	24	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC)
3	3	24	COMING HOME	DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
4	4	4	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
5	13	13	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
6	22	22	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/JRM/G)
7	11	11	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
8	9	16	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
9	13	13	ON MY LEVEL	WIZ KHALIFA FEAT. TOO SHORT (ROSTRUM/ATLANTIC/RRP)
10	10	14	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
11	6	2	BACKSEAT	NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)
12	8	25	NO HANDS	WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
13	12	13	WHO DAT GIRL	FLO RIDA FEAT. AKON (POE BOY/ATLANTIC)
14	13	60	LOSE YOURSELF	EMINEM (SHADY/INTERSCOPE)
15	11	36	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE)

COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	17	#1 DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
2	3	19	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE (STONEY CREEK)
3	5	7	COLDER WEATHER	ZAC BROWN BAND (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)
4	4	19	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE)
5	1	60	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
6	6	18	SOMEWHERE WITH YOU	KENNY CHESNEY (BNA)
7	9	17	LET ME DOWN EASY	BILLY CURRINGTON (MERCURY)
8	10	18	VOICES	CHRIS YOUNG (RCA)
9	15	19	WHAT DO YOU WANT	JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)
10	17	8	I WON'T LET GO	RASCAL FLATTS (BIG MACHINE)
11	11	37	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)
12	14	24	A LITTLE BIT STRONGER	SARA EVANS (RCA NASHVILLE)
13	12	21	WHO ARE YOU WHEN I'M NOT LOOKING	BLAKE SHELTON (REPRISE/WMN)
14	13	32	STUCK LIKE GLUE	SUGARLAND (MERCURY)
15	18	12	COUNTRY BOY	AARON LEWIS FEAT. GEORGE JONES & CHARLIE DANIELS (STROUD/AVARIUS)

LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	42	#1 WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
2	2	17	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
3	3	24	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
4	4	28	DANZA KUDURO	DON OMAR & LUIGENI (MUSIC OF NATIONS/MACHETE/UNIVERSAL MUSIC LATIN)
5	5	60	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
6	6	60	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
7	7	39	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
8	8	17	LO MEJOR DE MI VIDA ERES TU	RICKY MARTIN FEAT. NATALIA JIMENEZ (SONY MUSIC LATIN)
9	9	60	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
10	-	2	TU CUERPO	PITBULL FEAT. JENCARLOS (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
11	10	31	ESTOY ENAMORADO	WISIN & YANDEL (WY.MACHETE/UNIVERSAL MUSIC LATIN)
12	12	60	LOBA	SH

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	15	#1 TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
2	1	18	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
3	5	8	F**KIN' PERFECT PINK (LAFACE/JLG)
4	3	7	HOLD IT AGAINST ME BRITNEY SPEARS (JIVE/JLG)
5	6	3	GREATEST GAINER BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
6	4	19	FIREWORK KATY PERRY (CAPITOL)
7	11	20	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
8	7	13	ROCKETEER FAR-EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
9	10	15	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
10	8	12	YEAH 3X CHRIS BROWN (JIVE/JLG)
11	13	12	MORE USHER (LAFACE/JLG)
12	14	14	COMING HOME DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
13	9	19	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
14	19	6	BLOW KESHA (KEMOSABE/RCA/RMG)
15	12	13	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
16	18	7	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
17	22	5	S&M RIHANNA (SRP/DEF JAM/DJMG)
18	17	18	WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF JAM/DJMG)
19	21	11	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
20	16	12	HIGHER TAIO CRUZ FEAT. TRAVIE MCCOY (MERCURY/DJMG)
21	25	14	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
22	26	14	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
23	20	11	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
24	23	12	WHO DAT GIRL FLO RIDA FEAT. AKON (POE BOY/ATLANTIC)
25	24	17	STEREO LOVE EDWARD MAYER & VIKI JIGULINA (ULTRA)
26	34	3	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
27	9	9	MARRY ME TRAIN (COLUMBIA)
28	31	3	WRITTEN IN THE STARS TINIE TEMPAH FEAT. ERIC TURNER (LONDON/CAPITOL)
29	28	5	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
30	30	6	PRETTY GIRL ROCK KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
31	NEW	1	E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)
32	1	4	PRICE TAG JESSIE J FEAT. B.D.B. (LAVA/UNIVERSAL REPUBLIC)
33	29	9	NO HANDS WAKA FLOCKA FLAME (1017 BRICK SQUAD/SYLUM/WARNER BROS.)
34	35	4	NEVER SAY NEVER JUSTIN BIEBER FEAT. JADEN SMITH (SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG)
35	32	17	THE TIME (DIRTY BIT) THE BLACK EYED PEAS (INTERSCOPE)
36	36	5	DANCING CRAZY MIRANDA COSGROVE (COLUMBIA)
37	NEW	1	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/DJMG)
38	40	2	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/DJMG)
39	38	2	SING MY CHEMICAL ROMANCE (REPRISE)
40	NEW	1	BOW CHICKA WOW WOW MIKE POSNER FEAT. LIL WAYNE (J/RMG)

Enrique Iglesias completes the longest climb to the Mainstream Top 40 summit by an artist's first entry on the survey, as "Tonight (I'm Lovin' You)," featuring Ludacris and DJ Frank E, rises 2-1.

Having first appeared on Mainstream Top 40 the week of July 17, 1999, Iglesias celebrates his first leader on the list after 11 years, seven months and three weeks. The odyssey tops the 10-year, five-month and two-week wait until Green Day's first No. 1, "Boulevard of Broken Dreams," in 2005.

Cee Lo Green's "F**k You (Forget You)" similarly marks a longevity milestone, reaching the top 10 (11-7) in its 20th chart week, tying for the third-longest climb to the tally's top tier after Edwin McCain's "I'll Be" (31 weeks, 1998) and Matchbox Twenty's "Back 2 Good" (21 weeks, 1998-99). "F**k You" spent nine weeks on the chart beginning in September, fell below the list for five weeks and returned the week of Jan. 1.



IGLESIAS

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	21	#1 JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
2	2	29	SEPTEMBER DAUGHTRY (19/RCA/RMG)
3	3	51	BREAK EVEN LINKIN PARK (MACHINE SHOP/WARNER BROS.)
4	4	61	HEY, SOUL SISTER TRAIN (COLUMBIA)
5	5	28	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	7	8	GREATEST GAINER MARRY ME TRAIN (COLUMBIA)
7	6	35	KING OF ANYTHING SARA BAREILLES (EPIC)
8	10	9	FIREWORK KATY PERRY (CAPITOL)
9	8	23	TEENAGE DREAM KATY PERRY (CAPITOL)
10	9	25	HOLLYWOOD MICHAEL BUBLE (143/REPRISE)
11	11	12	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
12	12	14	RAISE YOUR GLASS PINK (LAFACE/JLG)
13	13	21	WHAT DO YOU GOT? BON JOVI (ISLAND/DJMG)
14	14	10	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
15	15	18	ANIMAL NEON TREES (MERCURY/DJMG)
16	16	11	DYNAMITE TAIO CRUZ (MERCURY/DJMG)
17	17	8	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
18	18	18	HIDDEN AWAY JOSHI GROBAN (143/REPRISE)
19	20	4	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
20	19	9	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/DJMG)
21	25	5	F**KIN' PERFECT PINK (LAFACE/JLG)
22	22	5	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
23	24	8	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
24	26	18	COOLER THAN ME MIKE POSNER (J/RMG)
25	27	1	FELT GOOD ON MY LIPS TIM MCGRAW (CURB/REPRISE)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	17	#1 FIREWORK KATY PERRY (CAPITOL)
2	2	21	RAISE YOUR GLASS PINK (LAFACE/JLG)
3	7	8	F**KIN' PERFECT PINK (LAFACE/JLG)
4	4	27	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
5	6	21	MARRY ME TRAIN (COLUMBIA)
6	3	27	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
7	5	33	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
8	11	12	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
9	10	18	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
10	9	18	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
11	14	6	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
12	16	3	GREATEST GAINER BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
13	12	9	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
14	13	17	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
15	17	7	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
16	20	12	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
17	18	19	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
18	19	15	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
19	23	6	NEVER GONNA LEAVE THIS BED MAROON 5 (A&M/OCTONE/INTERSCOPE)
20	22	6	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
21	26	1	SING MY CHEMICAL ROMANCE (REPRISE)
22	25	12	STUCK LIKE GLUE SUGARLAND (MERCURY NASHVILLE/INTERSCOPE)
23	24	24	HOLD IT AGAINST ME BRITNEY SPEARS (JIVE/JLG)
24	28	1	I DO COLBIE CAILLAT (LAVA/UNIVERSAL REPUBLIC)
25	30	1	UNCHARTED SARA BAREILLES (EPIC)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	15	GREATEST GAINER ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
2	15	15	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
3	25	25	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
4	39	39	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
5	6	6	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
6	9	17	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
7	7	14	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
8	10	38	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
9	10	38	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
10	4	17	SING MY CHEMICAL ROMANCE (REPRISE)
11	18	18	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
12	14	46	ANIMAL NEON TREES (MERCURY/DJMG)
13	20	20	THE ANIMAL DISTURBED (REPRISE)
14	15	23	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
15	16	19	FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK)
16	12	34	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
17	13	28	UNDISCLOSED DESIRES MUSE (HELIUM-3/WARNER BROS.)
18	18	30	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
19	17	17	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
20	19	15	NEW LOW MIDDLE CLASS RUT (BRIGHT ANTENNA/ILG)
21	21	11	BURN PAPA ROACH (ELEVEN SEVEN)
22	23	15	AWAKE AND ALIVE SKILLET (ARDENT/INO/ATLANTIC)
23	20	15	MACHINE GUN BLUES SOCIAL DISTORTION (EPITAPH)
24	24	7	MY BODY YOUNG THE GIANT (ROADRUNNER/RRP)
25	22	6	WHEN YOU'RE YOUNG 3 DOORS DOWN (UNIVERSAL REPUBLIC)
26	25	11	HESITATE STONE SOUR (ROADRUNNER/RRP)
27	26	19	ALL I WANT A DAY TO REMEMBER (VICTORY)
28	33	7	PUMPED UP KICKS FOSTER THE PEOPLE (COLUMBIA)
29	29	29	HEAR ME NOW HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)
30	24	14	HOLD ON ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
31	31	31	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
32	28	3	UNDER COVER OF DARKNESS THE STROKES (RCA/RMG)
33	34	4	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
34	30	5	PYRO KINGS OF LEON (RCA/RMG)
35	35	35	LAST MAN STANDING POP EVIL (UNIVERSAL REPUBLIC)
36	37	4	DOWN BY THE WATER THE DECEMBERISTS (CAPITOL)
37	36	11	MONEY GRABBER FITZ & THE TANTRUMS (DANGEROUS)
38	38	3	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
39	39	39	COUNTRY BOY ARON LUIWIS FEAT. GEORGE JONES & CHARLIE DANIELS (STROUD/AVARIOUS)
40	38	9	JUSTICE REV THEORY (VAN HOWES/MALOOFF/DGC/INTERSCOPE)
41	42	42	THIS IS WHY WE FIGHT THE DECEMBERISTS (CAPITOL)
42	47	47	WE USED TO WAIT ARCADE FIRE (MERGE)
43	43	43	PEOPLE SAY PORTUGAL. THE MAN (EQUAL VISION/ATLANTIC)
44	45	45	NOT STRONG ENOUGH APOCALYPTICA FEAT. BRENT SMITH (DRAGNET/JIVE/JLG)
45	46	46	LET IT DIE OZZY OSBOURNE (EPIC)
46	50	2	CHANGING THE AIRBORNE TOXIC EVENT (MAJOR DOME/ISLAND/DJMG)
47	NEW	1	SAIL AWOLNATION (RED BULL)
48	41	15	YOU'VE SEEN THE BUTCHER DEFTONES (REPRISE)
49	NEW	1	LOTUS FLOWER RADIOHEAD (TICKER TAPE/TBD/ATO/RED)
50	NEW	1	LIES OF THE BEATFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)

Shinedown scores its sixth No. 1 on Mainstream Rock (viewable at billboard.biz/charts), as "Diamond Eyes (Boom-Lay Boom)" lifts 2-1. Dating to its first week on top (Nov. 19, 2005) with "Save Me," the band is tied with Three Days Grace for most Mainstream Rock leaders in that span.



