

VAN TOFFLER,
L.A. REID TO KEYNOTE
MUSIC & MONEY
SYMPOSIUM

>P.8

Billboard

THE PUBLISHERS QUARTERLY

OUT IN FRONT

SONY/ATV TOPS
FOURTH-QUARTER
PUBLISHERS CHART

THE PRICE OF 'FAME'

SONGWRITER
ROB FUSARI ON
THE LAUNCH
OF LADY GAGA

RAISING CASH MONEY

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MUSIC & MONEY

Join the music, legal and financial communities March 4 at the St. Regis in New York to discuss the future of the music biz, including a keynote Q&A with MTV Networks' **Van Toffler**. More: billboardmusicandmoney.com.



LATIN MUSIC

The Billboard Latin Music Conference & Awards is set for April 26-29 in Puerto Rico and will feature such speakers as Tito "El Bambino," the top finalist among the award honorees. More at billboardlatinconference.com.

Billboard

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The Cost Of Bad Data

Five Steps To Improve Digital Music Royalty Reporting

BY JOHN SIMSON

The new digital music economy consists of fractions of pennies, multiplied by billions of transactions, to cover mechanical, master-use and performing royalties. But without a centralized database of artist and track information, performance rights organizations (PRO) have often been unable to distribute money appropriately, denying publishers, labels and artists of royalties that are rightfully theirs.

SoundExchange, the nonprofit organization tasked by the U.S. Congress to distribute digital performance rights royalties for satellite radio and Internet music streams, ended 2008 with about \$40 million in royalties that it couldn't distribute due to insufficient identifying data, with another \$39 million held in escrow for artists and labels who hadn't yet registered with SoundExchange.

What can be done about this situation? Here are five steps that the industry can take now.

Artists and copyright holders must register to get paid by SoundExchange and other PROs. When a PRO receives performance logs from music services, it matches a performance record with the artist or copyright holder who earned the royalty and issues a royalty check. Organizations like ASCAP, BMI and SESAC only collect royalties for registered songwriters and publishers, so unregistered earning parties miss out entirely. SoundExchange, however, collects for all recording artists and master recording rights owners, even those who aren't familiar with digital performance royalties. If the earning party is one of thousands who haven't yet registered with us, we hold those funds in a marked account until they're claimed. To encourage people to register and claim those funds, we work with other services that maintain artist information, such as MySpace, SonicBids, CD Baby and ReverbNation. But tapping into other databases is only a temporary solution.



Rigo Starr, for example, is not a misspelled Beatles name, but an African guitarist. "Aim" is sometimes reported to identify any one of more than a dozen unrelated labels—Aim Records, AIM International, Aleho International Music, etc. Repertoire research takes up resources and delays payments.

The music community must promote the exchange of data and payments.

Foreign artists played on U.S. music services accrue royalties stateside, which must be claimed by their own nation's PRO before they can be paid. At the end of 2008, SoundExchange held about \$23 million for overseas artists, awaiting claims that can take years. The worldwide reach of music is an exciting prospect, but data problems will be exponentially compounded when Rigo/Ringo is reported in Chinese or Hebrew characters. Discussions among neighboring rights organizations, at MIDEM and in the classical music communities, among others, have examined methods of standardizing reporting, but we must all make this a top priority.

With these steps, and plenty of hard work, we can all do more to ensure that performance royalties find their rightful owners. We cannot let bad data stand in the way of a modernized, revenue-positive industry model.

John Simson is executive director of SoundExchange.

FOR THE RECORD

■ In the Feb. 6 issue, Billboard incorrectly reported that the Crystal Method's album "Divided by Night" was released in 2008. It was released in 2009.

Copyright holders must include complete metadata on all tracks. It is essential that creators include all relevant metadata on each digital track they release, including, at the very least, artist or group name, copyright holder or label name, and track and album titles. Artists and labels often send out tracks with little or no metadata attached, making it very difficult, if not impossible, to determine who should be compensated. Due to insufficient metadata, millions of dollars wind up in buckets labeled as "promo only," "self-released" and "label unknown."

Music services must take responsibility for complete and accurate reporting. The digital age has allowed SoundExchange to replace traditional sample reporting with per-track reporting. Counting each track and spin is the fairest way to distribute funds, but it requires more and better data due to the sheer number of payable performances. Unfortunately, music services tend to report data they are given, rarely doing any additional research. One illustration of the slipshod data we receive from music

services: Beethoven ranks among our top 25 unpaid artists, even though the composer died long before the first sound recording was made. That most likely means that orchestras performing works by Beethoven aren't being compensated for use of their recordings.

Copyright holders must register their repertoire. While SoundExchange has added staff to deal with the challenge of insufficient information surrounding performance royalties, it's imperative that copyright holders help by registering, monitoring and correcting their repertoires with relevant organizations. The United Kingdom requires copyright owners to register their entire repertoire; otherwise, they don't get paid. SoundExchange's statutory model requires payments based on reports by services that use sound recordings. Even from services that report data consistently, SoundExchange has a 93% match rate. Given the 7 billion tracks we processed last year, the remaining 7% represents 490 million performances that need individual attention. New digital tools can fix some of these inaccuracies, but many more require manual adjustments.

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POINT OF LAW
P2P case sparks new "fair use" worries



FRIENDS LIST
Facebook emerges as music app platform



SNEAK PEEK
U.K. chart data gets midweek release



WINNERS' CIRCLE
Artists eye bounce from BRIT Awards



INVESTOR RELATIONS
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>>> TICKETFLY SIGNS BIGGEST DEAL TO DATE

Upstart ticketing company Ticketfly has inked an online ticketing and marketing deal with the Merriweather Post Pavilion in Columbia, Md. The pact marks the largest venue contract to date for the firm. The contract is significant because it is the first large-venue shift from Ticketmaster to another ticketing company since the Ticketmaster-Live Nation merger was approved by the Department of Justice last month.

>>> WARNER PULLS SONGS FROM STREAM SERVICE

Warner Music Group's catalog is no longer available on the Jiwa free streaming service in France. Jiwa co-founder Jean-Marc Pflueger says WMG declined to renew its contract, which ended in December. Until now, Jiwa had the four major labels onboard. On Feb. 9, WMG chairman/CEO Edgar Bronfman Jr. said the label's repertoire would no longer be licensed to free streaming services.

>>> LATIN 'WE ARE THE WORLD' IN THE WORKS

A large group of Latin acts, helmed by Emilio Estefan Jr. and Quincy Jones, will record a Spanish-language version of "We Are the World" Feb. 19. As with "We Are the World: 25 for Haiti," all proceeds will go toward rebuilding Haiti through the We Are the World Foundation. A video for the song will premiere March 1 on the "Cristina" show—one of the Univision network's top-rated programs.

UP FRONT

DIGITAL BY ANTONY BRUNO

HITTING RESET

Can Windows Phone 7 Reboot Microsoft's Digital Music Strategy?

It's been more than six years since then-Microsoft CEO Bill Gates admitted that Apple caught the company "flat-footed" in the digital music market and directed his team to make up lost ground, according to recently surfaced internal e-mails.

To date, Microsoft's effort to address the digital music market has largely focused on its Zune player and Zune Pass subscription service, which have won favorable reviews but few customers. But with the unveiling of its Windows Phone 7 Series operating system at the Mobile World Congress conference in Barcelona (Billboard.biz, Feb. 16), Microsoft hopes to reboot its struggling digital music strategy.

Even the well-received Zune HD device, introduced last fall, hasn't been enough to convince music fans to convert to the Zune Pass. The company says it has sold only 3.8 million players since 2006, and NPD Group estimated in November that it has a 2% share of the U.S. portable media player market, compared with 70% for Apple's iPod.

So Microsoft has made expanding the Zune service to other platforms a priority. Last November, it added the Zune's video service to its Xbox Live network, consisting of more than 20 million worldwide users of the Xbox 360 gaming console. Since then, Zune communications director Jose Pinero says the number of daily HD video downloads and streams has doubled. Now, Microsoft plans to use its Windows



Control, alt, delete: Microsoft corporate VP **JOE BELFIORE** demonstrates digital entertainment options on the Windows Phone 7 Series platform at the Mobile World Congress; inset: Windows Phone 7 music and video hub.

Phone 7 platform to bring Zune to mobile customers.

"Anybody who gets a Windows Phone 7 Series phone is going to get a Zune within that device," Pinero says.

The most immediate impact this has is expanding the Zune service to countries outside of the United States and Canada, which are the only markets where the Zune is sold. While Microsoft will continue to sell the original Zune player in the States, Pinero says it doesn't plan to expand it to other countries, instead relying on the mobile phone software to bring the Zune service to those markets.

For this strategy to work, Microsoft will have to turn around

its equally struggling mobile phone business. According to technology research and consulting firm Gartner, Windows Mobile handsets rank fourth in worldwide smart-phone sales, at 7.9%, as of third-quarter 2009, down from 11% a year earlier and behind Nokia, BlackBerry parent Research In Motion and Apple.

But those rankings remain fluid, as analysts expect global smart-phone sales to double in the next three years.

"There's certainly opportunity for Microsoft and other players in this market to grab share in the smart-phone space," says Sue Kevorkian, an analyst at tech market research firm IDC.

Early reviews of Windows Phone 7 have been positive, with its simple interface and clean design winning high marks. But handsets featuring the new technology aren't expected to hit the market until the 2010 holiday season. By that time, Apple is expected to release an updated iPhone.

Zune will need to do more than piggyback on an innovative new mobile phone platform to generate the kind of momentum needed to elevate itself from the status of also-ran. It must compete with rival mobile music services sure to be cre-

ated for handsets using Windows Phone 7, and the company hasn't yet detailed how developers will be able to integrate Zune functionality into their applications, if at all. Answers to those questions are expected in March at Microsoft's annual Web developer conference Mix.

Zune will also need to expand its footprint outside of mobile. That includes adding the music service to the Xbox Live network, as well as taking a larger stake of the subscription market and growing that lackluster model beyond its current state. Forrester Research analyst Sonal Gandhi estimates the entire U.S. music subscription market totals just 2.5 million users, and that includes not only Zune, Rhapsody, Napster and MOG, but also eMusic and those paying for the premium tiers of such streaming services as Pandora and Live365.

While Microsoft's recent moves may lend an important boost to Zune, the company will have to look beyond the subscription model if it is to have much of an impact on overall digital music revenue. ♦♦♦

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UPFRONT

LEGAL MATTERS

LABELS FIGHT TO SQUELCH FAIR USE 'INTERREGNUM'

by BEN SHEFFNER



>>>REPORT: GOOGLE EYEING CATCH MEDIA

It's no secret that Google wants to acquire a streaming music company, and it seems another target has entered the mix: CNET reports that the search giant is eyeing Los Angeles-based Catch Media as a possible solution for providing cloud-based music services. The company provides streaming music to multiple devices and platforms, but doesn't store any of the music itself. Catch Media has licensing deals with all four major labels.