SHINEDOWN

ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	15	#1 SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
2	2	25	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
3	4	6	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
4	3	17	SING MY CHEMICAL ROMANCE (REPRISE)
5	6	17	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
6	5	38	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
7	7	19	NEW LOW MIDDLE CLASS RUT (BRIGHT ANTENNA/ILG)
8	NEW	1	GREATEST GAINER ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
9	8	11	MY BODY YOUNG THE GIANT (ROADRUNNER/RRP)
10	9	7	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
11	10	16	MACHINE GUN BLUES SOCIAL DISTORTION (EPITAPH)
12	13	19	ALL I WANT A DAY TO REMEMBER (VICTORY)
13	11	30	UNDISCLOSED DESIRES MUSE (HELIUM-3/WARNER BROS.)
14	12	40	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
15	16	6	PUMPED UP KICKS FOSTER THE PEOPLE (COLUMBIA)
16	15	17	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
17	18	3	UNDER COVER OF DARKNESS THE STROKES (RCA/RMG)
18	17	11	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
19	19	5	PYRO KINGS OF LEON (RCA/RMG)
20	20	9	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
21	23	4	CHANGING THE AIRBORNE TOXIC EVENT (MAJOR DOME/ISLAND/DJMG)
22	24	8	WE USED TO WAIT ARCADE FIRE (MERGE)
23	27	7	HEAR ME NOW HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)
24	25	8	PEOPLE SAY PORTUGAL. THE MAN (EQUAL VISION/ATLANTIC)
25	29	4	SAIL AWOLNATION (RED BULL)

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	14	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	15	DOWN BY THE WATER THE DECEMBERISTS (CAPITOL)
3	3	17	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
4	4	16	MONEY GRABBER FITZ & THE TANTRUMS (DANGEROUS)
5	5	23	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
6	6	17	FOR THE SUMMER RAY LA MONTAGNE AND THE PARIAS HOGS (RCA/RED)
7	7	14	WINDOWS ARE ROLLED DOWN AMOS LEE (BLUE NOTE/CAPITOL)
8	8	6	MINE SMELL LIKE HONEY R.E.M. (WARNER BROS.)
9	8	13	MARRY ME TRAIN (COLUMBIA)
10	12	12	FROM THE CLOUDS JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
11	11	10	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
12	13	9	MODERN MAN ARCADE FIRE (MERGE)
13	10	24	RADIOACTIVE KINGS OF LEON (RCA/RMG)
14	14	5	PYRO KINGS OF LEON (RCA/RMG)
15	15	20	AMAZING ONE ESKIMO (SHANGRI-LA)
16	20	6	TREE BY THE RIVER IRON AND WINE (WARNER BROS.)
17	18	6	UNCHARTED SARA BAREILLES (EPIC)
18	16	11	YOU CAN'T BUY MY LOVE ROBERT PLANT (TROLL CHARM/ES PARANZA/ROUNDER)
19	17	19	HEY HEY HEY MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)
20	19	20	ANIMAL NEON TREES (MERCURY/DJMG)
21	23	4	LONG ROAD HOME SHERYL CROW (A&M/INTERSCOPE)
22	22	22	FIXIN' TO DIE G. LOVE (BRUSHFIRE)
23	24	24	HEY AHAB ELTON JOHN / LEON RUSSELL (ROCKET/MERCURY/DECCA)
24	25	3	GIVE ME SOMETHING SCARS ON 45 (CHOP)
25	26	2	ONLY THE WINE DAVID GRAY (IHT/MERCER STREET/DOWNTOWN)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, ALTERNATIVE, and TRIPLE A charts are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.biz for rules and explanations. © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	6	17	#1 DON'T YOU WANNA STAY <small>M. KNOX (J. SELLERS, P. JENKINS, A. GIBSON)</small>	Jason Aldean With Kelly Clarkson BROKEN BOW	1	1
2	3	5	11	THIS IS COUNTRY MUSIC	Brad Paisley ARISTA NASHVILLE	2	2
3	5	7	17	BACK TO DECEMBER	Taylor Swift BIG MACHINE	3	3
4	1	2	25	WHO ARE YOU WHEN I'M NOT LOOKING	Blake Shelton REPRISE WMN	1	1
5	6	8	23	LET ME DOWN EASY	Billy Currington MERCURY	1	1
6	4	1	31	SOMEONE ELSE CALLING YOU BABY	Luke Bryan CAPITOL NASHVILLE	1	1
7	10	12	32	ARE YOU GONNA KISS ME OR NOT	Thompson Square STONEY CREEK	1	7
8	9	10	23	HELLO WORLD	Lady Antebellum CAPITOL NASHVILLE	8	8
9	11	11	11	COLDER WEATHER	Zac Brown Band SOUTHERN GROUND ATLANTIC/BIGGER PICTURE	9	9
10	12	11	16	THIS	Darius Rucker CAPITOL NASHVILLE	10	10
11	14	15	23	WHAT DO YOU WANT	Jerrold Niemann SEA GAYLE/ARISTA NASHVILLE	11	11
12	13	13	38	FROM A TABLE AWAY	Sunny Sweeney REPUBLIC NASHVILLE	12	12
13	16	18	10	HEART LIKE MINE	Miranda Lambert COLUMBIA	13	13
14	17	17	15	LITTLE MISS	Sugarland MERCURY	14	14
15	18	20	24	A LITTLE BIT STRONGER	Sara Evans RCA	15	15
16	20	22	8	AIR POWER I WON'T LET GO <small>D. HUFF/RASCAL FLATTS (S. ROBSON, J. SELLERS)</small>	Rascal Flatts BIG MACHINE	16	16
17	19	19	32	THE SHAPE I'M IN	Joe Nichols SHOW DOG-UNIVERSAL	17	17
18	22	24	4	AIR POWER BLEED RED <small>R. DUNN (A. DORFF, T. L. JAMES)</small>	Ronnie Dunn ARISTA NASHVILLE	18	18
19	21	21	31	AIR POWER FAMILY MAN <small>K. STEGALL (C. CAMPBELL, J. HENDERSON, J. SHEWMAKE)</small>	Craig Campbell BIGGER PICTURE	19	19
20	29	38	4	GREATEST GAINER LIVE A LITTLE <small>B. CANNON, K. CHESNEY (S. MINDR, D. L. MURPHY)</small>	Kenny Chesney BNA	20	20
21	24	25	12	YOU LIE	The Band Perry REPUBLIC NASHVILLE	21	21
22	23	23	38	REAL	James Wesley BROKEN BOW	22	22
23	26	27	24	GEORGIA CLAY	Josh Kelley MCA NASHVILLE	23	23
24	28	34	4	WITHOUT YOU	Keith Urban CAPITOL NASHVILLE	24	24
25	25	26	16	I CAN'T LOVE YOU BACK	Easton Corbin MERCURY	25	25



The second radio single from "You Get What You Give" increases by 9% to 23.8 million impressions. Cracking the top 10 in its 11th chart week, the song is the youngest of any in the top tier, where the average age this issue is 21 weeks.



Rucker registers his sixth top 10 dating to his format arrival with the No. 1 "Don't Think About It" in 2008. Three subsequent singles reigned: "It Won't Be Like This for Long" and "Alright" in 2009 and "Come Back Song" in 2010.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	30	29	8	IF I WERE A BOY	Reba STARSTRUCK/VALORY	26	26
27	27	28	24	WHERE DO I GO FROM YOU	Clay Walker CURB	27	27
28	31	30	3	LOOK IT UP	Ashton Shepherd MCA NASHVILLE	28	28
29	32	31	14	I WOULDN'T BE A MAN	Josh Turner MCA NASHVILLE	29	29
30	33	32	27	RAYMOND	Brett Eldredge ATLANTIC WAR	30	30
31	37	46	3	IF HEAVEN WASN'T SO FAR AWAY	Justin Moore VALORY	31	31
32	34	37	11	LAST NIGHT AGAIN	Steel Magnolia BIG MACHINE	32	32
33	36	35	14	WON'T BE LONELY LONG	Josh Thompson COLUMBIA	33	33
34	35	33	16	BEAUTIFUL EVERY TIME	Lee Brice CURB	34	34
35	38	36	21	KEEP IN MIND	LoCash Cowboys STROUD/VALORY	35	35
36	39	39	21	GOOD HANDS	Troy Olsen EMI NASHVILLE	36	36
37	43	58	3	TOMORROW	Chris Young RCA	37	37
38	57	-	2	SOMEWHERE ELSE	Toby Keith SHOW DOG-UNIVERSAL	38	38
39	42	44	8	BROWN CHICKEN BROWN COW	Trace Adkins SHOW DOG-UNIVERSAL	39	39
40	40	41	3	LOVE DON'T RUN	Steve Holy CURB	40	40
41	55	57	3	ME AND TENNESSEE	Tim McGraw & Gwyneth Paltrow RCA CURB	41	41
42	41	40	3	CRAZY WOMEN	LeAnn Rimes CURB	42	42
43	46	42	13	BEST SONG EVER	Katie Armiger COLD RIVER	43	43
44	44	45	7	1,000 FACES	Randy Montana MERCURY	44	44
45	48	-	2	HOMEBOY	Eric Church EMI NASHVILLE	45	45
46	45	43	12	OLD SCHOOL	Chuck Wicks RCA	46	46
47	51	-	2	CRAZY GIRL	Eli Young Band REPUBLIC NASHVILLE	47	47
48	49	53	3	WHY WAIT FOR SUMMER	Walker Hayes CAPITOL NASHVILLE	48	48
49	47	48	4	I'D LOVE TO BE YOUR LAST	Gretchen Wilson REDNECK	49	49
50	54	54	4	LET IT RAIN	David Nail MCA NASHVILLE	50	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	4	57	#1 LADY ANTEBELLUM <small>BIG MACHINE RFD100A (13.98)</small>	Need You Now	5	1
2	3	1	17	JASON ALDEAN <small>BROKEN BOW 7697 (18.98)</small>	My Kinda Party	1	1
3	2	2	18	TAYLOR SWIFT <small>BIG MACHINE TS0300A (18.98)</small>	Speak Now	3	4
4	4	5	23	ZAC BROWN BAND <small>SOUTHERN GROUND ATLANTIC/BIGGER PICTURE (18.98)</small>	You Get What You Give	1	1
5	7	6	15	RASCAL FLATTS <small>BIG MACHINE RFD100A (13.98)</small>	Nothing Like This	1	1
6	3	1	9	THOMPSON SQUARE <small>STONEY CREEK 7677 (13.98)</small>	Thompson Square	1	1
7	9	7	22	KENNY CHESNEY <small>BNA 57445 SMN (11.98)</small>	Hemingway's Whiskey	1	1
8	5	9	74	MIRANDA LAMBERT <small>COLUMBIA 46854 SMN (12.98)</small>	Revolution	1	1
9	8	10	20	THE BAND PERRY <small>REPUBLIC NASHVILLE 014839/UMRG (10.98)</small>	The Band Perry	2	2
10	10	11	18	SUGARLAND <small>MERCURY 014758/UMGN (13.98)</small>	The Incredible Machine	1	1
11	11	8	13	TIM MCGRAW <small>CURB 79205 (18.98)</small>	Number One Hits	1	1
12	16	23	15	KEITH URBAN <small>CAPITOL NASHVILLE 47695 (11.98)</small>	Get Closer	2	2
13	14	14	319	ZAC BROWN BAND <small>ROAR/BIGGER PICTURE/ATLANTIC (13.98)</small>	The Foundation	2	2
14	15	12	16	BLAKE SHELTON <small>REPRISE 525092/WMN (18.98)</small>	Loaded: The Best Of Blake Shelton	10	10
15	13	21	20	DARIUS RUCKER <small>CAPITOL NASHVILLE 26939 (18.98)</small>	Charleston, SC 1966	1	1
16	17	14	23	BILLY CURRINGTON <small>MERCURY 014407/UMGN (9.98)</small>	Enjoy Yourself	2	2
17	18	33	3	JERROD NIEMANN <small>SEA GAYLE/ARISTA NASHVILLE 65759 SMN (9.98)</small>	Judge Jerrod & The Hung Jury	1	1
18	21	15	7	STEEL MAGNOLIA <small>BIG MACHINE SM100A (10.98)</small>	Steel Magnolia	3	3
19	20	13	16	SOUNDTRACK <small>RCA 72911 SMN (11.98)</small>	Country Strong	2	2
20	18	20	11	ALAN JACKSON <small>ARISTA NASHVILLE 76661 SMN (11.98)</small>	34 Number Ones	1	1
21	23	27	17	BRAD PAISLEY <small>ARISTA NASHVILLE 75878/SM1 (11.98)</small>	Hits Alive	4	4
22	22	17	19	ERIC CHURCH <small>CAPITOL NASHVILLE 20810* (12.98)</small>	Carolina	4	4
23	25	19	4	THE JANEDEAR GIRLS <small>WARNER BROS. 518448/WMN (13.98)</small>	The JaneDear Girls	10	10
24	29	31	52	EASTON CORBIN <small>MERCURY 013644/UMGN (10.98)</small>	Easton Corbin	4	4
25	28	26	5	JOE NICHOLS <small>SHOW DOG-UNIVERSAL 015198 (7.98)</small>	Greatest Hits	12	12

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	12	-	2	HAYES CARLL <small>LOST HIGHWAY 015136/UMGN (10.98)</small>	KMAG YOYO (& Other American Stories)	12	12
27	24	24	69	CARRIE UNDERWOOD <small>19/ARISTA NASHVILLE 49923 SMN (13.98)</small>	Play On	2	2
28	30	32	28	TRACE ADKINS <small>SHOW DOG-UNIVERSAL 014268 (9.98)</small>	Cowboy's Back In Town	1	1
29	27	28	74	CHRIS YOUNG <small>RCA 22818/SMN (10.98)</small>	The Man I Want To Be	6	6
30	32	30	16	REBA <small>STARSTRUCK RMO200A/VALORY (13.98)</small>	All The Women I Am	3	3
31	26	25	21	TOBY KEITH <small>REPRISE 524497/UMGN (9.98)</small>	Bullets In The Gun	1	1
32	31	29	24	JAMEY JOHNSON <small>MERCURY 013364*/UMGN (19.98)</small>	The Guitar Song	1	1
33	HOT SHOT DEBUT	1	1	JOHNNY CASH <small>COLUMBIA LEGACY 60051/SONY MUSIC (15.98)</small>	Bootleg Volume II: From Memphis To Hollywood	33	33
34	35	34	19	LUKE BRYAN <small>CAPITOL NASHVILLE 65833 (18.98)</small>	Doin' My Thing	2	2
35	33	22	3	VARIOUS ARTISTS <small>SCATTER 010184/ATLANTIC (7.98)</small>	The Music Inside: A Collaboration Dedicated To Waylon Jennings: Volume 1	22	22
36	36	35	36	JOSH TURNER <small>MCA NASHVILLE 013363/UMGN (13.98)</small>	Haywire	1	1
37	34	33	41	ZAC BROWN BAND <small>SOUTHERN GROUND ATLANTIC 53726 AG (25.98 CD/DVD)</small>	Pass The Jar: Live	2	2
38	37	37	24	VARIOUS ARTISTS <small>EMISONY MUSIC/UNIVERSAL 08446/CAPITOL (18.98)</small>	NOW That's What I Call Country: Volume 3	3	3
39	41	40	50	GREATEST GAINER BRANTLEY GILBERT <small>AVERAGE JOE S 215 (14.98)</small>	Halfway To Heaven	19	19
40	42	50	38	SOUNDTRACK <small>FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)</small>	Crazy Heart	6	6
41	43	47	45	COLT FORD <small>AVERAGE JOE S 216 (14.98)</small>	Chicken & Biscuits	8	8
42	38	36	29	BLAKE SHELTON <small>REPRISE 524497/WMN (17.98)</small>	All About Tonight (EP)	1	1
43	48	45	26	PATSY CLINE <small>MCA NASHVILLE 0145716/UME (7.98)</small>	Icon: Patsy Cline	42	42
44	44	38	77	BROOKS & DUNN <small>ARISTA NASHVILLE 46912/SMN (13.98)</small>	#1s ... And Then Some	1	1
45	47	39	7	THE GRASCALS <small>COLUMBIA LEGACY 60051/SONY MUSIC (15.98)</small>	The Grascals & Friends: Country Classics With A Bluegrass Spin	23	23
46	39	-	2	GEORGE JONES <small>SONY MUSIC CMG/BANDIT 78165 EXI/WEXL (11.98)</small>	Hits	39	39
47	40	42	3	KENNY ROGERS <small>SONOMA 0205 (4.98)</small>	Best Of Kenny Rogers	40	40
48	46	43	27	LITTLE BIG TOWN <small>CAPITOL NASHVILLE 88755* (18.98)</small>	The Reason Why	11	11
49	50	44	26	TRACE ADKINS <small>CAPITOL NASHVILLE 48837 (18.98)</small>	The Definitive Greatest Hits: Till The Last Shots Fired	12	12
50	45	41	38	UNCLE KRACKER <small>TOP DOG/ATLANTIC 524613/AG (6.98)</small>	Happy Hour: The South River Road Sessions (EP)	9	9

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	7	#1 THE GRASCALS <small>CRACKER BARREL 1002 EX/BLUEGRASSAL</small>	The Grascals & Friends: Country Classics With A Bluegrass Spin	23
2	3	39	DIERKS BENTLEY <small>CAPITOL NASHVILLE 85410*</small>	Up On The Ridge	1
3	2	3	THE WAILIN' JENNYS <small>RED HOUSE 234</small>	Bright Morning Stars	1
4	4	54	CAROLINA CHOCOLATE DROPS <small>NONESUCH 516995 WARNER BROS</small>	Genuine Negro Jig	1
5	5	7	ABIGAIL WASHBURN <small>FOREIGN CHILDREN ROUNDER 613289 CONCORD</small>	City Of Refuge	1
6	6	46	TRAMPLED BY TURTLES <small>BANJODAD 07*</small>	Palomino	1
7	7	23	STEVE IVEY <small>IMI 0017 SONOMA</small>	Best Of Bluegrass	1
8	8	37	PUNCH BROTHERS <small>NONESUCH 521980* WARNER BROS.</small>	Antifogmatic	1
9	12	25	THE STEELDRIVERS <small>ROUNDER 610624 CONCORD</small>	Reckless	1
10	9	5	CAROLINA CHOCOLATE DROPS/LUMINESCENT ORCHESTRII <small>Drops/Luminescent Orchestrii (EP)</small>	Carolina Chocolate	1

BETWEEN THE BULLETS 'WANNA' NO. 1



Jason Aldean snares his fifth No. 1 on Hot Country Songs as "Don't You Wanna Stay" gains 2.2 million audience impressions (6.7%) and steps 2-1. He hasn't topped the chart since "The Truth" spent two weeks at the summit a year ago. Aldean's new No. 1 lands atop the country chart for the first time, bringing to three the total number of "Idol" alums to reach the peak. (Carrie Underwood has 10 leaders, and Josh Gracin has one.) Clarkson previously rose to No. 2 in September 2007 as Reba McEntire's duet partner on "Because of You."

—Wade Jessen

HOT COUNTRY SONGS: 127 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airrower awarded to songs...
COUNTRY ALBUMS: See charting information for details on the charting process. Global, Nielsen SoundScan, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	1	37	#1 EMINEM	RECOVERY (WEA/RED/UMG) (WINTERSCOPE 014411/UMG)
2	3	15	RIHANNA	LOUD SRP/DEF JAM 014927/IDJMG
3	14	14	NICKI MINAJ	PINK FRIDAY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 015021/UMRG)
4	15	15	KANYE WEST	MY BEAUTIFUL DARK TWISTED FANTASY (ROC-A-FELLA/DEF JAM 014855/IDJMG)
5	11	11	R. KELLY	LOVE LETTER (JIVE 80874/JLG)
6	22	22	LIL WAYNE	I AM NOT A HUMAN BEING (CASH MONEY/UNIVERSAL MOTOWN 015002/UMRG)
7	10	12	T.I.	NO MERCY GRAND HUSTLE (ATLANTIC 523753/AG)
8	16	16	CEE LO GREEN	THE LADY KILLER (RADICULTURE 525601/ELEKTRA)
9	10	10	JAMIE FOXX	BEST NIGHT OF MY LIFE (J 54868/RMG)
10	11	24	TREY SONGZ	PASSION PAIN & PLEASURE (SONGBOOK/ATLANTIC 524539/AG)
11	14	14	KEYSHIA COLE	CALLING ALL HEARTS (Geffen 015108/IGA)
12	13	38	DRAKE	THANK ME LATER (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG)
13	12	10	KERI HILSON	NO BOYS ALLOWED (MOSLEY/ZONE 4/INTERSCOPE 015068/IGA)
14	22	11	DIDDY - DIRTY MONEY	LAST TRAIN TO PARIS (BAD BOY/INTERSCOPE 014381/IGA)
15	24	13	JAZMINE SULLIVAN	LOVE ME BACK (J 75357/RMG)
16	16	21	WAKA FLOCKA FLAME	FLOCKAVELI (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
17	7	2	GINUWINE	ELGIN (NOTIFI 003)
18	18	29	KEM	INTIMACY: ALBUM III (UNIVERSAL MOTOWN 014469/UMRG)
19	13	13	MIGUEL	ALL I WANT IS YOU (BLACK ICE/BYSTORM/JIVE 75487/JLG)
20	17	11	TANK	NOW OR NEVER (MOGAMBE/SONG DYNASTY/ATLANTIC 525214/AG)
21	19	14	NE-YO	LIBRA SCALE (DEF JAM 014697/IDJMG)
22	20	15	NELLY	5.0 (DERRTY/UNIVERSAL MOTOWN 014991/UMRG)
23	23	32	RICK ROSS	TRIFLON (DON MARYBACH/SUPA-SLIDE/DEF JAM 014366/IDJMG)
24	21	12	CHARLIE WILSON	JUST CHARLIE P. MUSIC/JIVE 81696/JLG)
25	29	16	KID CUDI	MAN ON THE MOON (DREAM DONG/D. UNIVERSAL MOTOWN 014649/UMRG)
26	15	2	SAIGON	THE GREATEST STORY NEVER TOLD (SUBURBAN NOIZE 271)
27	28	11	MICHAEL JACKSON	MICHAEL (MJJ/EPIC 66773/SONY MUSIC)
28	25	49	USHER	RAYMOND V. RAYMOND (LAFACE 61552/JLG)
29	26	27	FANTASIA	BACK TO ME (S/19/J 66528/RMG)
30	36	76	KID CUDI	MAN ON THE MOON (DREAM DONG/D. UNIVERSAL MOTOWN 013195/UMRG)
31	35	14	JAY-Z	HITS COLLECTION: VOL. ONE (ROC NATION/DEF JAM 013621/IDJMG)
32	34	22	JEREMIH	ALL ABOUT YOU (MICK SCHULTZ/DEF JAM 014830/IDJMG)
33	HOT SHOT DEBUT		JOELL ORTIZ	FREE AGENT IN YA (EARL/LUSH LIFE 2012/EONE)
34	30	44	B.O.B	B.O.B PRESENTS REBEL ROCK (GRAND HUSTLE/ATLANTIC 518903/AG)
35	33	27	USHER	VERSUS (EP) (LAFACE 76535/JLG)
36	32	27	BOB MARLEY AND THE WAILERS	LIVE FOREVER (TUFF GONG/ISLAND 014669/UME)
37	31	31	EL DEBARGE	SECOND CHANCE (Geffen 015045/IGA)
38	37	23	JOHN LEGEND & THE ROOTS	WAKE UP! HOME SCHOOLS (G.O.O./COLUMBIA 37082/SONY MUSIC)
39	39	13	CHRISTETTE MICHELE	LET FREEDOM REIGN (DEF JAM 014951/IDJMG)
40	26	26	THE TEMPTATIONS	ICON (MOTOWN 014607/UME)
41	44	14	LLOYD BANKS	H.F.M.2 (HUNGER FOR MORE 2) (G UNIT 18041)
42	43	43	KANDI	KANDI (KANDI) (KANDI) (ASYLUM 526424/WARNER BROS.)
43	40	13	ERIC BENET	LOST IN TIME (REPRISE 522936/WARNER BROS.)
44	45	7	WIZ KHALIFA	DEAL OR NO DEAL (ROSTRUM 24/HIPHOP)
45	49	26	MARVIN GAYE	ICON (MOTOWN 014578/UME)
46	38	1	JANELLE MONAE	THE ARCHANOID: SUITES II AND III (WONDERLAND/BAD BOY 512256/WARNER BROS.)
47	51	51	MARVIN SAPP	HERE I AM (VERITY 53156/JLG)
48	50	13	SOULJA BOY	THE DEANDRE WAY (COLLAPSE/O.D. MONEY GANG/INTERSCOPE 014881/IGA)
49	48	3	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL R&B (UNIVERSAL/SONY MUSIC 95312/EPIC/CAPITOL)
50	57	64	ALICIA KEYS	THE ELEMENT OF FREEDOM (M&K/J 46571/RMG)

Two years after taking debut hit "Birthday Sex" to the top of the Rhythmic chart, Jeremih returns to No. 1 with "Down on Me," which steps 2-1. Featured artist 50 Cent notches his eighth chart-topper—and first since 2005—on the list, tying him with Nelly for second-most leaders after Usher's TI.



MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
2	2	10	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
3	16	16	FALL FOR YOUR TYPE	JAMIE FOXX FEAT. DRAKE (J/RMG)
4	4	4	LOVE FACES	TREY SONGZ (SONGBOOK/ATLANTIC)
5	5	5	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
6	8	5	GG LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
7	6	17	NO BS	CHRIS BROWN (JIVE/JLG)
8	7	18	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
9	16	16	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
10	11	17	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
11	14	14	YOU BE KILLIN EM	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
12	15	14	WORDS	BOBBY V. (BLU KOLLA DREAMS/CAPITOL)
13	9	27	NO HANDS	WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
14	13	22	ASTON MARTIN MUSIC	RICK ROSS FEAT. DRAKE & CHRISTETTE MICHELE (MARBACH/SUPA-SLIDE/DEF JAM/IDJMG)
15	14	24	MAKE A MOVIE	TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
16	10	19	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC)
17	17	17	GROVE ST. PARTY	WAKA FLOCKA FLAME FEAT. KERO GOTTI (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
18	18	7	H*A*M	KANYE WEST & JAY-Z (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
19	17	18	MAKE IT RAIN	TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
20	22	4	WELCOME TO MY HOOD	DJ KHALED (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
21	19	6	SWEAT	SNOOP DOGG (PRIORITY/CAPITOL)
22	24	4	WHERE YOU AT	JENNIFER HUDSON (J/RMG)
23	23	4	TAKE ME AWAY	KEYSHIA COLE (Geffen/INTERSCOPE)
24	26	4	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
25	20	18	10 SECONDS	JAZMINE SULLIVAN (J/RMG)
26	28	3	BRING IT BACK	TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
27	25	12	FEEL LOVE	SEAN GARRETT FEAT. J. COLE OR DRAKE (BET 1 PENNED IT/COLUMBIA)
28	30	5	GONE	NELLY FEAT. KELLY ROWLAND (DERRTY/UNIVERSAL MOTOWN/UMRG)
29	34	2	HUSTLE HARD	ACE HOOD (WE THE BEST/DEF JAM/IDJMG)
30	35	3	DID IT ON'EM	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
31	29	2	I DON'T DESERVE YOU	LLOYD BANKS FEAT. JEREMIH (G UNIT/CAPITOL)
32	27	13	FIRE FLAME	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
33	33	5	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
34	NEW		ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
35	40	2	LOVE LETTER	R. KELLY (JIVE/JLG)
36	38	3	ANYTHING	MUSIQ SOULCHILD FEAT. SWIZZ BEATS (ATLANTIC)
37	NEW		ALL YOUR LOVE	K' LA (MUSIC LINE)
38	NEW		MY GIRL	MINDLESS BEHAVIOR (STREAMLINE/CONJUNCTION/INTERSCOPE)
39	31	11	AIN'T THINKIN' 'BOUT YOU	BOB WOOD FEAT. CHRIS BROWN (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
40	32	7	RAINING MEN	RIHANNA FEAT. NICKI MINAJ (SRP/DEF JAM/IDJMG)

BETWEEN THE BULLETS

JOELL ORTIZ'S 'AGENT' ARRIVES



Two weeks after his group's "Slaughterhouse" EP opened at No. 29 on Top R&B/Hip-Hop Albums, Joell Ortiz's sophomore release, "Free Agent," opens at No. 33 on the list with 4,000 copies, according to Nielsen SoundScan. His debut, "The Brick: Bodega Chronicles," opened and peaked at No. 49 with 1,000 copies in the May 12, 2007, issue. The Brooklyn lyricist's career began with a placement on EA Sports' "NBA Live 2005" soundtrack and has thrived despite failed contracts with Jermaine Dupri's So So Def and Dr. Dre's Aftermath labels.

Also, for the record: In the Feb. 26 issue, we erroneously reported that Slaughterhouse's self-titled debut opened with 3,000 copies in 2009. The correct figure is 18,000.

—Rauly Ramirez

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	#1 DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
2	4	11	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	18	18	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
4	19	19	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
5	9	9	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
6	13	13	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
7	5	19	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
8	13	13	ROCKETEER	FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
9	8	21	NO HANDS	WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
10	9	18	YEAH 3X	CHRIS BROWN (JIVE/JLG)
11	16	4	GREATEST S&M GAINER	RIHANNA (SRP/DEF JAM/IDJMG)
12	15	13	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
13	11	22	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
14	17	3	BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
15	14	7	HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)
16	13	14	BUZZIN'	MANN (MERCURY/IDJMG)
17	18	6	BACKSEAT	NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)
18	12	16	FIREWORK	KATY PERRY (CAPITOL)
19	22	3	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
20	19	8	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
21	25	5	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
22	27	3	I NEED A DOCTOR	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
23	20	18	WE R WHO WE R	KESHA (KEMOSABE/RCA/RMG)
24	21	20	ASTON MARTIN MUSIC	RICK ROSS FEAT. DRAKE & CHRISTETTE MICHELE (MARBACH/SUPA-SLIDE/DEF JAM/IDJMG)
25	34	8	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)
26	26	4	WRITTEN IN THE STARS	TINIE TEMPAH FEAT. ERIC TURNER (LONDON/CAPITOL)
27	23	5	FALL FOR YOUR TYPE	JAMIE FOXX FEAT. DRAKE (J/RMG)
28	29	4	MORE	USHER (LAFACE/JLG)
29	35	3	GONE	NELLY FEAT. KELLY ROWLAND (DERRTY/UNIVERSAL MOTOWN)
30	24	5	HIGHER	TAIO CRUZ FEAT. TRAVIE MCCOY (MERCURY/IDJMG)
31	30	10	YOU BE KILLIN EM	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
32	33	15	KUSH	DR. DRE FEAT. SNOOP DOGG & AKON (AFTERMATH/INTERSCOPE)
33	31	5	SWEAT	SNOOP DOGG (PRIORITY/CAPITOL)
34	NEW		BLOW	KESHA (KEMOSABE/RCA/RMG)
35	28	11	WHO DAT GIRL	FLO RIDA FEAT. AKON (POE BOY/ATLANTIC)
36	39	2	FEEL LOVE	SEAN GARRETT FEAT. J. COLE OR DRAKE (BET 1 PENNED IT/COLUMBIA)
37	32	14	COMING HOME	DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
38	NEW		RIGHT ABOVE IT	LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
39	38	15	GO GIRL	BABY BASH FEAT. E-40 (BASHTOWN/UPSTAIRS)
40	NEW		F**KIN' PERFECT	PINK (LAFACE/JLG)

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	24	#1 YOU ARE	CHARLIE WILSON (P MUSIC/JIVE/JLG)
2	4	17	LAY WITH YOU	EL DEBARGE FEAT. FAITH EVANS (Geffen/INTERSCOPE)
3	28	28	CAN'T BE FRIENDS	TREY SONGZ (SONGBOOK/ATLANTIC)
4	6	14	GREATEST LOVE LETTER GAINER	R. KELLY (JIVE/JLG)
5	5	5	I'M DOING ME	FANTASIA (S/19/J/RMG)
6	7	15	WALKING	MARY MARY (MY BLOCK/COLUMBIA)
7	32	32	SHARE MY LIFE	KEM (UNIVERSAL MOTOWN/UMRG)
8	5	20	EMERGENCY	TANK (MOGAMBE/SONG DYNASTY/ATLANTIC)
9	9	13	FAR AWAY	MARSHA AMBROSIO (J/RMG)
10	10	27	WHEN A WOMAN LOVES	R. KELLY (JIVE/JLG)
11	12	16	FALL FOR YOUR TYPE	JAMIE FOXX FEAT. DRAKE (J/RMG)
12	11	15	NEVER WANT TO LIVE WITHOUT YOU	ERIC BENET (REPRISE/WARNER BROS.)
13	15	5	WHERE YOU AT	JENNIFER HUDSON (J/RMG)
14	16	6	I SMILE	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/JLG)
15	13	20	10 SECONDS	JAZMINE SULLIVAN (J/RMG)
16	14	7	4EVERMORE	ANTHONY DAVID FEAT. ALGEBRA (PURPOSE/EONE)
17	7	7	NOT MY DADDY	KELLY PRICE FEAT. STOKLEY (MY BLOCK/SANG GIRL/MALACO)
18	18	12	ONE IN A MILLION	NE-YO (DEF JAM/IDJMG)
19	20	6	ALL ABOUT THE SEX (IT AINT ALL ABOUT THE SEX)	DONELL JONES (CANDYMAN/EONE)
20	18	18	WHAT COULD HAVE BEEN	GINUWINE (NOTIFI)
21	22	7	GONE AND NEVER COMING BACK	MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
22	21	6	CAUGHT MY EYE	MINT CONDITION (SHANACHIE)
23	24	17	GOOD MORNING	K'JON (UP&UP/UNIVERSAL REPUBLIC/UMRG)
24	25	3	GOOD MAN	RAFAEL SAADIQ (COLUMBIA)
25	23	3	I WANNA BE YOUR MAN	CHARLIE WILSON FEAT. FANTASIA (P MUSIC/JIVE/JLG)

RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	2	11	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
3	6	3	GG LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
4	4	25	NO HANDS	WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
5	3	20	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
6	5	8	ASTON MARTIN MUSIC	RICK ROSS FEAT. DRAKE & CHRISTETTE MICHELE (MARBACH/SUPA-SLIDE/DEF JAM/IDJMG)
7	8	8	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
8	7	19	YOU BE KILLIN EM	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
9	10	12	ROCKETEER	FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
10	9	21	MAKE A MOVIE	TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
11	12	20	HEY BABY (DROP IT TO THE	

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	10	#1 MOVE ON FAST	ONE MIND TRAIN/TWISTED
2	3	7	HIGHER	TAIO CRUZ FEAT. KYLIE MINOGUE & TRAVIE MCCOY MERCURY/DJ.MG
3	7	5	HOLD IT AGAINST ME	BRITNEY SPEARS JIVE/JLG
4	4	5	S&M	RIHANNA SRP/DEF JAM/DJ.MG
5	6	9	DOG DAYS ARE OVER	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC
6	5	10	HELLO	MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC
7	1	10	BETTER THAN TODAY	KYLIE MINOGUE PARLOPHONE/ASTRALWERKS/CAPITOL
8	9	9	SANITY	HANNAH SHOWDOG
9	11	11	A YEAR WITHOUT RAIN	SELENA GOMEZ & THE SCENE HOLLYWOOD
10	15	8	SO DELICIOUS	SALME FEAT. NOA TYLO KONTAINER
11	10	9	WHAT'S MY NAME?	RIHANNA FEAT. ORAKE SRP/DEF JAM/DJ.MG
12	19	5	TWIST OF LOVE	KIMBERLY DAVIS D1
13	21	6	KEEP ON DANCING	ALYSSA RUBINO FIRST ENT.
14	23	3	E.T.	KATY PERRY CAPITOL
15	26	2	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL ISLAND/UNIVERSAL
16	12	11	NAKED	CONSUELO COSTIN WITH MASSI & DE LEON CONTINUOUS COOL CAMP
17	13	11	PARTY OF THE YEAR	JIPSTA FEAT. SANDY B. BANDODZLE BEATZ
18	8	13	WHO'S THAT CHICK?	DAVID GUETTA FEAT. RIHANNA GUM/ASTRALWERKS/CAPITOL
19	20	7	GOT THAT FEELING	BAD BOY BILL FEAT. ERIC JAG NETTWERK
20	16	12	SLEEPYHEAD	PASSION PIT FRENCHKISS/COLUMBIA
21	24	6	AS DAYS GO BY	MICKEY OLIVER FEAT. KIM SMITH INTENS-I-T
22	18	12	BABY LIKES TO BANG	ZAYRA BRANDO
23	14	9	THIS NIGHT	MASK MONKEYS EXIT 26
24	28	5	HARE KRISHNA	SIR IVAN PEACEMAN
25	27	4	I'LL BE THERE	TIFFANY EVANS MUSIC WORLD/COLUMBIA

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	22	12	I NEED LOVE	DJ YIANNIS & GEORGIE PORGIE MUSIC PLANT
27	38	2	GOOD GIRL	ALEXIS JORDAN ROC NATION/COLUMBIA
28	49	2	POWER PICK BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
29	36	3	ARMY OF LOVE	KERLI ISLAND/DJ.MG
30	34	3	NEVER SEE YOU AGAIN	TALIA COLES PHASE ONE
31	30	5	DESPERATE GIRLS & STUPID BOYS	KIMBERLY CALDWELL VANGUARD/CAPITOL
32	37	3	SUN OF A GUN	OH LAND EPIC
33	39	2	WALKING	MARY MARY MY BLOCK/COLUMBIA
34	25	12	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC
35	31	6	FLY	DANI BARBERS DANI BARBERS
36	29	9	I LOVE MUSIC	DIONNE MITCHELL DAUMAN
37	40	3	READY WHEN YOU ARE	FAWNI FAWNI
38	41	3	BEAUTY QUEEN	KELSEY B CARRILLO
39	33	7	YEAH 3X	CHRIS BROWN JIVE/JLG
40	35	4	GET BACK	MARGO ORGANICA
41	50	2	TURN IT UP	ULTRA HATE DEEP SUGAR/STRICTLY RHYTHM
42	32	10	ELECTRIC LOVE	DIRTY VEGAS OM
43	47	2	IF THIS AINT LOVE	CHRIS 'THE GREEK' PANAGHI FEAT. SOPHIA CRUZ DJG
44	HOT SHOT DEBUT		CALL MY NAME	SULTAN & NED SHEPARD FEAT. NADIA ALI HAREM
45	44	3	MORE	USHER LAFACE/JLG
46	17	15	ROCK TONIGHT	J786 STARBUGS
47	NEW		TACALCATEO	INDIA & PEPPE GITARELLA ANGEL EYES
48	NEW		PUSH IT	JESSIE AND THE TOY BOYS FEAT. YELAWOLF PROSPECT PARK
49	NEW		HEY (NAH NEH NAH)	RICO BERNASCONI VS. VAYA CON DIOS STARSHIT/CAPP
50	NEW		RIDE	OSCAR P & GREG STAINER SEA TO SUN