>>>COMEDY CENTRAL, LIVE NATION DEAL EXPANDS

Comedy Central and Live Nation unveiled a broadened alliance that began in 2003 and will now include the launch of "Comedy Central's House of Comedy Live From House of Blues," a monthly stand-up showcase in House of Blues venues nationwide. The Viacom-owned network also will tape two one-hour stand-up specials from HOB clubs; the first will be taped April 16 in Boston. Financial terms weren't disclosed. As part of the deal, the network will be integrated throughout HOB venues and Comedy Central will offer advertisers the opportunity to become official sponsors of the series.

>>>INSANE CLOWN POSSE LABEL PARTNERS WITH FONTANA

Fontana and Psychopathic Records, best-known as the label home of Insane Clown Posse, have signed an exclusive distribution deal. The label's 2010 releases include special vinyl and gold editions of ICP's "Bang Pow Boom!"; releases from DJ Clay, Boondox and Blaze; and the feature film "Big Money Rustlas," starring ICP.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Leila Cobo, Aymeric Pichevin, Georg Szalai, Ray Waddell and Chris M. Walsh.

The major record labels won huge jury awards last summer against file sharers Jammie Thomas-Rasset and Joel Tenenbaum. But the question of whether the labels will ever collect those damages is taking a back seat to more important tactical considerations in their legal fight against rampant online copyright infringement.

In the Thomas-Rasset case, U.S. District Court Judge Michael J. Davis last month slashed the jury's award of \$1.9 million to just \$54,000, after finding that the original award of \$80,000 per song was "monstrous and shocking." The court gave the labels the choice between accepting that reduced amount or returning to Minnesota for another trial that only focused on the issue of damages. After Thomas-Rasset rejected an offer to settle for \$25,000, the labels opted for another round, citing their disagreement with the court's order, which they fear would set a precedent that an award of statutory damages against a

"noncommercial" infringer may not exceed three times the minimum statutory damages of \$750 per work.

Meanwhile, in the Tenenbaum case, the defense is also making a similar challenge to the jury's verdict of \$22,500 per song; a hearing is scheduled for Feb. 23, and the court is expected to rule in the next few months.

But it's another aspect of the case that has the labels just as concerned. Tenenbaum asserted a "fair use" defense—basically an argument that his use of peer-to-peer networks to get music for free, while perhaps technically a violation of copyright law, was socially beneficial, and therefore should be permitted. The court rejected

Tenenbaum's argument, concluding that his claim that the law should permit file sharing "would swallow the copyright protections that Congress created, defying both statute and precedent."

But though the labels were relieved that U.S. District Court Judge Nancy Gertner rejected fair use in this case, her

38-page opinion also contains language that, if followed by future courts, could come back to haunt them. Specifically, her order suggested that Tenenbaum may have engaged in fair use had he used P2P networks only before the labels made their works available on legitimate, easy-to-use sites like iTunes: "A defendant who shared files online during this interregnum, sampling the new technology and its possibilities, but later shifted to paid outlets once the law became clear and authorized sources available, would present a strong case for fair use."

Gertner's language about an "interregnum" is "dicta"—a legal term for musings unnecessary to the resolution of a case—and thus of limited precedential weight. However, if other courts do take this language seriously, it could work serious mischief in copyright law.

Until now, it's been up to copyright owners themselves to choose how and where to distribute their works. And if others decided to enter a particular market before a copyright owner, the law was still that they needed permission first. To take one prominent example, the Beatles famously refuse to distribute their catalog through iTunes or other Web

services. Maybe that's a smart business decision; maybe it's dumb. But it's the Beatles' decision to make, and if iTunes started selling "Let It Be" without permission or if a teenage fan heard about this cool British band his grandparents used to listen to and downloaded all of "Yellow Submarine" from BitTorrent, it would be a clear case of copyright infringement.

But under Gertner's "interregnum" analysis, maybe not. After all, if a kid is merely "sampling the new technology and its possibilities" before the Beatles decide to make it available through legitimate channels, they may lose their right to enforce their copyrights.

It's for this reason, among others, that the labels are still fighting—even after it looks like they have already won. ♦♦♦

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



Defensive formation: JOEL TENENBAUM (left) and his attorney, Harvard Law School professor CHARLES NESSON.

HOME FRONT

360 DEGREES OF BILLBOARD

L.A. REID, VAN TOFFLER TO KEYNOTE MUSIC & MONEY SYMPOSIUM

Top executives from Sony/ATV Music Publishing, Tapulous, Spectrum Equity Investors, Hot Topic, Nokia and MOG will be among the participants at Billboard's ninth annual Music & Money Symposium, which will be held March 4 at the St. Regis in New York.

The symposium will feature keynote interviews with Island Def Jam Music Group chairman/CEO Antonio "L.A." Reid and Van Toffler, president of MTV Networks' Music and Logo Group.

Reid first came to prominence as a member of R&B group the Deee-Lite with Kenneth "Babyface" Edmonds. He and Edmonds became a Grammy Award-winning songwriting/production duo and co-founders of LaFace Records, which was distributed by Arista. Reid later succeeded Clive Davis as Arista president, before becoming chairman/CEO of IDJMG.

Toffler, who has been with MTV Networks since 1987, has played a key role in maintaining MTV's status as a brand that resonates with young consumers at a time of audience fragmentation and the migration of TV viewers to online entertainment.

The emergence of the new mobile app economy and its potential to drive digital music consumption will be discussed during the panel "App Observations: A Mobile Drilldown." Participating in the discussion will be Bart Decrem, CEO of Tapulous, maker of "Tap Tap Revenge," and Jeff Smith, CEO of Smule, developer of the "I Am T-Pain" and "Ocarina" apps.

Also participating will be Verizon Wireless director of strategic business development and partner management Ed Ruth; Nokia global head of music, entertainment and communities Liz Schimel; and EMI senior VP of global digital marketing Syd Schwartz.

The challenge that digital music services face in monetizing their growing audiences will be the focus of the "Digital Now" panel, featuring MOG CEO David Hyman, Ning co-founder/CEO Gina Bianchini, MTV Networks senior VP of electronic games and music Paul DeGooyer, CBS Interactive Music Group president David Goodman and Universal Motown Republic Group executive VP Cameo Carlson.

"The View From the Top: The Publishers' Panel" will examine the prospects for continued consolidation and how the relatively steady, income-producing music publishing sector is coping with the continued slide in mechanical royalties. The panelists will be Sony/ATV Music Publishing chairman/CEO Martin Bandier, EMI Music Publishing chairman/CEO Roger Faxon, Warner/Chappell Music chairman/CEO David Johnson, Bug Music CEO John Rudolph and Jeffrey Grossman, national managing director of specialty finance/legal specialty at Wells Fargo Wealth Management.

The marriage of music with consumer brands will be the topic of "With the Brand: When Companies Boost Content." Panelists will include Vevo president/CEO

Rio Caraeff, Cracker Barrel Old Country Store marketing VP Peter Keiser, Hot Topic chief music officer John Kirkpatrick, Music World Entertainment president/CEO Mathew Knowles and EMI Music executive VP for global brand partnerships, licensing and synch Cynthia Sexton.

"Who's Next? The M&A Panel" will address the prospects for further consolidation in the music industry at a time when financing remains hard to come by. Panelists will include Deep Fork Capital managing partner Timothy Komada, Walden Venture Capital managing director Larry Marcus, Bernstein Research senior analyst Michael Nathanson, Standard & Poor's Equity Research Services director Tuna Amobi and Redwood Capital Group partner Alan Goodstadt.

Venture capital and private equity investors will take a broader look at media and music investments during the panel, "Purse Stringers: Inside the Minds of the Money Mavens." Moderated by Pali Capital managing director/co-head of research Richard Greenfield, the panel will include Norwest Venture Partners principal Tim Feuille, Spectrum Equity Investors managing director James J. Quagliaroli and Danny Stein, CEO of Dimensional Associates and chairman/CEO of eMusic.

For more information about the symposium, go to billboardmusicandmoney.com. ♦♦♦



REID



TOFFLER

DIGITAL BY ANTONY BRUNO

Plays Well With Others

Game Apps Can Be A Vehicle To Sell Music On Facebook

Facebook has again squelched rumors that it was nearing the launch of a music service, leaving record labels and artists on their own to figure out how to leverage the world's most popular social network.

While a Facebook-run streaming music service could have a huge impact on an industry interested in using social networks to drive music discovery and sales, the site already offers plenty of opportunities for anyone willing to do a little out-of-the-box thinking.

With 400 million users worldwide and an open development environment that provides the social networking and communication tools needed to engage them, the recording industry should treat Facebook as important a platform for music applications as the iPhone.

That's especially true for music game apps. Facebook says it has more than half a million apps that are used by 70% of its users on a monthly basis. Games are the most popular category, so much so that the company launched a dedicated section to them on its dashboard rather than hide them under the general applications tab.

Moreover, Facebook users have shown a willingness to pay for content used in association with these games. TBI Research estimates that 5% of causal gamers spend money to buy virtual goods, up from around 3% a year ago, and that Facebook's new micro-payment platform, which was rolled out



Jukebox jury: The Bizmo's Facebook game "Hit or Not" illustrates how app developers can incorporate music into games.

last April, has increased the sale of in-game virtual goods on Facebook games by about 25%.

Zynga, the Facebook game developer behind such hits as "FarmVille" and "Mafia Wars," rakes in a reported \$100 million in annual revenue on the strength of virtual sales.

Facebook says users share more than 5 billion pieces of content per week, such as links, news stories, blog posts and photos. That's five times the amount the company reported in July 2009, which the site says is the result of promoting its

"share" buttons and Facebook Connect features.

So what does this mean for music? If millions of Facebook users want to pretend to be farmers or vampires or Mafia hit men—and pay money to do so—then there's room for a few music games as well.

The first attempt at this is "Hit or Not" from U.K.-based the Bizmo. Players are asked to set up a virtual record company and then rate and recommend real songs by real artists. Those who predict the tracks that become popular earn points and virtual cash they can use to "sign" artists, tender bribes and engage in other shady business practices that pay tongue-in-cheek homage to the music industry's darker side.

The upside is that the tracks users rate will appear in their news feed, where their friends can see what they're listening to. And while the tracks are limited to 30-second samples, all are available to buy and download from within the game. More than 10,000 acts are contributing 25,000 tracks, all gained through the Bizmo's other business—a digital music sales widget designed for independent artists. Getting music in the game requires using the widget, so it's a lim-

ited model for mainstream acts. But according to CEO David Gjester, it attracted more than 8,000 users in its first week on Facebook, illustrating the potential for similar music games.

There's no reason individual labels can't create a similar type of A&R game for their acts, or, going further, expand into games based on an individual artist (think "I Am T-Pain" for Facebook) or a karaoke video contest that lets users buy and download new songs (or even subscribe for monthly updates). Perhaps there's room to migrate a "Guitar Hero"-like experience to Facebook much the way Tapulous did for mobile phones with "Tap Tap Revenge."