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	122	#1 LADY GAGA	THE FAME STREAMLINE/KONLIVE/INTERSCOPE 011832/MCA
2	3	12	DAFT PUNK	TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872
3	2	66	LADY GAGA	THE FAME MONSTER (EP) STREAMLINE/KONLIVE/INTERSCOPE 013807/MCA
4	6	12	DEADMAU5	4X4=12 MAUSTRAP 2518/ULTRA
5	5	30	LADY GAGA	THE REMIX STREAMLINE/KONLIVE/INTERSCOPE 014633/MCA
6	4	3	CUT /// COPY	ZONDSCOPE MODULAR 134*
7	8	5	VIC LATINO	VIC LATINO PRESENTS: ULTRA DANCE 12 ULTRA 2734
8	9	41	LCD SOUNDSYSTEM	THIS IS HAPPENING (EP) VIRGIN 09903*/CAPITOL
9	7	3	JAMES BLAKE	JAMES BLAKE HESITATE ALBUQUERQUE/UNIVERSAL REPUBLIC DIGITAL EX/AG
10	NEW		GIL SCOTT-HERON AND JAMIE XX	WE'RE NEW HERE VOL. IING TURKS 517*/XL
11	10	20	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS 2 (EP) UNIVERSAL/SONY MUSIC 17803/CAPITOL
12	12	13	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX
13	11	10	SKRILLEX	SCARY MONSTERS AND NICE SPINETS BIG BEAT DIGITAL EX/AG
14	15	5	DAVID GUETTA	ONE MORE LOVE (EP) GUM 71634/ASTRALWERKS
15	NEW		INNERPARTYSYSTEM	NEVER BE CONTENT (EP) RED BULL DIGITAL EX
16	16	35	3OH!3	STREETS OF GOLD PHOTO FINISH 523412/AG
17	14	75	LA ROUX	LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/MCA
18	20	68	DEADMAU5	FOR LACK OF A BETTER NAME MAUSTRAP 2174/ULTRA
19	19	20	LOUIE DEVITO	THE NEW DANCE MIX USA PHASE ONE 1009
20	22	41	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS (EP) UNIVERSAL 56256/SONY MUSIC
21	13	14	ROBYN	BODY TALK KONCHIVA/CHERRYTREE/INTERSCOPE 015111/MCA
22	RE-ENTRY		VARIOUS ARTISTS	NOW THAT'S WHAT I CALL DANCE CLASSICS (EP) UNIVERSAL/ZOMBA 60492/SONY MUSIC
23	21	5	PENDULUM	IMMERSION EARSTORM/ATLANTIC 525854/AG
24	17	2	TIM HECKER	RAYDEATH. 1972 KRANKY 154*
25	24	11	BASSNECTAR	TIMESTRETCH (EP) AMORPHOUS DIGITAL EX

DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	3	7	#1 HOLD IT AGAINST ME	BRITNEY SPEARS JIVE/JLG
2	1	12	HELLO	MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC
3	2	11	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC
4	8	3	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
5	4	22	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS ROBBINS
6	5	10	SEEK BROMANCE	TIM / BERG NAPITH
7	7	11	HIGHER	TAIO CRUZ FEAT. TRAVIE MCCOY MERCURY/DJ.MG
8	9	9	FREEFALLIN'	ZOE BADWI BIG BEAT/ATLANTIC
9	12	3	S&M	RIHANNA SRP/DEF JAM/DJ.MG
10	10	11	YEAH 3X	CHRIS BROWN JIVE/JLG
11	16	8	COULD YOU BELIEVE	ATB NAPITH
12	17	8	SOFI NEEDS A LADDER	DEADMAU5 MAUSTRAP/ULTRA
13	11	3	SO TRUE	AGO NERVOUS
14	14	7	BELIEVER	FREEMASONS FEAT. WYNTER GORDON BIG BEAT/ATLANTIC
15	22	2	WRITTEN IN THE STARS	TINIE TEMPAH FEAT. ERIC TURNER LONDON/CAPITOL
16	21	12	GRENADE	BRUNO MARS ELEKTRA/ATLANTIC
17	13	13	WHO'S THAT CHICK?	DAVID GUETTA FEAT. RIHANNA GUM/ASTRALWERKS/CAPITOL
18	20	4	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL ISLAND/UNIVERSAL
19	NEW		C'MON (CATCH 'EM BY SURPRISE)	TIESTO VS. DIPOLO FEAT. BUSTA RHYMES WALL OF SOUND/MUSICAL FREEDOM
20	NEW		CHASING THE SUN	MATT DAREY & AERON AETHER NOCTURNAL GLOBAL/BLACK HOLE
21	25	7	MORE	USHER LAFACE/JLG
22	NEW		F**KIN' PERFECT	PINK LAFACE/JLG
23	19	17	THE EMERGENCY	BT NETTWERK
24	18	13	MIAMI 2 IBIZA	SWEDISH HOUSE MAFIA VS. TINIE TEMPAH ASTRALWERKS/VIRGIN/CAPITOL
25	NEW		RATED R	KIM SOZZI ULTRA

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	73	#1 MICHAEL BUBLE	CRAZY LOVE 143/REPRISE 520733/WARNER BROS.
2	4	6	VARIOUS ARTISTS	LOVE NOTES USPS 23190675 EX/CONCORD
3	13		MICHAEL BUBLE	HOLLYWOOD: THE DELUXE 143/REPRISE 526141/WARNER BROS.
4	2	5	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAMP PACK (EP) SONY ENT. 82834/WARNER BROS.
5	3		KURT ELLING	THE GATE CONCORD JAZZ 31230/CONCORD
6	NEW		BRAD PEHLDAU	LIVE IN MARCIA NUNES/SONY MUSIC 520275/WARNER BROS.
7	9	9	VARIOUS ARTISTS	CLASS ACTS OF THE VEGAS STRIP (EP) SPECIAL MARKETS 19867 EX/STARBUCKS
8	7	3	MILES DAVIS	HITCHES BREW LIVE COLUMBIA/LEGACY 81485/SONY MUSIC
9	6	2	VARIOUS ARTISTS	DISNEY JAZZ VOL. 1 (DISNEY PEARL SERIES 003126) WALT DISNEY
10	17	2	NINA SIMONE	S.O.U.L.: NINA SIMONE RCA/SONY MUSIC CMG 83788/SONY MUSIC
11	22		SOUNDTRACK	TREME: MUSIC FROM THE HBO ORIGINAL SERIES, SEASON 1 (EP) GEFEN 0149103/CA
12	15	4	BILLIE HOLIDAY	ICON: LOVE SONGS VERVE 015105/UMI
13	10	72	BARBRA STREISAND	LOVE IS THE ANSWER COLUMBIA 43354/SONY MUSIC
14	24	2	ELLA FITZGERALD	ICON: LOVE SONGS VERVE 015100/UMI
15	19	21	LOUIS ARMSTRONG	LOUIS ARMSTRONG SONOMA 0018

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	28	#1 ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP 31610*/CONCORD
2	NEW		TOWER OF POWER	40TH ANNIVERSARY (EP) 300207
3	2	3	HERB ALPERT & LANI HALL	I FEEL YOU CONCORD JAZZ 32757/CONCORD
4	4	4	THE RIPPINGTONS FEAT. RUSS FREEMAN	COTE D'AZUR PEAK 32580/CONCORD
5	6	35	KENNY G	HEART AND SOUL CONCORD 32048
6	5	45	TROMBONE SHORTY	BACKTOWN VERVE FORECAST 014194/VG
7	8	5	KEIKO MATSUI	THE ROAD... SHANACHIE 5188
8	10	4	PAUL HARCAS	DESIRE TRIPPIN' 'N' RHYTHM 46
9	3	20	DAVE KOZ	HELLO TOMORROW CONCORD 31753
10	7	36	HERBIE HANCOCK	THE IMAGINE PROJECT HANCOCK 0001*
11	11	18	FOURPLAY	LET'S TOUCH THE SKY HEADS UP 32030/CONCORD
12	12	5	VINICIOS CANTUARIA & BILL FRISELL	LAGRIMAS MEXICANAS SUNGLINE/TONE FIELD 2110/ECONE
13	15	32	BRIAN CULBERTSON	XII GRP 014460/VG
14	21	22	LIZZ WRIGHT	FELLOWSHIP VERVE FORECAST 014673/VG
15	17	32	JAZZMASTERS	JAZZMASTERS VI TRIPPIN' 'N' RHYTHM 41

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	23	#1 JUMP START	NILS BAJAJ/TSR
2	7	21	EASE UP	CRAIG SHARMA SCOREDOG
3	5	14	LOVE TKO	FOURPLAY HEADS UP/CMG
4	12	7	GLOBAL KISS	STEVE OLIVER SGM
5	3	37	SENDING MY LOVE	NORMAN BROWN PEAK/CMG
6	1	26	PUT THE TOP DOWN	DAVE KOZ FEAT. LEE RITENOUR CONCORD/CMG
7	13	17	3RD DEGREE	FOURPLAY HEADS UP/CMG
8	10	13	WOLFGANG 40	MARC ANTOINE FRAZZY FROG
9	6	30	DANCE WITH ME	JOHN JOYNER MACK AVENUE/ARTISTRY
10	4	33	LET IT SHINE	TIM BOWMAN TRIPPIN' 'N' RHYTHM
11	17	7	IT'S TIME	BRIAN CULBERTSON GRP/VERVE
12	14	7	RIVIERA JAM	THE RIPPINGTONS FEAT. RUSS FREEMAN PEAK/CMG
13	11	26	WAKE UP EVERYBODY	JOHN LEGEND & THE ROOTS HOME SCHOOL 'G O.D.O. COLUMBIA
14	8	33	THAT'S LIFE	BRIAN CULBERTSON FEAT. EARL KLUGH GRP/VERVE
15	22	4	I FOUND THE KLUGH	GERALD ALBRIGHT HEADS UP/CMG

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	11	#1 MORMON TABERNACLE CHOIR	MEM OF THE MORMON TABERNACLE CHOIR (EP) DECCA 015195/DECCA
2	2	6	SIMONE DINNENSTEIN/KAMMERORCHESTER STAATSKAPPELE BERLIN	BACH SONNY CLASSICAL 81742/SONY MASTERWORKS
3	1	28	VARIOUS ARTISTS	BIET CARMEN: DUETS & ARIAS (EP) DECCA 01459/UNIVERSAL CLASSICS GROUP
4	NEW		JANINE JANSEN/ITAMAR GOLAN	BEAU SOIR DECCA 015249/UNIVERSAL CLASSICS GROUP
5	4	10	CHICAGO SYMPHONY ORCH.	VERDI (EP) RECORDING 9011006
6	5	56	EMANUEL AX-YO-YO MAITZAK PERLMAN	MENDELSSOHN SONNY CLASSICAL 52192/SONY MASTERWORKS
7	10	19	HILARY HAHN W ROYAL LIVERPOOL PHILHARMONIC ORCH.	PLAYS HEGGON & TCHAIKOVSKY (EP) 014690/UNIVERSAL CLASSICS GROUP
8	NEW		DMITRI HVOROSTOVSKY & SONDRRA RADVANOVSKY	VERDI OPERA SCENES DELOS 3403
9	13	34	ANDRE RIEU & HIS JOHANN STRAUSS ORCH.	FOREVER VIENNA ANDRE RIEU/POLYDOR/IMP-O 014389/UMI
10	RE-ENTRY		LANG LANG	LIVE IN VIENNA (EP) STARSONY CLASSICAL 71901/SONY MASTERWORKS
11	9	5	JOYCE DIDONATO ET CHEUUR LOPERA DE LYON	DIVA DIVO VIRGIN CLASSICS 19860/BLG
12	8	2	USA SYMPHONY ORCHESTRAS	ECHOS OF TIME (EP) 015203/UNIVERSAL CLASSICS GROUP
13	RE-ENTRY		THE BENEDECTINE NUNS OF NOTRE-DAME DE L'ANNONCIATION	VOICES: CHANT FROM AVIGNON DECCA 015000/UNIVERSAL CLASSICS GROUP
14	RE-ENTRY		GABRIELA MONTERO	SOLATINO (EP) CLASSICS 16201/BLG
15	RE-ENTRY		HELENE GRIMAUD	RESONANCES (EP) 015154/UNIVERSAL CLASSICS GROUP