Speculation is all well and good, but the takeaway here is that there's money to be made on Facebook. Just as the Bizmo didn't launch as a social game developer (it created the "Hit or Not" game to promote its music download widget and the acts using it), so should labels, artists and their representatives stop waiting for Facebook to create a service along the lines of MySpace Music and instead start using the tools already available on the site.

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BITS & BRIEFS

THUMBPLAY MUSIC BRINGS IN ECHO NEST

Mobile music provider Thumbplay has selected music recommendation engine the Echo Nest to add music-discover capabilities to its new Thumbplay Music service. Thumbplay Music is an on-demand mobile music streaming app available on BlackBerry devices on an invite-only beta testing basis. Thumbplay plans to offer the app for other mobile platforms in the coming months. The company's deal with the Echo Nest adds the ability to create automatic playlists based on a single "seed" track. The Echo Nest analyzes both the musical attributes of the given track and the cultural affiliations of the artist and genre to compile a list of recommended similar songs.

MOBILE CUSTOMERS TO USE MORE NON-CARRIER SERVICES

The growing demand for smart phones is a boon for the music and entertainment industries, as studies have shown that smart-phone users consume far more content on their devices than

users with more basic mobile phones. A Nielsen Research study commissioned by Tellabs projects that consumers will increasingly turn to media companies, app developers and online service providers for music, mobile e-mail and location-based services, while relying on their wireless carriers for only basic phone services, such as voice calls and text messaging.

FUNDTUNES ENABLES CHARITABLE GIVING

The Haiti disaster has raised awareness about the ability to raise money through charitable digital music downloads. FundTunes is a service that provides a turnkey digital download service for organizations looking for a fund-raising solution. It recently joined forces with Universal Music Canada to launch a Web site that lets users buy a pack of five or 10 songs along with a donation to any participating charity. It also includes a gifting feature where users can buy music for others and make a donation in the recipient's name.

HOT MASTER RINGTONES™ FEB 27 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	9	1 BEDROCK	YOUNG MONEY FEATURING LLOYD
2	2	21	2 NEED YOU NOW	LADY ANTELMUM
3	3	15	3 TIK TOK	KESHA
4	4	9	4 HOW LOW	LUDACRIS
5	5	14	5 BAD ROMANCE	LADY GAGA
6	10	3	6 HEY DADDY (DADDY'S HOME)	USHER FEATURING PLES
7	6	7	7 SAY SOMETHING	TIBBALS AND FEATURING SRAKE
8	8	11	8 SAY AAH	TREY SONGZ FEATURING FRODOLOUS
9	7	33	9 I GOTTA FEELING	THE BLACK EYED PEAS
10	9	22	10 EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS
11	12	4	11 DROP THE WORLD	LIL WAYNE FEATURING EMINEM
12	14	18	12 TIE ME DOWN	NEW BOYZ FEATURING RAY J
13	11	8	13 I AM	MARY J. BLIGE
14	22	3	14 LEMONADE	SUGI MANN
15	13	12	15 TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS
16	16	6	16 STEADY MOBBIN'	YOUNG MONEY FEATURING GUCCI MANE
17	23	2	17 O LET'S DO IT	WAKA FLOCCA FLAME
18	18	5	18 MEDICINE	PLES FEATURING KERI HILSON
19	26	6	19 HILLBILLY BONE	BLAKE SHELTON FEATURING TRACE ADKINS
20	24	21	20 SMILE	UNCLE KRACKER

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

GIVE THE DRUMMER SOME

For drummers who like to play along with "Rock Band" and "Guitar Hero," the plastic kit that comes with the game can be a bit flimsy. Enter the Omega GM-1 System from Omega Music Technology. When installed on a standard drum kit, the included game module allows users to play along with either game just like any another controller. But it can also pick up rolls, cymbal strikes and accurate high-hat open-and-close positions, and it supports standard dampening systems for both cymbals and drum heads.

The kit costs \$250 with two cymbal triggers and \$290 with three, and it comes as an option with the company's full drum set sales.



—AB

>>> EMI, DISNEY RENEW LICENSING PACT

EMI Music and Walt Disney Records have extended their licensing agreement for Europe, the Middle East and Africa. EMI has represented Disney's recorded music in those territories since 2005. Forthcoming Disney albums to be released through EMI include "Hannah Montana 4," "Camp Rock 2: The Final Jam" and the soundtracks to "Tron Legacy," "Toy Story 3" and "Alice in Wonderland," plus the "inspired by" companion compilation "Almost Alice," which includes "Alice," performed by Avril Lavigne. The deal doesn't include Disney's Hollywood Records (Miley Cyrus, Jonas Brothers), which licenses its recordings to Polydor/Universal in the United Kingdom and Europe.

>>> MESS HALL AMP'D UP AGAIN

Australian alternative rock act the Mess Hall has the chance to collect a second Australian Music Prize when this year's award winner is unveiled March 12 in Sydney. The band is nominated for "For the Birds" (Ivy League); it previously won for "Devil's Elbow" (Ivy League, 2007). Modeled after Britain's Mercury Prize, the AMP was established in 2006 to recognize Australian albums on the basis of artistic excellence. A music industry panel decides the winner of the \$30,000 Australian (\$26,800) prize.

>>> CONSULTANCY NAMES NICOLI CHAIRMAN

Eric Nicoli, the former EMI Group chairman/CEO who left when Terra Firma acquired the major in 2007, has been appointed chairman of London-based management and consultancy firm Nick Stewart & Associates. Nicoli is also a shareholder in the company, which includes veteran Stewart—a former senior VP of international A&R at BMG U.K.—launched in 2007. The firm's clients include U2, Steely Dan, the Eagles, Neil Diamond, Yusuf Islam, Michael Bolton and Fleetwood Mac.

Reporting by Lars Brandle and Andre Paine.

Working For The Weekend

Release Of Midweek U.K. Chart Data Aimed At Boosting Sales

LONDON—Sales data that was previously the preserve of British record industry insiders is going public.

Once closely guarded by an industry reluctant to share commercial information, midweek sales information compiled by the Official Charts Co. has long given record companies a snapshot of the unfolding charts ahead of their Sunday afternoon public unveiling on national top 40 network BBC Radio 1.

But midweek stats have more recently been routinely leaked to the media, and Radio 1 is now raising that exposure with a regular "Official Chart Update" segment highlighting midweek OCC singles and albums sales data. The segment will launch March 10 during Greg James' afternoon show.

The OCC is jointly owned by the Entertainment Retailers Assn. and labels group the BPI. OCC managing director Martin Talbot says the new initiative will help boost sales by bringing "attention to the



Chart machinery: Radio 1 head of music **GEORGE ERGATOUDIS** (inset) hopes the midweek initiative will spark more chart battles like the Christmas 2009 contest won by **RAGE AGAINST THE MACHINE**.

records selling through the week—and encourage music buyers that they can influence the charts [before] they're announced on Sunday."

Radio 1 will concentrate mainly on singles during the midweek segment, but hasn't yet confirmed how far down the top 40 it will go. "Far from diluting the impact of Sunday's chart, it will grow awareness and inter-

est." Radio 1 head of music George Ergatoudis says. "Ultimately we aim to drive [listeners to] our Sunday show." The BBC says the Sunday program averages 1.4 million listeners.

BPI chief executive Geoff Taylor says that watching chart battles unfold during the week "can only add to the popularity of the burgeoning digital singles market."

U.K. singles sales totaled 152.7 million units in 2009, surging 32.7% from the prior year, according to the OCC.

Leaked midweek data was prominent in media coverage of the neck-and-neck race for the 2009 U.K. Christmas No. 1 slot between "X Factor" winner Joe McElderry's "The Climb" (Sycos/Sony) and its eventual conqueror, Rage Against the Machine's "Killing in the Name" (Epic/Sony).

While those leaks didn't come from the OCC, in recent months the organization has "been a little more willing to indicate how the [weekly] race for No. 1 is evolving," Talbot says. "It does genuinely build excitement."

In the United States, Nielsen SoundScan releases midweek album listings—the Building chart—to clients on Wednesdays and Fridays, using sales data from seven merchants that Billboard estimates account for more than 70% of U.S. album sales. The OCC data comes from a panel of 6,200 retailers.

"There's already an awareness about chart battles," Poly-

dor U.K./A&M GM Orla Lee says. "It's useful as part of a campaign." A weekly show could, she adds, "help us focus the public on a potential chart battle [and] hopefully build excitement and bring back the importance of a No. 1 single."

Rudy Osorio, head of music at market-leading entertainment retailer HMV, says that releasing midweek data gives the media "further reason to talk about new releases earlier in the week, when they need the most coverage." He suggests the midweek chart could be particularly useful for newer or left-field acts that start the chart week strongly due to loyal fan bases but "can be overshadowed by the heavier hitters, whose sales tend to be skewed toward end-of-week trading."

Radio promotions executive Leighton Woods of Hungry & Woods in London also welcomes the initiative. While he doesn't expect huge changes to radio-plugging practices, Woods says, "The audience can really get behind a record if it's neck and neck with something else."

Meanwhile, Talbot insists the "real" chart-toppers' cachet won't change.

"There's only one No. 1 every week, and that's announced on Sunday," he says. The update, he adds, is "equivalent to qualifying ahead of a Formula 1 Grand Prix." ♦♦♦

NET LOSS

Aussie Biz Seeks Government Help After Losing Anti-Piracy Case

BRISBANE, Australia—Down, but not yet out. That's the mood among Australia's creative industries after a court ruling torpedoed a potentially groundbreaking copyright lawsuit.

The Australian Federation Against Copyright Theft, which represents the country's movie and TV industry, filed a copyright infringement lawsuit in November 2008 against Perth-based Internet service provider iiNet.

If successful, many expected the case to form the basis of a new, government-backed approach to piracy. Stephen Conroy, the minister for broadband, communications and the digital economy, told national media in December that a pro-AFACT judgment "may show to the world ISPs have got the responsibility to work with copyright owners to work out a solution."

However, on Feb. 4 in Sydney's Federal Court, Justice Dennis Cowdroy ruled the ISP shouldn't bear liability for third parties' copyright infringement, saying, "iiNet has done no more than to provide an Internet service to its users."

Although not directly involved in the action, music companies were closely

following events. London-based IFPI general counsel Jo Oliver says she was disappointed by the ruling. "If the courts are going to be unable to address the problem, then we will need to look to the Australian government to help achieve an effective solution," Oliver says.

Anti-piracy organization Music Industry Piracy Investigations notes that its options to curb online piracy are narrowing, particularly when file-sharing services are based overseas.

With the court decision seemingly ruling out further action against ISPs, "there's really not much more that we can do about illegal file sharing in a legal sense," MIPI GM Sabiene Heindl says. Litigation against individuals, she adds, "is a position we've always resisted."

Instead, Heindl says the music indus-

try, led by MIPI and its parent, the Australian Recording Industry Assn., will ask the government to consider amendments to the law or introduce a "code of conduct" for ISPs.

ARIA research published in 2007 showed that 2.8 million Australians, or 9% of the population, downloaded music illegally through file-sharing networks annually.

AFACT sued iiNet after it claimed the ISP ignored repeated notices to act on illegal file transfers; it cited more than 90,000 such instances in court documents. In a statement after the judgment, iiNet said it had "never supported or encouraged breaches of the law" and was "eager to engage with copyright holders" over legal services.

Back in early 2007, ARIA and MIPI began discussions with the Internet Industry Assn. (IIA) and individual ISPs

about developing a code of conduct. However, negotiations were shelved when AFACT unilaterally launched its litigation against iiNet.

"We're more than happy to resume those talks at any time," Heindl says. "But in light of this decision, I suspect the ISPs would now say, 'Thanks, but no thanks!'"

But while he says he welcomed the iiNet ruling, IIA CEO Peter Coroneos says rights-holders will be invited to a "bridge-building" seminar in the first half of this year to "encourage commercial collaboration and a better understanding of the positions of content owners and ISPs."

Meanwhile, according to one studio source, frustrated film companies are contemplating suing individuals for copyright infringement, although AFACT has yet to confirm its next step.

"Naturally [the studios] will appeal," says Brisbane-based attorney Trajce Cvetkovski, author of the 2007 book "The Political Economy of the Music Industry." "They have the financial clout. But they will definitely struggle with legal argument before an appeals court; I don't believe an error in law has been made." ♦♦♦



HEINDL



CVETKOVSKI



Seizing the moment (from left): KASABIAN, LADY GAGA and FLORENCE & THE MACHINE perform at the 2010 BRIT Awards.



GLOBAL BY ANDRE PAINE

AFTER PARTY

Winners, Performers Capitalize On BRIT Awards Exposure

LONDON—Lady Gaga's outlandish performance may have been the main topic of conversation, but a host of rising U.K. artists are enjoying a sales spike from the 2010 BRIT Awards.

Gaga picked up three international awards at the Feb. 16 event, organized by U.K. labels group the BPI, and her performance helped the live ITV1 broadcast increase viewership to an average of 5.8 million, up from 5.2 million last year, according to unofficial overnight figures confirmed by a BRIT representative.

Gaga was also the most buzzed-about artist at the awards. On Feb. 16, Nielsen BuzzMetrics tallied 709 conversations about her on U.K.-based message boards, blogs and news groups, compared with 238 the day before. Combined sales of Gaga's "The Fame" and "The Fame Monster" surged 90% at entertainment retailer HMV during a six-hour sales period Feb. 17, compared

with the same period the day before. And the Official Charts Co. confirmed that "The Fame" will climb a few notches on the U.K. albums chart to be released Feb. 21, from its No. 5 position on the previous week's chart. The album's OCC chart ranking reflects combined sales of the two albums.

While Gaga, Jay-Z and Alicia Keys provided some American star power, the U.K. acts that secured highly prized performance slots were mostly newer ones looking to use the awards as a platform to move up to the next sales level.

There were strong performances by Kasabian, which won for best British group, and Lily Allen, who was named best British female solo artist, as well as a duet between British male solo artist winner Dizzee Rascal and Florence & the Machine principal Florence Welch, whose Island-released "Lungs" was named

best British album.

The OCC projects that "Lungs" will hit the top five, climbing from No. 9, while Allen's "It's Not Me, It's You" will go top 20 (from No. 28), Kasabian's "West Ryder Pauper Lunatic Asylum" (Columbia) will go top 30 (from No. 63) and Rascal's "Tongue N' Cheek" (Dirtee Stank/PIAS) will climb into the top 40 (from No. 73). An iTunes-exclusive release of the Welch/Rascal mash-up "You Got the Dirtee Love" sold 18,000 first-day copies Feb. 17, according to Rascal's distributor PIAS.

During the six-hour sales period on Feb. 17, HMV said sales of "Lungs" jumped 140%, while those of "West Ryder Pauper Lunatic Asylum" soared 75% and "Tongue N' Cheek" increased 60%.

HMV head of music Rudy Osorio said "Lungs" is "a perfect album to benefit, because although it's already done really well, there are a lot more sales to come from music fans who have been meaning to buy it, but will now be motivated to do so."

A few hours after Welch's win, Island pushed the button on a digital billboard campaign across 100 screens in London, as well as an un-

specified number on the London Underground network. Island U.K. co-president Ted Cockle says the label has reintroduced TV advertising for the album, noting that there will be two additional single releases in 2010.

"The BRITs was a lovely opportunity for a wider number of people to see her," Cockle says. "Because she doesn't fit with the conventional Saturday night TV format, she's not heavily exposed on TV."

PIAS U.K. managing director Peter Thompson reports that TV advertising for Rascal's album kicked in earlier this week.

"We knew there was going to be something to play with post-BRITs," he says, adding that brand-new track "Disco" will go to radio in the coming weeks.

Kasabian's set is also being advertised on TV, but Columbia U.K. managing director Mike Smith stresses that the band's upcoming live shows will be key to further boosting sales.

"This is a band that built themselves through their relationship with their live audience," he says. "That's always been an optimum time to rebuild a campaign around them." ■■■

6 QUESTIONS with LARRY MARCUS by LOUIS HAU

As managing director at Walden Venture Capital, Larry Marcus keeps an eye out for investment opportunities in consumer services and digital media. He sees promising developments in digital music, although not in the form of on-demand streaming services, which he says must contend with high licensing costs that leave "no economic basis to do it."

Instead, he's a board member of Internet radio service Pandora and Melodis, a developer of sound recognition and search technology. In an interview, Marcus chats about what's ahead for those two companies and shares his take on the overall digital music market.

1 How would you assess the recording industry's recent dealings with digital music startups?

Certain industries have exhibited certain behavior over the years that make it very difficult for a young startup. Cable is an example of a difficult industry where your ability to get timely deployment at favorable economic terms with them is incredibly difficult. In music, it's been very similar. Consumers have deep passion

for music, so people are constantly trying to spend more and more time there. But the challenge of getting partner-type economics with the labels has been very high.

2 What about the labels' position that they're just trying to ensure they're fairly compensated for their music?

I don't fault people for protecting their own businesses and revenue models. That can be a very smart business decision

for them, if they lay out a set of goals. All I can do is look at companies as they come in and see if there's a way to have something really interesting and disruptive happen to build a lot of value. The industry is comprised of multiple players; it's not one player who can cut one deal. You have to do deals with everybody if you're going to do a music on-demand service, for example. I think those kinds of deals are just non-starters. The people who are doing the licensing, that's the result they want.

3 They don't want these companies to succeed?

Absolutely not. If they wanted to have an ecosystem of startups, an ecosystem of venture-funded companies, to figure out how to innovate with their content, then they would need



to change, think about licensing in a very partner-based manner and figure out how to share in upside, not do deals that end up extracting maximum upfront value. If they don't want on-demand services to flourish, it doesn't bother me, I'm not funding things that don't make sense. But if someone showed up and they said, "Hey, here's a certain kind of licensing that matches what you typically demand," then that would be the thing for me to fund.

4 What is going to drive Pandora's efforts to monetize its sizable user base?

Pandora has an advertising-driven business as its primary

form of revenue, and it also has a subscription-based service called Pandora One—if you don't want to hear the ads, then you can subscribe to that. The ability to reach this young, powerful group of listeners both at their desks and [on a mobile platform] on an interactive, highly charging basis, is very attractive to advertisers. People do look at the screen a lot, because people are always wondering what's playing; they have to initiate stations, they do station changes, there's massive numbers of "thumbs up" and "thumbs down," so there's a lot of interaction points with the brand. The audio advertising opportunity is also a very substantive one. You can have call-to-actions with banners, click to call. There's all sorts of fascinating actions you can drive from a good impression.

5 What has been holding up Pandora's move to overseas markets?

The big holdup is licensing. There isn't uniform statutory licensing. And when that's something that we can get at the right economic terms, then

we'll pursue it. There's a lot of dynamics in play. To unify the rights across all these different geographies is just tremendously challenging, and there's a lot of infrastructure that would need to be built. The other thing is if you're really going to pursue an ad-based model, you need to have direct ad sales forces built up in the key geographies.

6 What kinds of monetizable applications do you see for Melodis' sound-recognition technology?

Consumers love music so much that if you give them a super-powerful music search engine, that becomes a really interesting gateway to everything that has to do with that song. It's not a generic search. You're searching for that song because you love it, so you're in the perfect mind to consume, to buy the music. ■■■

Marcus will participate in the "Who's Next: The M&A Panel" at Billboard's Music @ Money Symposium March 4 at the St. Regis in New York. For more information, go to billboardmusicandmoney.com.

Gauging The Market

Latin Music Conference To Delve Into Changing Roles

This year's Billboard Latin Music Conference will reflect an altered Latin business landscape, in which traditional roles and duties have shifted and blurred to accommodate a more flexible, demanding marketplace.

This spirit of change, coupled with an emphasis on the artistic process, will be the focus of the conference's panels, which are divided between business-focused discussions and artist-driven sessions. The conference takes place April 26-29 at the Condado Plaza Hotel in San Juan, Puerto Rico.

Perhaps no session will better reflect the changing state of the business than the "Playing Musical Chairs (In the New Touring Arena)" panel, which will examine a live music market where labels, promoters, agents and radio networks are all involved in developing and producing tours. The trend, which began to emerge only about two years ago, is now standard practice in the Latin business, although one that's rarely addressed in public.

Michel Vega, VP/head of Latin music for William Morris Endeavor Entertainment, will moderate the panel, which also includes Westwood Entertainment founder **Jorge Juarez**, manager/concert promoter **Angelo Medina**, AEG Live/GoldenVoice VP of Latin talent **Rebeca Leon** and **Ricardo Cordero**, director of SBS Entertainment for Puerto Rico.

"It's really the first open discussion about what's going on in the industry from the people who head

this business and who are leading the transition to the new models," Vega says.

The shift in traditional roles is also central to the conference's opening panel, "Branding for Music/Music for a Brand," which will examine the ways in which brand marketers have become crucial in the launch and promotion of artists. Scheduled speakers include music producer **Andres Levin** and **Alex Lopez-Negrete**.

president/CEO/chief creative officer of Houston ad agency Lopez Negrete Communications, which is currently establishing a music/content division.

To discuss the development of online marketing campaigns across mobile, social network and music sites, the conference will include an unusual panel of digital marketing experts who will take working bands and design their online marketing strategy on the spot. Bands are invited to submit their material for consideration.

Panels sponsored by performing rights societies ASCAP and BMI will shine a spotlight on artistry and creativity. ASCAP will present the "Anatomy of a Song" panel, featuring songwriter/producer **Omar Alfanno**, whose hits include **Son by Four's** "A Puro Dolor," which topped Billboard's decade-end Hot Latin Songs chart. Alfanno will write a song live, with contributions from panel attendees and will premiere the song at ASCAP's showcase the following day.



Telling stories: Singer/songwriter **ALEX CUBA** will be among the artists participating in the Billboard Latin Music Conference.