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	32	#1 DAVID GARRETT	ROCK SYMPHONIES DECCA 014442
2	2	70	THE CANADIAN TENORS	THE CANADIAN TENORS DECCA 013509
3	3	14	STING FEAT. THE ROYAL PHILHARMONIC ORCH.	STING: LIVE IN BERLIN CHERRYTREE/DG 014982/DECCA
4	4	34	STING	SYMPHONIES CHERRYTREE/DG 014454*/UNIVERSAL CLASSICS GROUP
5	5	15	JACKIE EVANCHO	O HOLY NIGHT (EP) SYCO/COLUMBIA 81151/SONY MUSIC
6	14	25	RENEE FLEMING	DARK HOPE DECCA 014186
7	12	37	KATHERINE JENKINS	BELIEVE 143/REPRISE 522190/WARNER BROS.
8	7	63	JOSHUA BELL	AT HOME WITH FRIENDS SONNY CLASSICAL 52716/SONY MASTERWORKS
9	10	29	ZOE KEATING	INTO THE TREES ZOE KEATING 03 EX

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	31	#1 GREATEST GAINER CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
2	1	27	DANZA KUDURO	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
3	3	13	NO ME DIGAS QUE NO	ENRIQUE IGLESIAS FEAT. WISIN & YANDEL (UNIVERSAL MUSIC LATIN)
4	3	17	ME ENCANTARIA	FIDEL RUEDA (DISA)
5	5	24	NI LO INTENTES	JULION ALVAREZ Y SU NORTENO BANDA (DISA/ASL)
6	4	25	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
7	12	12	LLUEVE EL AMOR	TITO "EL BAMBINO" (SIENTE)
8	9	20	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
9	17	17	LO MEJOR DE MI VIDA ERES TU	RICKY MARTIN FEAT. NATALIA JIMENEZ (SONY MUSIC LATIN)
10	10	25	ESTOY ENAMORADO	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)
11	12	12	GRACIAS A DIOS	VIOLENTO (DISA/ASL)
12	15	14	EL PADRINO	JOAN SEBASTIAN (FONOVISA)
13	13	17	SALE EL SOL	SHAKIRA (EPIC/SONY MUSIC LATIN)
14	12	7	ZUN ZUN ROMPIENDO CADERAS	WISIN & YANDEL (MACHETE/UNIVERSAL MUSIC LATIN)
15	21	14	ROBARTE UN BESO	INTOCABLE (G.I.M.)
16	20	38	NINA DE MI CORAZON	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO (DISA)
17	18	23	ME DUELE	ROBERTO TAPIA (FONOVISA)
18	16	33	LA DESPEDIDA	DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN)
19	13	33	ARRASTRANDO LAS PATAS	LARRY HERNANDEZ (MENDIETA/FONOVISA)
20	22	5	EL AMOR QUE PERDIMOS	PRINCE ROYCE (TOP STOP)
21	25	17	NO ME DIGAS	EL CHAPO DE SINALOA (DISA)
22	17	16	BESAME	CAMILA (SONY MUSIC LATIN)
23	1	6	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
24	26	17	DANDOLE	GOCHO FEAT. JOWELL Y OMEGA (NEW ERA/VEVEMUSIC)
25	12	13	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA (ULTRA)
26	33	6	LA MELODIA	JOEY MONTANA (CAPITOL LATIN)
27	28	20	MENTE EN BLANCO	VOZ DE MANDO (DISA)
28	24	15	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/IDJMG)
29	23	11	THE TIME (DIRTY BIT)	THE BLACK EYES PEAS (INTERSCOPE)
30	31	15	QUIEN TE QUIERE COMO YO	CARLOS BAUTE (WARNER LATINA)
31	7	7	FIREWORK	KATY PERRY (CAPITOL)
32	36	14	EL JEFE DE LA SIERRA	LOS TUCANES DE TIJUANA (FONOVISA)
33	34	34	LA ULTIMA SOMBRA	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
34	35	7	A QUIEN QUIERO MENTIRLE	MARC ANTHONY (SONY MUSIC LATIN)
35	37	3	CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON (DISA)
36	41	2	TABOO	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
37	43	4	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J.R.M.G)
38	48	2	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
39	42	3	HASTA MI ULTIMO DIA	LA ORIGINAL BANDA EL LIMON (FONOVISA)
40	38	11	DEJAME AMARTE MAS	BETO ZAPATA (DISA/ASL)
41	39	3	LA CIUDAD DEL OLVIDO	EL TRONO DE MEXICO (FONOVISA)
42	40	4	EL CULPABLE	ESPINOZA PAZ (DISA/ASL)
43	HOT SHOT DEBUT		BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
44	47	2	TENGO TU LOVE	SIE7E (LA VIDA BUENA)
45	51	3	TU ANGELITO	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)
46	45	2	ERES MI NECESIDAD	EL BEBETO (DISA/ASL)
47	NEW		CONTESTAME EL TELEFONO	ALEXIS & FIDO FEAT. FLEX (SONY MUSIC LATIN)
48	46	6	MERENGUE ELECTRONICO	OMEGA (PLANET/SONY MUSIC LATIN)
49	NEW		MIENTRAS DORMIAS	PESADO (DISA/ASL)
50	NEW		ME RIO DE TI	GLORIA TREVI (UNIVERSAL MUSIC LATIN)

Fidel Rueda notches his first No. 1 among six entries on Regional Mexican Airplay (see billboard.biz/charts), as "Me Encantaria" steps 2-1 in its 18th week. The Culiacan, Sinaloa-based singer had previously peaked as high as No. 4 with his first charted title, "Paz En Este Amor," in 2007.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	13	#1 CRISTIAN CASTRO	VIVA EL PRINCIPE (UNIVERSAL MUSIC LATIN) 015013/UMLE
2	4	4	RICKY MARTIN	MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472
3	52	52	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
4	4	5	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE
5	35	35	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881
6	6	34	ENRIQUE IGLESIAS	ELPHORA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATIN 014481/UMRG/UMLE
7	19	19	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN
8	8	3	TITO "EL BAMBINO"	INVENCIBLE SIENTE 655070/UMLE
9	10	2	LOS BUKIS	35 ANIVERSARIO FONOVISA 354608/UMLE
10	10	2	RKM & KEN-Y	FOREVER PINA 70204/SONY MUSIC LATIN
11	12	5	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE
12	11	40	MARC ANTHONY	ICONS SONY MUSIC LATIN 67402
13	13	17	PITBULL	ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN
14	15	15	DON OMAR	MEET THE ORPHANS: THE KING IS BACK ORFANATO/MACHETE 014957/UMLE
15	17	16	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS 1ERA. DECADE DE EXITOS 2000 - 2010 DISA 729590/UMLE
16	HOT SHOT DEBUT		ROBERTO TAPIA	LIVE FONOVISA 354623/UMLE
17	18	15	LARRY HERNANDEZ	20 SUPER EXITOS: LA HISTORIA DE LOS EXITOS MENDIETA/FONOVISA 570058/UMLE
18	19	16	VARIOUS ARTISTS	BANDA #1'S 2010 DISA 721622/UMLE
19	20	14	JENNI RIVERA	LA GRAN SENORA: EN VIVO FONOVISA 354603/UMLE
20	23	90	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
21	14	20	MARCO ANTONIO SOLIS	EN TOTAL PLENITUD FONOVISA 354570/UMLE
22	37	2	GREATEST GAINER K-PAZ DE LA SIERRA	PARA TODA LA VIDA... DISA 721608/UMLE
23	25	6	VARIOUS ARTISTS	CORRIDOS #1'S 2010 DISA 721623/UMLE
24	22	6	LOS INQUIETOS DEL NORTE	LAS PUERTAS DEL INFIERNO EAGLE MUSIC 8123
25	26	15	LOS TUCANES DE TIJUANA	EL ARBOL FONOVISA 354613/UMLE
26	31	39	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
27	16	53	CHAYANNE	NO HAY IMPOSIBLE SONY MUSIC LATIN 61972
28	24	16	VARIOUS ARTISTS	DURANGUENSE #1'S 2010 DISA 721624/UMLE
29	21	69	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE
30	28	47	CHINO Y NACHO	MI NINA BONITA MACHETE 014142/UMLE
31	30	12	JUANES	P.A.R.C.E. UNIVERSAL MUSIC LATIN 015027/UMLE
32	27	29	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO COLECCION DE CORRIDOS EAGLE MUSIC 3812
33	35	28	VARIOUS ARTISTS	AMANECEER BAILANDO PLATINO 11097
34	29	21	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479
35	32	65	JENNI RIVERA	LA GRAN SENORA FONOVISA 354398/UMLE
36	7	12	EL TRONO DE MEXICO	EN VIVO: DESDE NUEVA YORK FONOVISA 354612/UMLE
37	33	19	HECTOR ACOSTA: EL TORITO	OBLIGAME O.A.M./VEVEMUSIC/UNIVERSAL MUSIC LATIN 654093/UMLE
38	36	25	LOS TITANES DE DURANGO	15 EXITOS DISA 721552/UMLE
39	38	3	LOS TERRIBLES DEL NORTE	SUPER #1'S FREDDIE 3067
40	39	15	LARRY HERNANDEZ	PURDS TOQUES... EN VIVO MENDIETA/FONOVISA 570057/UMLE
41	41	21	RAMON AYALA Y SUS BRAVOS DEL NORTE	SUPER #1'S FREDDIE 3065
42	65	4	PACE SETTER LOS CUATES DE SINALOA	TOCANDO WITH THE MARIA SONY MUSIC LATIN 77513
43	46	18	VOZ DE MANDO	CON LA MENTE EN BLANCO DISA 721613/UMLE
44	42	16	VARIOUS ARTISTS	RADIO EXITOS: EL OISCO DE AMO 2010 DISA 721604/UMLE
45	4	29	ESPINOZA PAZ	DEL RANCHO PARA EL MUNDO VIDEO/ASL/DISA 721593/UMLE
46	45	23	LUCERO	INDISPENSABLE SIENTE/UNIVERSAL MUSIC LATIN 655032/UMLE
47	40	38	JUAN LUIS GUERRA Y 440	ASONDEGUERRA CAPITOL LATIN 42483
48	NEW		BANDA EL RECODO/LA ARROLLADORA BANDA EL LIMON	LAS 2 MEJORES BANDAS DE MEXICO: FRENTE A FRENTE DISA 721634/UMLE
49	53	15	VARIOUS ARTISTS	TOP LATIN VS DISCOS 605 76157/SONY MUSIC LATIN
50	55	16	VARIOUS ARTISTS	NORTENO #1'S 2010 DISA 721621/EX/UMLE

Roberto Tapia is the Hot Shot Debut on Top Latin Albums, as "Live" opens at No. 16 with more than 1,000 copies, according to Nielsen SoundScan. Previous set "La Batalla" began at No. 8 in the Sept. 25, 2010, issue with less than 2,000. On Regional Mexican Albums, "Live" launches at No. 4.



REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	6	#1 LOS BUKIS	35 ANIVERSARIO FONOVISA 354608/UMLE
2	2	5	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE
3	3	12	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS 1ERA. DECADE DE EXITOS 2000 - 2010 DISA 729590/UMLE
4	NEW		ROBERTO TAPIA	LIVE FONOVISA 354623/UMLE
5	4	11	LARRY HERNANDEZ	20 SUPER EXITOS: LA HISTORIA DE LOS EXITOS MENDIETA/FONOVISA 570058/UMLE
6	5	14	VARIOUS ARTISTS	BANDA #1'S 2010 DISA 721622/UMLE
7	6	14	JENNI RIVERA	LA GRAN SENORA: EN VIVO FONOVISA 354603/UMLE
8	19	2	K-PAZ DE LA SIERRA	PARA TODA LA VIDA... DISA 721608/UMLE
9	10	15	VARIOUS ARTISTS	CORRIDOS #1'S 2010 DISA 721623/UMLE
10	8	6	LOS INQUIETOS DEL NORTE	LAS PUERTAS DEL INFIERNO EAGLE MUSIC 8123
11	11	15	LOS TUCANES DE TIJUANA	EL ARBOL FONOVISA 354613/UMLE
12	14	32	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
13	9	16	VARIOUS ARTISTS	DURANGUENSE #1'S 2010 DISA 721624/UMLE
14	7	55	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE
15	12	29	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO COLECCION DE CORRIDOS EAGLE MUSIC 3812
16	17	15	VARIOUS ARTISTS	AMANECEER BAILANDO PLATINO 11097
17	13	21	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479
18	15	58	JENNI RIVERA	LA GRAN SENORA FONOVISA 354398/UMLE
19	16	12	EL TRONO DE MEXICO	EN VIVO: DESDE NUEVA YORK FONOVISA 354612/UMLE
20	18	25	LOS TITANES DE DURANGO	15 EXITOS DISA 721552/UMLE

TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	52	#1 PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
2	2	90	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
3	3	19	HECTOR ACOSTA: EL TORITO	OBLIGAME O.A.M./VEVEMUSIC/UNIVERSAL MUSIC LATIN 654093/UMLE
4	4	38	JUAN LUIS GUERRA Y 440	ASONDEGUERRA CAPITOL LATIN 42483
5	6	16	EL GRAN COMBO	SALSAS: UN HOMENAJE A EL GRAN COMBO POPULAR 1035
6	9	7	VARIOUS ARTISTS	I LOVE BACHATA 2011 PLANET 90125/SONY MUSIC LATIN
7	5	36	GILBERTO SANTA ROSA	IRREPETIBLE SONY MUSIC LATIN 42868
8	7	11	ELVIS CRESPO	INDestructible FLASH 75808/SONY MUSIC LATIN
9	NEW		MONCHY & NATHALIA	MONCHY Y NATHALIA VEVEMUSIC/UNIVERSAL MUSIC LATIN 654121/UMLE
10	NEW		OLGA TANON	20 GRANDES EXITOS WARNER LATINA 526580
11	10	51	HECTOR ACOSTA EL TORITO	THE ULTIMATE BACHATA COLLECTION VEVEMUSIC/UNIVERSAL MUSIC LATIN 653770/UMLE
12	8	29	GILBERTO SANTA ROSA	MIS FAVORITAS SONY MUSIC LATIN 74217
13	16	12	FRANKIE RUIZ	15 EXITOS: ORO SALSERO VOL 2 MACHETE 014862/UMLE
14	13	14	SPANISH HARLEM ORCHESTRA	VIVA LA TRADICION CONCORD PICANTE 302853/CONCORD
15	48	48	EL GRAN COMBO DE PUERTO RICO	SIN SALSAS NO HAY PARAISO SONY MUSIC LATIN 60758
16	12	12	EDDIE SANTIAGO	15 EXITOS: ORO SALSERO MACHETE 014866/UMLE
17	15	5	FRANKIE RUIZ	ORO SALSERO: 15 EXITOS MACHETE 014867/UMLE
18	18	38	INDIA	UNICA TOP STOP 30020/SONY MUSIC LATIN
19	19	9	NUEVO VOCES	BEST OF HOT AND SPICY SALSA SONOMA 4019
20	RE-ENTRY		24 HORAS	LOS INVOLUDABLES CACAQ/MACHETE 014614/UMLE

BETWEEN THE BULLETS PRINCE ROYCE HITS THE TOP



Prince Royce picks up his first No. 1 on Hot Latin Songs as "Corazon Sin Cara" steps 2-1 with 13.9 million listener impressions, up 14%, according to Nielsen BDS. The breakout tropical star bowed on the list a year ago with "Stand by Me," which peaked at No. 8 during its 30-week run. "Corazon" is the follow-up single from his self-titled debut album and hits the top in its 31st week, marking the longest climb to No. 1 since Makano's "Te Amo" (26 weeks, May 23, 2009).

—Raully Ramirez

HOT LATIN SONGS: 114 stations (58 regional Mexican, 30 Latin pop, 17 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 12, 2011
1	1	SOMEONE LIKE YOU ADELE XL	
2	3	PRICE TAG JESSIE J FT. B.O.B LAVA	
3	4	GRENADE BRUNO MARS ELEKTRA	
4	6	S&M RIHANNA SRP	
5	2	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
6	5	ROLLING IN THE DEEP ADELE XL	
7	9	YEAH 3X CHRIS BROWN JIVE	
8	8	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
9	NEW	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
10	7	CHAMPION CHIPMUNK FT. CHRIS BROWN JIVE	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	MARCH 12, 2011
1	63	LOTUS ARASHI JOHNNY'S	
2	21	TOMODACHI NO UTA BUMP OF CHICKEN TOY'S FACTORY	
3	1	SAKURA NO KI NI NAROU AKB48 KING	
4	7	GINGA NO HOSHIKUZU KEISUKE KUWATA VICTOR	
5	8	CHECK IT OUT & WILL.I.AM NICKI MINAJ UNIVERSAL	
6	26	FUKUWARAI YU TAKAHASHI WARNER	
7	4	BORN THIS WAY LADY GAGA UNIVERSAL	
8	17	THE ROLLER BEADY EYE SONY	
9	5	IMA NO KIMI WO WASURENAI NADTO INTI RAYMI UNIVERSAL	
10	9	WHAT THE HELL AVRIL LAVIGNE SONY	

UNITED KINGDOM		ALBUMS	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHART CO.)	MARCH 12, 2011
1	1	21 ADELE XL	
2	4	19 ADELE XL	
3	3	LOUD RIHANNA SRP/DEF JAM	
4	NEW	GLEE: THE MUSIC: SEASON TWO: VOLUME 4 SOUNDTRACK 20TH CENTURY FOX TV COLUMBIA	
5	2	SIGH NO MORE MUMFORD & SONS GENTLEMAN OF THE ROAD/ISLAND	
6	5	DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA	
7	6	DISC-OVERY TINIE TEMPAH LONDON/PARLOPHONE	
8	7	THE DEFAMATION OF STRICKLAND BANKS PLAN B 679 ATLANTIC	
9	8	LET ENGLAND SHAKE PJ HARVEY ISLAND	
10	NEW	OUTTA THIS WORLD JLS EPIC	

GERMANY		ALBUMS	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	MARCH 8, 2011
1	2	GOOD NEWS LENA RAAB TV	
2	NEW	DAS WAER DEIN LIED GEWESEN INA MUELLER 105	
3	4	SCHWERELOS ANDREA BERG SONY MUSIC	
4	3	21 ADELE XL	
5	1	CHARM SCHOOL ROXETTE ROXETTE	
6	8	THE BEST OF HELENE FISCHER HELENE FISCHER CAPITOL	
7	6	GROSSE FREIHEIT UNHEILIG INTERSTAR/FASCINATION	
8	5	DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA	
9	7	KOKOWAEAEH SOUNDTRACK FOUR	
10	9	KUESSEN KANN MAN NICHT ALLEINE MAX RAABE PALAST MUSIK	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 12, 2011
1	NEW	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
2	8	GRENADE BRUNO MARS ELEKTRA	
3	5	S&M RIHANNA SRP	
4	4	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	
5	7	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
6	6	SUN IS UP INNA ROTON ROMANIA	
7	2	CELUJ COLONEL REYEL STEP OUT	
8	1	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
9	3	SOMEWHERE OVER THE RAINBOW/WHAT A WONDERFUL WORLD ISRAEL 12 KAMAKAWIWOOLE BIG BOY/MOUNTAIN APPLE	
10	NEW	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE	

CANADA		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN)	MARCH 12, 2011
1	NEW	21 ADELE XL	
2	1	NEVER SAY NEVER: THE REMIXES JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND	
3	2	SIGH NO MORE MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	
4	5	NOW THAT'S WHAT I CALL MUSIC! 17 VARIOUS ARTISTS EMI	
5	3	THE SUBURBS ARCADE FIRE SONOVX	
6	6	DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA	
7	9	LOUD RIHANNA SRP/DEF JAM	
8	4	2011 GRAMMY NOMINEES VARIOUS ARTISTS GRAMMY/JIVE	
9	12	MY WORLD 2.0 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND	
10	13	MY WORLDS ACOUSTIC JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND	

AUSTRALIA		ALBUMS	
THIS WEEK	LAST WEEK	(ARIA)	FEBRUARY 25, 2011
1	1	CRAZY LOVE MICHAEL BUBLE 143/REPRISE	
2	3	LOUD RIHANNA SRP/DEF JAM	
3	2	GREATEST HITS... SO FAR!!! PINK LAFACE	
4	5	DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA	
5	9	21 ADELE XL	
6	NEW	LET ENGLAND SHAKE PJ HARVEY ISLAND	
7	6	GREATEST HITS BDN JOVI ISLAND	
8	4	AFTERMATH HILLSONG UNITED HILLSONG	
9	NEW	BEAST DEVILDRIVER ROADRUNNER	
10	7	BURLESQUE SOUNDTRACK RCA	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 12, 2011
1	1	ARRIVERA MOA FT. EMMA ULTRASUONI	
2	2	CHIAMAMI ANCORA AMORE ROBERTO VECCHIONI UNIVERSAL	
3	3	YANEZ DAVIDE VAN DE SFRUOS PDT	
4	NEW	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
5	5	EH... GIA VASCO ROSSI EMI	
6	8	IL MARE IMMENSO GIUSY FERRERI SONY MUSIC	
7	6	FINO IN FONDO LUCA BARBARDOSA MARGUTTA 86	
8	NEW	FOLLIA D'AMORE RAPHAEL GUALZANI SUGAR	
9	NEW	IO CONFESSO MAURO ERAMANO GIOVANNARDI FT. LA CRUS SONY MUSIC	
10	RE	ROLLING IN THE DEEP ADELE XL	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN BDS)	MARCH 12, 2011
1	3	SOLAMENTE TU PABLO ALBORAN TRIMECA ESTUDIOS Y PRODUCCIONES	
2	2	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
3	1	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
4	NEW	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
5	9	LEAD THE WAY CARLOS JEAN NOVAEMUSIK	
6	7	LOCA SHAKIRA FT. EL CATA EPIC	
7	5	BLANCO Y NEGRO MALU SONY MUSIC	
8	4	THE TIME IS NOW VIRGINIA LBAUAT SONY MUSIC	
9	8	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
10	6	QUEN TE QUIERE COMO YO CARLOS BAUTE WARNER	

GREECE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 12, 2011
1	NEW	BABY IT'S OVER HELENA PAPAIOZOU COLUMBIA	
2	NEW	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
3	NEW	SE THELO DIPLA MOU VERA BOUFI SONY MUSIC	
4	3	TO KALYTERO PSEMA MICHALIS HATZIGIANNIS M2	
5	NEW	FILA ME AKOMA (BACIAMI ANCORA) PANOS MOUZOURAKIS & MARAYEYAS LEGAL MINOS	
6	1	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
7	NEW	I DON'T WANNA DANCE NIKKI PONTE SONY MUSIC	
8	5	LOCA SHAKIRA FT. EL CATA EPIC	
9	NEW	TONIGHT PLAYMEN & CLAYDEE FT. TAMTA SONY MUSIC	
10	4	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	

IRELAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 12, 2011
1	3	PRICE TAG JESSIE J FT. B.O.B LAVA	
2	1	SOMEONE LIKE YOU ADELE XL	
3	4	S&M RIHANNA SRP	
4	6	ROLLING IN THE DEEP ADELE XL	
5	2	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
6	9	YEAH 3X CHRIS BROWN JIVE	
7	7	GRENADE BRUNO MARS ELEKTRA	
8	8	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
9	5	LIPSTICK JEDWARD PLANET JEDWARD	
10	10	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 12, 2011
1	NEW	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
2	1	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
3	3	GRENADE BRUNO MARS ELEKTRA	
4	2	MIKROFONKAT SEPTEMBER FAMILY TREE/CATCHY TUNES	
5	NEW	IN THE CLUB DANNY SAUCEDO ARTISHUSET	
6	NEW	DANCING IN THE NEON LIGHT LENA PHILIPSSON FT. OED BY APRIL UNIVERSAL	
7	5	JAG KOMMER VERONICA MAGGIO UNIVERSAL	
8	8	KARLEKENS TUNGA SEPTEMBER CATCHY TUNES/FAMILY TREE/TV4	
9	NEW	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
10	RE	S&M RIHANNA SRP	

FINLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 12, 2011
1	NEW	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
2	2	SELVA PAIVA PETRI NYGARD OPEN RECORDS	
3	1	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
4	3	GRENADE BRUNO MARS ELEKTRA	
5	5	S&M RIHANNA SRP	
6	6	BLACK AND YELLOW WIZ KHALIFA ROSTRUM	
7	NEW	SEKOPAA ASTE FT. FT. PETE PARKKONEN WARNER	
8	NEW	VANHA NAINEN HUNNINGOLLA ERIN WARNER	
9	10	MISSA MURUSENI ON JENNI VARTIAINEN WARNER	
10	8	MA ANNAN SUT POIS LAURA NARHI WARNER	