Latin Notas

LEILA COBO

BMI will present its traditional "How I Wrote That Song" panel, where renowned hitmakers tell the stories behind their songs and perform them in an acoustic setting. Confirmed writers include **Alex Cuba** (who has penned songs for **Nelly Furtado**) and Mexico's **Reyli**. BMI will also host an "Acoustic Sounds" showcase.

In addition to the superstar Q&A with **Aventura** (Billboard, Feb. 13), artists will be the focus of other conference sessions, including one on the evolution of the Latin urban movement, which will feature **Tito "El Bambino"**, the leading finalist for the Billboard Latin Music Awards that are set for April 29 (Billboard, Feb. 20). In a similar vein, a panel titled "Crossing Over With the Remix" will feature artists, producers, programmers and executives discussing remixes as an essential tool for a hit song.

For more information and to register, go to billboardlatinconference.com.

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

EN BREVE

RIVERA, ISABELLE SIGN BOOKING DEALS

On the heels of his Grammy Award for best banda album for "Tu Esclavo y Amo," Lupillo Rivera has signed with Los Angeles-based booking agency Mexico Musical. The company, which Rivera previously worked with, has already secured live gigs for him, beginning with shows this month in Sacramento, Richmond and Ocean-side, Calif. In other signing news, Edgar Martinez, booking agent/business manager for Daddy Yankee, has signed Universal Latino's Puerto Rican pop singer Ana Isabelle, winner of Univision's "Viva el Sueño!" reality competition.

MIGUEL PARTNERS WITH LIVE NATION

Sources confirm that Luis Miguel's exclusive global touring deal with Live Nation Entertainment will cover at least 100 concerts between September and next year. His pact with Live Nation is the promotion giant's first with a Latin artist since Shakira's 2008 multirights deal. Miguel's last tour, in support of his "Complices" album on Warner, grossed nearly \$28 million from 57 shows reported to Billboard Boxscore, with about 351,000 tickets sold. The singer's 2006 run of 30 shows at Mexico City's Auditorio Nacional grossed nearly \$19.3 million and brought in almost 268,000 people, putting it at No. 14 in Billboard's Boxscore charts for the decade.

VIVA LA MUSICA ANNOUNCES LINEUP

Victor Manuelle, Oscar D'Leon and Luis Enrique are among the tropical stars booked for this year's Viva La Musica, the Latin concert series at Florida's Sea World Orlando and Busch Gardens Tampa Bay. Promoted by Granda Entertainment, the March shows are included with admission to the theme parks and are held on Saturdays at Sea World and Sundays at Busch Gardens. Sergio Vargas and Grupomania will play Sea World, as will Manuelle and D'Leon, while La India and Milly Quezada are on the Busch Gardens bill with Luis Enrique and Zion & Lennox.

—Ayala Ben-Yehuda

Never To Be Forgotten

EMI Readies Selena Boxed Set For 15th Anniversary Of Her Death

The life of Selena Quintanilla-Perez—best-known as Selena—was cut short March 31, 1995, when she was gunned down by the founder of her fan club, but her music has never stopped sell-

ing. EMI is counting on the enduring popularity of the late Tejano star's catalog and interest around the anniversary of her death to spur sales of three hits packages.

Selena's "Amor Prohibido" has spent 13 nonconsecutive weeks at No. 1 on Billboard's Top Latin Catalog Albums chart since 1997, including the last three chart weeks. "Dreaming of You," her posthumous 1995 English-language breakthrough, was on the catalog chart as recently as last year. And the title track has sold 254,000 digital copies since 2005, the first year that sales data is available for the song, according to Nielsen SoundScan.

EMI is releasing "La Leyenda" March 9 as a four-CD boxed set, a two-disc

deluxe set and a single-disc hits collection. The boxed set, which will list for \$93.98, will contain one disc each of cumbia/pop, Tejano/rancheras, English songs and live tracks, as well as a charm and a bound book with previously unpublished photos and messages from Selena's family, friends and fans. The music and the book will also be available digitally.

"We decided to put as much money as we could into the packaging," says Bill Gagnon, GM/senior VP of catalog marketing for EMI Music North America. "The package is pretty elaborate and handmade. We're hoping with the higher price point that we'll be able to communicate to the consumer that it's a special package."

The label is counting on aggressive positioning at retail, as well as a press push in English and in Spanish, includ-

ing special coverage in *People en Español*. Beginning March 1, video channel Music Choice's on-demand network will air Selena videos as well as tributes from Daddy Yankee and David Archuleta.

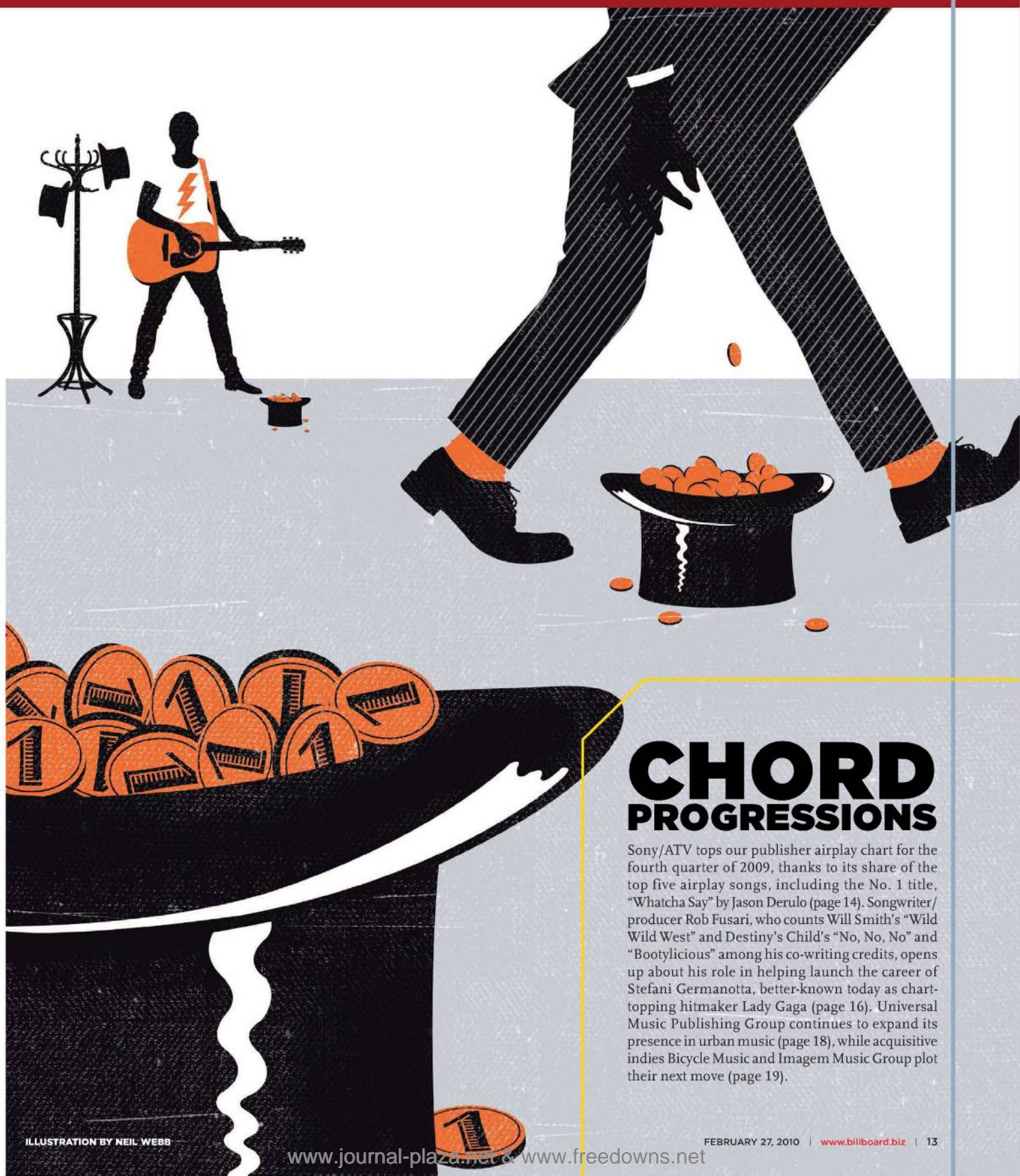
Though EMI owns almost all of Selena's recorded material, Q Productions—her father Abraham Quintanilla Jr.'s company—consulted closely with the label on the project, as well as a possible traveling exhibit. The goal is to take items from Selena's museum in Corpus Christi, Texas (such as her performance outfits and Grammy Awards), on the road this year and possibly to the Grammy Museum in Los Angeles, says David Chavez, CEO of branding and event marketing agency LatinPointe. He's also working on putting together a TV special to commemorate Selena.

"Her brand keeps getting stronger," Chavez says. —Ayala Ben-Yehuda

Not fade away: **SELENA** (left) and the forthcoming four-CD boxed set "La Leyenda."



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



CHORD PROGRESSIONS

Sony/ATV tops our publisher airplay chart for the fourth quarter of 2009, thanks to its share of the top five airplay songs, including the No. 1 title, “Whatcha Say” by Jason Derulo (page 14). Songwriter/producer Rob Fusari, who counts Will Smith’s “Wild Wild West” and Destiny’s Child’s “No, No, No” and “Bootylicious” among his co-writing credits, opens up about his role in helping launch the career of Stefani Germanotta, better-known today as chart-topping hitmaker Lady Gaga (page 16). Universal Music Publishing Group continues to expand its presence in urban music (page 18), while acquisitive indies Bicycle Music and Iagem Music Group plot their next move (page 19).

SONY/ATV PREVAILS

Publisher Unseats EMI For Most U.S. Airplay Of Top 100 Songs In The Fourth Quarter

Sony/ATV Music Publishing secured the largest share of the 100 most popular U.S. radio airplay songs in fourth-quarter 2009, preventing a full-year sweep by runner-up EMI Music Publishing Group, which had ranked No. 1 in each of the year's first three quarters.

Sony/ATV captured the top spot with an impressive 20.5% share in the three months ended Dec. 31, up from 17.1% in the third quarter and more than four percentage points better than the 16.3% it had in the corresponding period of 2008. It was the first quarter that a publishing company had claimed more than a 20% share of the top 100 airplay songs since third-quarter 2008, when Universal Music Publishing Group garnered a 20.6% share.

Sony/ATV had a share of 35 songs of the top 100 airplay songs for the fourth quarter, including all top five titles, led by No. 1 track "Whatcha Say" by **Jason Derulo**. It also had a slice of the No. 8 track, **Miley Cyrus'** "Party in the U.S.A."

Radio airplay is calculated based on the overall top 100 detecting songs from the 1,632 radio stations that Nielsen BDS

monitors electronically for the period of Oct. 1, 2009, to Dec. 31, 2009. The Harry Fox Agency researches the publishers' split for each track to calculate their share of those songs.

EMI Music Publishing came in second with an 18.9% share, down slightly from 19.5% in the third quarter but easily surpassing its 16.7% share in the same quarter a year earlier. EMI managed to snare a share in 45 of the top 100 songs for the quarter. Three of those songs were in the top 10, including the No. 2 track, "Down" by **Jay Sean** featuring **Lil Wayne**, and the No. 5 track, **Beyoncé's** "Sweet Dreams."

Universal Music Publishing Group ranked third in the fourth quarter with a 13% share, up from 12.5% in the prior quarter but down from 17.3% in the year-earlier period. Universal had a share of 27 of the fourth quarter's top 100 songs. Besides having a piece of the Derulo track, it was the sole publisher of **Owl City's** "Fireflies," the No. 10 track.

Warner/Chappell Music took fourth place with a 9.8% share, down from 11.9% in the third quarter and 11.2% in the same period last year. It was also the first time that any

major publisher had its share of the top 100 songs slip into the single digits since Sony/ATV dipped in first-quarter 2007 to 7.5%.

Still, Warner/Chappell had an ownership in more top 100 songs than Universal in the fourth quarter, with an interest in 30. Besides having a stake in "Down" and "Party in the U.S.A.," Warner/Chappell also had a claim on the No. 15 track, "Forever"—by **Drake, Kanye West, Lil Wayne** and **Eminem**—and the No. 20 song, **Lady Antebellum's** "Need You Now."

In placing fifth for the seventh consecutive quarter, Kobalt Music Group had an 8.3% share, the largest quarterly share of the top 100 airplay songs captured by an independent publisher since Billboard began these rankings in second-quarter 2006. Kobalt's share rose two percentage points from the 6.1% it had in the third quarter and is up sharply from 5% in fourth-quarter 2008. In all, Kobalt wound up with a piece of 13 of the top 100 songs, including the No. 6 track, "Empire State of Mind," by **Jay-Z** and **Alicia Keys**, and the No. 9 song, **Kelly Clarkson's** "Already Gone."

Bug Music/Windswept Holdings ranked at No. 6 with 4.1%, up slightly from the 4% it had in the third quarter and more than doubling its 2% share in the corresponding period of 2008. Bug Music had interests in 10 songs, including **Kings of Leon's** No. 7 track "Use Somebody," **Iyaz's** No. 11 song "Replay" and **Luke Bryan's** No. 23 track "Do I."

Cherry Lane Music Publishing appeared in the top 10 rankings for the third consecutive quarter, with a No. 7 finish, as it captured a 2.32% share, slipping from 2.9% in the preceding quarter, but up from 1.3% in the year-earlier period. Cherry Lane had a share in three songs in the top 100, all three of which were **Black Eyed Peas** tracks: "I Gotta Feeling" at No. 12, "Meet Me Halfway" at No. 17 and "Boom Boom Pow" at No. 73.

Publishers Place

ED CHRISTMAN



TOP 10 PUBLISHER AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	SONY/ATV MUSIC PUBLISHING	20.5%
2	EMI MUSIC PUBLISHING	18.9%
3	UNIVERSAL MUSIC PUBLISHING GROUP	13%
4	WARNER/CHAPPELL MUSIC	9.8%
5	KOBALT MUSIC GROUP	8.3%
6	BUG MUSIC/WINDSWEPT HOLDINGS	4.1%
7	CHERRY LANE MUSIC PUBLISHING	2.32%
8	WORDS & MUSIC COPYRIGHT ADMINISTRATION	2.28%
9	EVERGREEN COPYRIGHTS	2.1%
10	SHAPIRO, BERNSTEIN & CO.	1.5%

Percentage calculations based upon the overall top 100 detecting songs from 1,632 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of Oct. 1, 2009, to Dec. 31, 2009. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

TOP 10 SONGWRITERS

RANK	ARTIST
1	TAYLOR SWIFT
2	ADAM YOUNG
3	STEFANI GABRIELLA "LADY GAGA" GERMANOTTA
4	KATY PERRY
5	DWAYNE "LIL WAYNE" CARTER
6	LUKASZ "DR. LUKE" GOTTWALD
7	CHRISTOPHER A. "TRICKY" STEWART
8	LIZ ROSE
9	ROB FUSARI
10	KARL "MAX" SANDBERG MARTIN

Ranking based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,632 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of Oct. 1, 2009, to Dec. 31, 2009. Unlike the accompanying publisher airplay charts, this ranking doesn't take into account the publishing splits among songwriters for a given song, but rather divides credits equally among each listed songwriter.



Vying For The Lead

The four major publishers' quarterly share of the 100 most popular U.S. radio airplay songs.

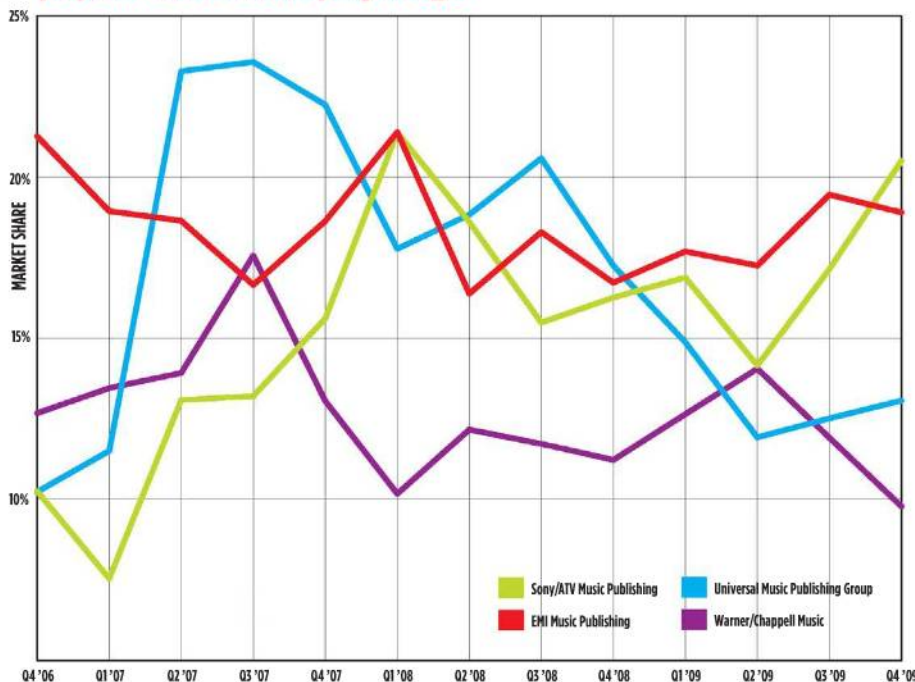
Of course it is: "Whatcha Say" by JASON DERULO was the fourth quarter's top airplay song.

Words & Music Copyright Administration appears in the top 10 rankings for the fifth time, finishing eighth with a 2.28% share, up slightly from 2% in the third quarter and improving from 1.7% a year earlier. The Nashville-based company had a share in five top 100 songs, including "Need You Now," Craig Morgan's No. 30 song "Bonfire" and Chris Young's No. 37 track "Gettin' You Home (The Black Dress Song)."

Evergreen Copyrights ranked in the top 10 for the second quarter in a row, coming in ninth with a 2.1% share, down slightly from 2.3% in the prior quarter. The New York-based company had a share in four songs in the top 100, including Taylor Swift's "You Belong With Me" at No. 3 and Pitbull's "Hotel Room Service" at No. 57.

New York-based Shapiro, Bernstein & Co. rounds out the fourth quarter's top 10 publishers with a 1.5% share from its interest in two top 100 songs, including the No. 14 track, "Sexy Chick" by David Guetta featuring Akon.

The ubiquitous Swift was again the top songwriter of the quarter, with three top 100 songs: "You Belong With Me" (co-written with Liz Rose), the No. 19 song "Fifteen" and the No. 81 song "Love Story." Placing second among songwriters in the fourth quarter was Adam Young, who records as Owl City. Young's high placement came thanks to just one top 100 song, his breakout hit "Fireflies."



TOP 20 PUBLISHING SONGS

RANK	SONG	LABEL	RANK	SONG	LABEL
1	"WHATCHA SAY," JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	11	"REPLAY," IYAZ	TIME IS MONEY/BELUGA HEIGHTS/REPRISE
2	"DOWN," JAY SEAN FEATURING LIL WAYNE	CASH MONEY/UNIVERSAL REPUBLIC	12	"I GOTTA FEELING," THE BLACK EYED PEAS	INTERSCOPE
3	"YOU BELONG WITH ME," TAYLOR SWIFT	BIG MACHINE	13	"RUN THIS TOWN," JAY-Z, RIHANNA AND KANYE WEST	ROC NATION
4	"PAPARAZZI," LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	14	"SEXY CHICK," DAVID GUETTA FEATURING AKON	ASTRALWERKS/CAPITOL
5	"SWEET DREAMS," BEYONCÉ	MUSIC WORLD/COLUMBIA	15	"FOREVER," DRAKE, KANYE WEST, LIL WAYNE AND EMINEM	HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE
6	"EMPIRE STATE OF MIND," JAY-Z AND ALICIA KEYS	ROC NATION	16	"3," BRITNEY SPEARS	JIVE/JLG
7	"USE SOMEBODY," KINGS OF LEON	RCA/RMG	17	"MEET ME HALFWAY," THE BLACK EYED PEAS	INTERSCOPE
8	"PARTY IN THE U.S.A.," MILEY CYRUS	HOLLYWOOD	18	"FALLIN' FOR YOU," COLBIE CAILLAT	UNIVERSAL REPUBLIC
9	"ALREADY GONE," KELLY CLARKSON	19/RCA/RMG	19	"FIFTEEN," TAYLOR SWIFT	BIG MACHINE
10	"FIREFLIES," OWL CITY	UNIVERSAL REPUBLIC	20	"NEED YOU NOW," LADY ANTEBELLUM	CAPITOL NASHVILLE



Ranking based on the number of aggregated plays each song had among 1,632 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of Oct. 1, 2009, to Dec. 31, 2009.



The Billboard Q&A

Unprecedented Success With Lady Gaga Brings Acclaim, Opportunity And A Measure Of Sadness For Songwriter/Producer ROB FUSARI BY CRAIG MARKS

Amid the high-gloss mix of teen-pop Cyranos, R&B blue-chippers and top 40 auteurs on Billboard's Top 10 Songwriters list (see page 14), only one name prompted sheepish shrugs and subsequent Googling in the Billboard offices. Lady Gaga's most devoted "little monsters" may know 41-year-old Rob Fusari as one of the executive producers of the 2.8 million-selling album "The Fame," or as the co-writer of three published Gaga songs, including the No. 6 Billboard Hot 100 hit "Paparazzi." Perhaps they've stumbled across the tale of how Fusari, a fan of the Queen song "Radio Gaga," helped formulate Stefani Germanotta's royal moniker.

But even the most avid Gagaphiles may not know the full extent of Fusari's sway and impact on her career. The classically trained Livingston, N.J., native broke into the business at the not-so-young age of 29, with a co-writing credit on Destiny's Child's 1998 debut, "No, No, No," and went on to enjoy intermittent success as a producer and writer for, among others, Jessica Simpson, Will Smith, Kelly Rowland, Whitney Houston and, most notably, with Destiny's Child again, on 2001's "Bootylicious."