NORWAY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 12, 2011
1	1	HABA HABA STELLA MWANGI MWANGI	
2	3	GRENADE BRUNO MARS ELEKTRA	
3	4	OLBRILLER ERIK OG KRISS MTG	
4	2	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
5	NEW	HAPPINESS ALEXIS JORDAN STARROCK/ROC NATION	
6	5	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
7	7	S&M RIHANNA SRP	
8	NEW	GLORIOUS MARIA HAUKAAS STORENG SONY MUSIC	
9	6	ETTER REGNET ERIK OG KRISS MTG	
10	NEW	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 12, 2011
1	NEW	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
2	2	ROLLING IN THE DEEP ADELE XL	
3	3	SOMEWHERE OVER THE RAINBOW/WHAT A WONDERFUL WORLD ISRAEL 12 KAMAKAWIWOOLE BIG BOY/MOUNTAIN APPLE	
4	4	S&M RIHANNA SRP	
5	1	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
6	6	DISCOTEX! (YAH!) DJ F.R.A.N.K. BIP	
7	6	GRENADE BRUNO MARS ELEKTRA	
8	1	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
9	8	YEAH 3X CHRIS BROWN JIVE	
10	9	MORE USHER LAFACE	

AUSTRIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 12, 2011
1	1	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
2	NEW	PARIS PARIS KLIMMSTEIN FT. JOE SUMNER GLOBAL	
3	NEW	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
4	2	GRENADE BRUNO MARS ELEKTRA	
5	4	ROLLING IN THE DEEP ADELE XL	
6	6	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
7	5	STAY HURTS KITSUNE/MAJOR LABEL	
8	NEW	I WILL BE HERE EVA K. ANDERSON PATE	
9	3	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
10	NEW	THE SECRET IS LOVE NADINE BEILER SERIOUS	

LUXEMBOURG		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 12, 2011
1	3	ROLLING IN THE DEEP ADELE XL	
2	9	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
3	4	AUTUMN LEAF LAKROIX CHRISTIAN JEGEN	
4	2	STAY HURTS KITSUNE/MAJOR LABEL	
5	NEW	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
6	7	GRENADE BRUNO MARS ELEKTRA	
7	8	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
8	NEW	S&M RIHANNA SRP	
9	1	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
10	6	BESSEN RAVEN SUPERJAMS SUPERJAMS	

PORTUGAL		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 12, 2011
1	1	LOCA SHAKIRA FT. EL CATA EPIC	
2	4	SOMEWHERE OVER THE RAINBOW/WHAT A WONDERFUL WORLD ISRAEL 12 KAMAKAWIWOOLE BIG BOY/MOUNTAIN APPLE	
3	2	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
4	RE	WHAT'S MY NAME? RIHANNA FT. DRAKE SRP	
5	3	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
6	RE	GRENADE BRUNO MARS ELEKTRA	
7	6	BUSY (FOR ME) AUREA SONY MUSIC	
8	7	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	
9	5	NEED YOU NOW LADY ANTEBELLUM CAPITOL NASHVILLE	
10	9	FIREWORK KATY PERRY CAPITOL	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BDS)	MARCH 12, 2011
1	1	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
2	2	A PARTIR DE HOY MARCOS DI MAURO DUETO CON MAITE PERRONI WARNER	
3	3	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	
4	5	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM	
5	4	SALE EL SOL SHAKIRA EPIC	
6	7	ME RIO DE TI GLORIA TREVI UNIVERSAL	
7	11	SONE ZOE CAPITOL	
8	9	FIREWORK KATY PERRY CAPITOL	
9	12	DIA DE SUERTE ALEJANDRA GUZMAN CAPITOL	
10	13	CLAVO QUE SACO OTRO CLAVO PATY CANTU CAPITOL	

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(APBD/NIELSEN)	FEBRUARY 20, 2011
1	1	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL	
2	2	SAMBAS ENREDO DAS ESCOLAS DE SAMBA 2011 VARIOUS ARTISTS UNIVERSAL	
3	3	25 ANOS AO VIVO EXALIASAMBA RADAR	
4	4	SUMMER ELETROHITS VOLUME 7 VARIOUS ARTISTS SOM	

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Columbia Records appoints **Kathy Baker** VP of digital marketing. She was senior director.

ABKCO Music & Records names **Danielle Boone** licensing manager and **Ivette Fuentes** assistant controller. Boone was team leader of publisher services at the Harry Fox Agency, and Fuentes was a staff accountant at Ernst & Young.

PUBLISHING: BMI promotes **Tracie Verlinde** to executive director of writer/publisher relations in Los Angeles. She was senior director.

Kobalt Music Group promotes **Merril Wasserman-Serling** to executive VP of business development and appoints **Rebekah Alperin** senior VP of communications and marketing. Wasserman-Serling was senior VP of business development, and Alperin operated her own firm, Alperin Entertainment.



TOURING: AEG names **Adam Wilkes** senior VP of music and touring for Asia. He was partner/managing director at Taihe Interactive Media.

RELATED FIELDS: The Gospel Music Assn. appoints **Mathew Knowles** to its board of directors. He is president/CEO of Music World Entertainment.

The Country Music Hall of Fame and Museum appoints **Jeff Schwartzberg** senior director of marketing. He was senior director of marketing and communications for the Nashville Predators Hockey Club.

Management/entertainment company the Co-Op taps **Maurice Miner** as an associate. He was director of syndicated and satellite radio at Sony Music Nashville.

Sacks & Co. names **Samantha Tillman** senior director of media relations. She most recently launched New York-based firm Daffodil Publicity.

The Mitch Schneider Organization promotes **Aaron Feterl** to associate publicist. He was an executive assistant.

—Edited by Mitchell Peters

GOODWORKS

PRINCE DONATES \$1.5M TO NYC CHARITIES

The Harlem Children's Zone (HCZ) in New York got a nice surprise in early February when Prince announced he was giving the nonprofit organization a \$1 million line of credit to help fund upcoming projects. The Purple One made the last-minute announcement during an afternoon press conference at New York's Madison Square Garden on Feb. 7, where he also pledged to give a \$250,000 line of credit each to the Uptown Dance Academy and the American Ballet Theatre.

"Prince and I had a private conversation about the plight of poor children in this country and what we were doing at the Harlem Children's Zone to try and help the 10,000 kids we work with," HCZ president/CEO Geoffrey Canada says. "He said, 'Look, I'd really like to be helpful.'"

Prince will be very involved with how his donation is used to benefit the HCZ, Canada says. "When there are interesting projects we have that we can use this money for, we'll give him the details about it and then he'll release the funds," he says.

Canada already has a few ideas, including a program for underprivileged 3-year-olds that aims to help their language skills. "Research shows that poor kids whose parents are on welfare [hear] about 35 million less words when they enter school than professional parents' children," he says. "We want to help close that gap by showing [parents] how to use complex language around kids."

—Mitchell Peters



Brad Paisley finished his H2O Frozen Over tour at Nashville's Bridgestone Arena on Feb. 26, playing to 13,500 fans with labelmate Jerrrod Niemann and Capitol Nashville artist Darius Rucker. Gathered after the show to celebrate are (from left) Sony Music Nashville VP of sales Kerri Fox-Metoyer, Arista Nashville VP of promotion Lesly Tyson, Fitzgerald Hartley manager Bill Simmons, Niemann, Paisley, Sony Music Nashville chairman/CEO Gary Overton, senior VP of promotion Skip Bishop and senior VP of marketing Paul Barnabee. PHOTO: BEN ENOS



On Feb. 23 at Warner Bros. Records' Artist Lounge in Burbank, Calif., the label presented popera superstar Josh Groban with a plaque commemorating the platinum certification of his fifth studio album, "Illuminations." The set has sold 714,000 copies, according to Nielsen SoundScan, and peaked at No. 4 on the Billboard 200 in its debut week (Dec. 4, 2010). Groban poses with his plaque and Warner Bros. Records chairman Rob Cavallo. PHOTO: JILL AUGUSTO



McIntosh Laboratory honored Lady Gaga's longtime manager Troy Carter (second from left) and Lyor Cohen (right), Warner Music Group vice chairman and chairman/CEO of recorded music for the Americas and the U.K., at Primary Wave's inaugural Managers' Brunch on Feb. 12. Presenting the honors were Primary Wave president Michael "Blue" Williams (left) and McIntosh global VP of sales and marketing Linda Passaro, who said, "We're especially pleased to be able to toast Troy Carter and Lyor Cohen with the gift of McIntosh gear—true world-class music systems for true world-class music professionals." PHOTO: MTRAN/WIREIMAGE.COM



On Feb. 28, at his barn in Nashville, Arista Nashville artist Ronnie Dunn treated country radio and music industry VIPs to an early listen of his forthcoming, still-untitled solo album due later this year. The first single, "Bleed Red," is No. 18 on Billboard's Hot Country Songs Chart this week. Thrilled to be a part of this special event are (from left) Sirius XM senior director of country music programming John Marks, Sony Music Nashville chairman/CEO Gary Overton, Arista Nashville VP of promotion Lesly Tyson, Dunn, KNIX Phoenix PD Mark Medina, WKLB Boston assistant PD/music director Ginny Rogers, Sony Music Nashville senior VP of promotion Skip Bishop and WQYK Tampa, Fla., PD Mike Culotta. PHOTO: THIEN PHAN

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SESAC CHRISTIAN MUSIC AWARDS

SESAC hosted its Christian Music Awards at the Hutton Hotel in Nashville on Feb. 25, welcoming the most acclaimed Christian songwriters of the year for an intimate dinner and celebrating their achievements. PHOTOS: ED RODE

LEFT: SESAC president/COO Pat Collins (left) congratulates songwriter Cary Barlowe on writing the No. 1 hit "Fight Another Day."

ABOVE: SESAC senior director of writer/publisher relations John Mullins (far left) poses with My Friend Cabo Music president Dale Bray; honorees Juan Otero and Seth Mosley, who performed their hit song, "Born Again"; Centricity Music VP of Publishing Conor Farley; and SESAC VP of writer/publisher relations Tim Fink.

RIGHT: Jason Ingram was the evening's big winner, taking home the songwriter of the year honor for his work on 14 of the year's chart-topping Christian songs. Celebrating the moment are (from left) SESAC VP of writer/publisher relations Tim Fink, Ingram, SESAC senior director of writer/publisher relations John Mullins and senior VP of writer/publisher relations Trevor Gale.

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



NEW MUSIC SEMINAR

The New Music Seminar hosted its Los Angeles conference Feb. 14-16 and featured speakers from companies like TAG Strategic, Eventric, ReverbNation, Big Champagne and Jambase. They discussed the ever-changing climate of the industry and encouraged entrepreneurs to utilize new technologies to break onto the scene. The two-day, three-night event featured keynotes, mentoring sessions and NMS' Closed-Door Industry Summits plus nightly live performances. PHOTOS: JULIANNA YOUNG

ABOVE LEFT: Billed as a guide to new A&R from the prophets and pundits of the business, the "Second Movement: A&R in the New Music Business" panel discussed how these A-level executives find music and artists in the new era. Participating in the discussion are (from left) A&M/Octane Records president/CEO James Diener, Roc Nation head of A&R Cal Nyantakyi, RCA/Jive Records president Pete Edge, Atlantic Records chairman/CEO Craig Kallman, outgoing Myspace Music president Courtney Holt, CMT senior VP of music strategies Jay Frank and Geffen Records chairman Ron Fair. Kneeling are NMS co-founders Tom Silverman (left) and Dave Lory.

ABOVE RIGHT: GigsWiz, a direct-to-fan, artist-friendly ticketing service that provides a new revenue stream for touring artists, announced its U.S. launch at the New Music Seminar. The company co-sponsored the first NMS Closed-Door Indie Promoter and Club Booking Summit, with Jambase and Eventric. Leaders from the live music space discussed the challenges facing the industry as well as the online and social media-based solutions that are available. Pictured after the summit are (from left) Silverback Management online media and community manager Xavier Ramirez, GigsWiz U.S. team member David Hazan, Jambase VP of sales Terri Williams and founder/president Andy Gadiel, Raise Up Entertainment president Dean Raissen and GigsWiz co-founder Kai Lemmetty.

RIGHT: During the panel "Fifth Movement: The Breaks" artists from across the industry discussed their mentors and their rise to fame. The session gave hope to attendees still looking to break into the industry and was regarded as one of the highlights of the New Music Seminar. Gathering for a photo after the discussion are (from left) NMS co-founder Tom Silverman; noncommercial KCRW Los Angeles music director Jason Bentley, who moderated; artists Donna De Lory, Moby and Lisa Loeb; Leigh Parrinello, PR director at event sponsor Arizona Beverages; rapper Chamillionaire; and NMS co-founder Dave Lory.



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