When a friend phoned him from a New York club late one evening in January 2006 with a tip on an undiscovered, then-raven-haired rock singer/songwriter, Fusari was dubious, but his career had stalled and he was in no position for snobbery. A few days later, the two met, and Germanotta performed a couple of her songs for him on piano. "In 20 seconds," Fusari says, "I knew this girl would change my life."

During the next year, absent only Sundays and holidays, Germanotta rode the bus daily from New York to Fusari's Jersey studio, where the two worked shoulder to shoulder building the songs, sound and even persona of the artist soon to be known ubiquitously as Lady Gaga. Fusari escorted Germanotta to sushi dinners with Columbia, conference-room try-outs at Island Def Jam and to her eventual label home at Interscope.

As she struggled to pinpoint her musical identity and suffered bruising business setbacks, Germanotta's ambition, Fusari says, never wavered. "It's beyond scary," he adds admiringly. "It's actually messed me up, because now, with everyone else I work with, if I don't see that drive, I'm thrown off."

And yet, despite the acclaim and handsome royalty checks, Fusari seems genuinely conflicted about his experience as a Dr. Frankenstein to Gaga's Fame Monster. "It's made me harder," he says, his tone more sad than bitter. When Gaga took off, "I saw the vultures come out."

Naturally, Fusari has been deluged by bottle-blondes claiming to be "the next Gaga": "I get an e-mail, call or text every day. People find my phone number and sing to me on the phone." As for the original, though, Fusari says that he has not been invited to work on her next album.

How did a nice Italian boy from Jersey become so interested in R&B and dance music?

I grew up listening to my older brothers' 8-tracks—Boston, Toto, especially Journey's "Escape"—but in my teens I gravitated to soul and R&B. And when I was first trying to break into the business, in '98 and '99, I saw that R&B was taking over. I loved the music: Babyface, R. Kelly, Usher, girl groups like 702.

How many songs had you tried to get published prior to Destiny's Child's "No, No, No"?

A hundred.

Really?

Oh yeah. Back then, I was still living at home with my mom in Livingston, working a day job doing IT. The IT job had a future, but the music was just screaming fierce. I would leave my job at eight and travel into the depths of Newark, N.J., where my friend had a studio. Sometimes I'd head back to work the next morning wearing the same suit.

When did you decide to pursue music full time?

The decision was kind of made for me—they fired me. It seemed devastating, but it was like a weight had been lifted. I woke up the next morning and said to my mom, "I'm going to give music one year." So I worked down in my mom's basement in a studio the size of a closet. And sure enough, it didn't happen in a year. I was doing co-writes, calling people, sitting by the phone... Barry White's son was supposed to call for something, another guy was going to give one of my songs to Elton John. Nothing ever happened.

How did you finally break through?

A buddy of mine knew this guy, Vince Herbert. Vince is a producer and an entrepreneur. A hustler with a capital H. Back then he was producing on Destiny's Child's first album. One day he came to my mom's basement and I was working on the hook to "No, No, No." When I played it for him, he said, "You've got to give me a copy of that. I'm working with this group who might be able to do that." I gave him a cassette, and he calls me that night and says, "We're cutting the record. And I've got a guarantee it will be their first single."

How did five people end up sharing credit on that song?

You write songs, that's how it is. I didn't know that then. I felt like it was my baby. And it is. I don't care if there are 70 people on it.

Did "Bootylicious" come together in a similar fashion?

I came up with the idea to build a track using the guitar riff from Stevie Nicks' "Edge of Seventeen." I really wanted to play the riff from "Eye of the Tiger," but I was flipping through my CDs in the studio and I couldn't find it. But I saw the Stevie Nicks CD and I remembered that the riff was similar.

I figured I'd put the guitar loop on there temporarily, and later go into the studio with

a guitar and replay it, because I'd learned, after sampling Stevie Wonder's "I Wish" for Will Smith's "Wild Wild West," that I didn't want to lose 50% of the publishing. I vividly remembering telling Mathew Knowles, "Mathew, you got to book me into your studio and let me replay that riff." It was Guitar 101! One note!

But Mathew didn't want to do it?

He didn't want to do it. So 50% got cut for one note. That whole experience was bittersweet for me.

I remember watching Barbara Walters interview Beyoncé about "Bootylicious," and she told Barbara about how she came up with the idea for the track. And I was just like, "What?" I called Mathew—which was a big mistake; I got emotional, and I apologized after—but I called Mathew and said, "Mathew, like, why?"

And he explained to me, in a nice way, he said, "People don't want to hear about Rob Fusari, producer from Livingston, N.J. No offense, but that's not what sells records. What sells records is people believing that the artist is everything." And I'm like, "Yeah, I know, Mathew. I understand the game. But come on, I'm trying too. I'm a squirrel trying to get a nut, too."

How did you come to work with Lady Gaga?

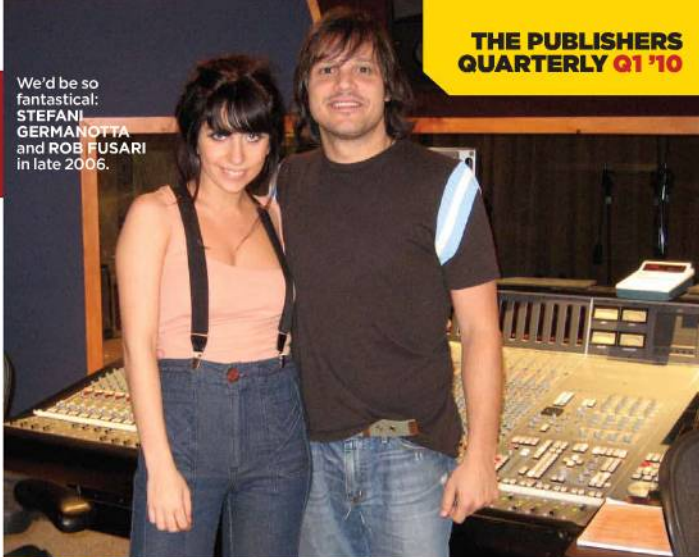
In 2006, I got a call late one evening from a songwriter named Wendy Starland. I was into the Strokes at that time, and I'd told Wendy I was looking for a female artist to make a Strokes-type record. I answered the phone, and Wendy said, "I may have found your girl." She was at a club in New York, where this girl, Stefani Germanotta, had just performed a showcase. Stefani gets on the phone with her mousey little voice—"Hiiiiii," real bubbly—and it sounded like she was starting to get buzzed. So I said, "I heard you rocked it... can you come up to Jersey on Monday and meet me at my studio?"

Next week comes and I figure there's no way this girl is going to show up. She was supposedly taking a bus from New York that would put her in Livingston at 8:40. Eighty-three rolls around, and I drive down to the pizzeria near the bus stop to grab a slice, and sure enough, I see this girl who does not belong in this pizzeria or in this town, and she's asking for directions. I'm thinking to myself, "Please tell me this is not her," because this is not the Strokes girl I'd envisioned.

What did she look like?

Like a guidette. Totally "Jersey Shore." [laughs] Anyway, we ride back to the studio, and I'm plotting how to cut this short. I can't picture going to a label with this girl. We arrive, and she sits down at the piano and starts playing a song about Hollywood she'd written. And I tell you, in 20 seconds, I'm like, "Oh, my God. If I can handle my business, this girl is going to change my life." I said, "You've got to come up here next week, and we have to start working." And she did. She took the bus to my studio every day for a year straight, no exaggeration.

We'd be so fantastical: **STEFANI GERMANOTTA** and **ROB FUSARI** in late 2006.



Lady Gaga sits down at the piano and starts playing a song about Hollywood she'd written. And I tell you, in 20 seconds, I'm like, 'Oh, my God. If I can handle my business, this girl is going to change my life.'

What kind of deal did you and Stefani strike?

We started a company together called Team Love Child. It's not a production deal. She was never signed to me. It's me, her and her dad in this company. Everyone was on the same plane. And I'm all for that.

How would you describe her musical identity at this point?

She had a big Gwen Stefani/No Doubt thing going on. Some Fiona Apple, some Beatles.

No club beats, no disco performance art?

No. She was anti all that. She would go to festivals like Bonnaroo. We started to make a very heavy rock record. Hard and grungy. But after three or four songs it seemed we were going down the wrong road.

Then, one day, I read an article in the New York Times about Nelly Furtado and how she'd abandoned her folk-rock thing and made a dance record with Timbaland. My antenna went up. I said, "Stef, take a look at this. I'm really an R&B guy. I never produced a rock record in my life. I don't know, you think maybe we should shift gears?"

She kicked and screamed: "No! No! I love what we're doing. We're not changing it." I'm like, "Stef, just try this. Let's at least abandon the live drums and some of the guitars." I finally got her to agree, and that day we did "Beautiful, Dirty, Rich," which was me sitting at an MPC drum machine and Stef playing her piano riff.

When did labels get interested?

"Dirty, Rich" opened the floodgates. At the time I was managed by New Heights Entertainment. I gave them a copy of the new tracks we'd done, and soon everybody wanted to meet her. Everybody. We did the Nobu thing with Charlie Walk. Josh Sarubin at Def Jam invited her in. They had an upright piano there, and there's maybe five or six people in the meeting. Karen Kwak, Josh... But not L.A. Reid. Stef sits down and starts to play "Wonderful," the first song we wrote together, and I guess they have some system that when somebody's really good, L.A. gets a secret Bat signal to come in. So he enters as she's playing and by the end he's enamored. He looks at her and

says, "Before you leave the building, you have to stop down in legal and sign my contract."

That's a pretty high-pressure sales job.

Totally. After he left, she and I looked at each other like, "What does he mean, 'stop down in legal'? Is he going to give us souvenirs?" She didn't sign that day, but after she saw the rest of the labels, she signed with him. And three or four months after he got her, he wouldn't give her the time of day. She'd want to sit in a room with him and talk about her music, and he just wouldn't do it. We still don't know why.

In January 2008, I landed in San Francisco and there were 27 messages on my cell. I'm like, "Ooh. That's either really good or really bad." And of course it's Stefani calling and she's hysterical: "You've got to fly back. L.A.'s dropping me." My heart fell out of my body.

What was next?

Well, at this point, I wanted her to spread her wings. My manager at New Heights was now managing Stef, and they also represented [producer] RedOne, so it seemed like a good idea to have her work with other people.

And you felt good about that? You didn't feel protective?

Well, of course I did. It was my baby. But I knew if I tried to hold her back, she'd run for the hills. She and RedOne did some amazing stuff together: "Boys Boys Boys," then "Just Dance."

Meanwhile, she and New Heights were trying to shop another deal. And everybody's turning them down. Everybody, including the people that wanted her before. She's damaged goods. At that point, I decide to step in and help. So I make a call, to Vince Herbert. I didn't even know that he had a label deal with Interscope. So Vince checks out Gaga's MySpace page and calls me back that night: "I'm sending two tickets for you and her to come out to meet Jimmy Iovine. I want to sign her."

We get on the plane, go to L.A., go into Interscope. First meeting, Jimmy doesn't show up. Come back the next day, Jimmy doesn't show again. They send us home. Stef is very disappointed. I'm like, "This business is going

to kill me." First she got dropped, now Jimmy doesn't show.

Finally, a week or two later, we get a call to come back out. Jimmy's there. It's me, Vince, Jimmy and Stef. Very casual meeting, Jimmy has John Lennon's Mellotron in his office. He's on the phone with Mick Jagger, trying to find some lost tapes of Mick and John or some shit. It's very impressive, obviously. Anyway, he listens to a little bit of "Dirty, Rich" and to another record Stef and I did called "Sexy Ugly." He stands up, looks at Vince and says, "Let's give it a try." And that was it. She got a deal.

Had you and Stefani written "Paparazzi" yet?

No. "Paparazzi" was one of the last songs we did together. I told Stef that to this day that when I hear "Paparazzi," there's something very sad about it, even though it's not a sad melody or a sad lyric. Maybe it's just me being sentimental.

Are you and Stefani still friends?

I don't know. I feel like I may have been demoted to... what would be one level beneath friend?

Professional acquaintance?

Yeah, there you go. That's it.

What do you think happened?

I don't know. I can't figure it out and I won't ask. I don't know if I said something or did something. I don't know.

Will you be involved in her next record?

I don't believe so.

Well, either way, you must be glad to be out of your mom's house.

Definitely. I feel a huge sense of accomplishment that we built something together, and I'm extremely happy for her. We spoke briefly after the Grammys, and I congratulated her and she congratulated me.

Who are you working with now?

Without saying too much, because I'm still doing the paperwork, he's a 14-year-old kid from the coast. Writes, plays guitar, produces. Oh, God, he's good.

It's interesting. So many doors have opened for you because of your work with Gaga, but you're essentially going back to square one.

It's funny you say that. Just the other day I said to my girlfriend, "Why the hell do I feel like I'm starting over?" I guess it's the nature of the beast.

**ROB FUSARI:
CHARTOGRAPHY**

DESTINY'S CHILD,
"No, No, No"
Co-writer/co-producer
Billboard Hot 100
(3/28/98)
PEAK: NO. 3

MONIFAH,
"Suga Suga"
Co-writer/co-producer
Hot R&B/Hip-Hop
Songs (4/10/99)
PEAK: NO. 71

MONIFAH,
"I Can Tell"
Co-writer
Hot R&B/Hip-Hop
Songs (12/30/00)
PEAK: NO. 94

REEL TIGHT,
"I Want U"
Co-writer/co-producer
Hot R&B/Hip-Hop
Songs (4/24/99)
PEAK: NO. 38

WILL SMITH,
"Wild Wild West"
Co-writer/producer
Billboard Hot 100
(7/24/99)
PEAK: NO. 1

DESTINY'S CHILD,
"Bootylicious"
Co-writer/co-producer
Billboard Hot 100
(8/04/01)
PEAK: NO. 1

LADY GAGA,
"Paparazzi"
Co-writer/co-producer
Billboard Hot 100
(10/17/09)
PEAK: NO. 6



Cashing in (from left): Universal Music Publishing Group's DAVID RENZER, Cash Money's RONALD 'SLIM' WILLIAMS, UMPG's TOM STURGES, Cash Money's BRYAN 'BABY' WILLIAMS, UMPG's EVAN LAMBERG, Cash Money business manager VERNON BROWN, UMPG VP of business affairs/business development DAVID KOKAKIS and UMPG's ETHIOPIA HABTEMARIAM

MONEY TALKS

UMPg Expands Urban Presence With Cash Money/Young Money Deal

BY GAIL MITCHELL

As the ink dries on several new deals, Universal Music Publishing Group (UMPg) is further expanding its presence in the urban arena. Among the company's latest signings: worldwide administrative partnerships with the Cash Money/Young Money enclave and Carlos Battey/Jackie Boyz. This comes on the heels of signing teen pop sensation and Usher protégé Justin Bieber, whose newest single, "Baby" featuring Ludacris, recently debuted at No. 5 on the Billboard Hot 100.

These signings are the latest in a series of moves that have brought a host of prominent urban/pop names under the publishing company's umbrella, including newly crowned Grammy Award winner Chris "Tricky" Stewart (who produced and co-wrote Bieber's "Baby"), singer/songwriter/producer Ryan Leslie and producers Mick Schultz (Jeremih) and Dot Da Genius (Kid Cudi). That's in addition to a stable of writers and catalogs that reads like a who's who in R&B/hip-hop and pop, including Eminem, Keri Hilson, Ne-Yo, Justin Timberlake, R. Kelly, Raphael Saadiq, Asher Roth, Mary J. Blige, Common, Ice Cube and the catalog of industry pioneer Clarence Avant.

Under terms of the Cash Money/Young Money pact, UMPg will administer all catalog interests from Cash Money co-founders Bryan "Baby" Williams and Ronald "Slim" Williams as well as older copyrights from Lil Wayne, Mannie Fresh and BG. The deal also includes new writers that the pair signs to its publishing company, such as Young Money labelmates Nicki Minaj and Mack Maine. The Cash Money roster boasts Birdman (aka Baby Williams), Lil Wayne and Ju-

venile. Coming this year are projects by its younger hip-hop contingent: Drake, Jay Sean and Glasses Malone.

The worldwide deal with Carlos Battey/Jackie Boyz covers a discography that encompasses the tracks "Sugar" (Flo Rida featuring Wynter Gordon), "Revolver" (Madonna featuring Lil Wayne), "Down to Earth" and "Love Me" (Bieber) and David Guetta's remixes of "Toy Friend" and "Revolver."

At the helm of these and other UMPg urban signings is Ethiopia Habtemariam, recently promoted to senior VP of creative services/head of urban music. New York-based Habtemariam reports to Los Angeles-based executive VP/head of creative affairs Tom Sturges and works closely with executive VP of creative for the East Coast Evan Lamberg, who heads the New York office. Additional UMPg urban music executives include senior VP of creative affairs Jennifer Blake-man, VP of urban creative affairs for the West Coast Maani Edwards, senior director of creative affairs Jessica Rivera, creative manager Jill Tschogl, director of creative affairs James Cheney and associate director of creative affairs for the West Coast Lindsey Lanier.

Habtemariam joined UMPg in 2003, following a stint as a song plugger at L.A.-based Edmonds Music Publishing, owned by Kenneth "Babyface" Edmonds and his then-wife, Tracey. A year after coming to UMPg, Habtemariam signaled the company's bolstering of its urban ranks by signing multiplatinum rapper Ludacris. Since then, she has signed such high-profile songwriter/producer talents as Chris Brown, Keri Hilson, Polow Da Don, Brian Kennedy, Ciara, Andre Merritt, the Clutch (Can-

dice Nelson, Balewa Muhammad, Ezekiel Lewis and Hilson) and Rock City.

"Ethiopia continues to be one of the leading executives in the urban music business," UMPg chairman/CEO David Renzer says. "Her signings are evidence of that."

When it comes to signing artists, Habtemariam looks for three qualities: talent, work ethic and the team behind the person. "The business is changing tremendously," she says, "and it's becoming harder to make big bets. Of course, we're always looking ahead to see how music is changing. But if you have true talent, that's a key quality."

But that's not all. "Work ethic might almost be 65% of the equation now," she says. "There are so many talented people out there that it really is about survival of the fittest. You have to show up on time and deliver in the room with artists and A&R people."

And it's also about the team behind you. "As a publisher, we spend part of the time on forg-

ing your brand, so we all have to work together to meet whatever goals we set," Habtemariam says. "It's important that you have a true team in place that connects with that vision."

With such new-school outlets as MySpace and Twitter joining the old-school mix of club, studio and other referrals, Habtemariam believes publishers and talent are dealing with an even playing field. "It's really about how great the song is, how talented you are honestly as opposed to deals based on relationships," she says. "I've even signed a couple of writers I've met via MySpace and Twitter. But we're looking for talent everywhere: attorney and manager calls, other writers, clubs, studios and producers. It comes every way possible."

Habtemariam is also excited about another recent worldwide co-publishing signing: J. Cole. The 23-year-old Fayetteville, N.C., native is the first artist linked to Jay-Z's Roc Nation label. "I heard his mixtape one time and had to find him," Habtemariam says of Cole. "He and Drake are breakthrough acts who are the future of hip-hop. There's now a new generation of artists, songwriters and producers who grew up listening to Jay-Z and Lil Wayne and have learned from them. There's also Nicki Minaj. She's a dope female rap artist. It's time for someone like her to come around and represent for the females."

Habtemariam's purview isn't confined to R&B and hip-hop. One of her writers, Brian Kennedy (who produced "Forever" with Polow Da Don), has been working in Nashville and has two cuts on Rascal Flatts' new album. "It's cool what's happening there," she says. "Nashville has such an amazing crew of songwriters, and a lot more of our writers want to go down there and co-write. Everyone's really open to the idea of working together."

She's also looking outside the United States, recently signing a songwriter/co-publishing pact with Andreena Mill, who hails from Toronto, home to up-and-comers Drake and Melanie Fiona. "Something special is coming out of Toronto," Habtemariam says. "There's a whole crew there that's never had the access until now, with Drake at the forefront."

UMPg's urban music roster is also making inroads in TV and film placements. Recent synches include the Ne-Yo-penned "Never Knew I Needed" for Disney's "The Princess and the Frog" and the Mary J. Blige/Raphael Saadiq co-penned "I Can See in Color" for Lionsgate's Academy Award-nominated film "Precious." Among UMPg songs licensed for use recently are Lil Mama's "Shawty Get Loose" for Paramount's "Dance Flick" and "Music of the Sun," recorded by Rihanna for Disney's "Confessions of a Shopaholic" trailer.

The UMPg writer/producer roster also boasts such established and emerging players as Swizz Beatz, Dre & Vidal, Mick Schultz (Jeremih) and DJ Dirty Harry (Alicia Keys). "The writer/producer side of our business is so important," Renzer says. "That's one reason why we're launching a producer management division next year, focusing on urban as well as pop and rock. We believe in the whole element of nurturing talent and putting collaborations together. It's about being there on the ground level—and we'll continue to do that."



There are so many talented people out there that it really is about survival of the fittest.

—ETHIOPIA HABTEMARIAM, UMPG

Breaking Away

Amid Slowing Acquisitions, Bicycle Music Shifts Into High Gear BY ED CHRISTMAN

While the economy has slowed the velocity of consolidation in the music publishing industry, Bicycle Music keeps peddling along and logging one deal after another.

The Los Angeles-based publishing firm, which specializes in acquiring songwriter catalogs and publishing companies with valuations of \$10 million or less, has been engaged in a flurry of deal-making in recent months.

Since August, the company has spent \$11 million on a variety of catalog acquisitions and administration deals. Bicycle purchased the song catalogs of Cyndi Lauper, Tammy Wynette; Ozomatli; Bret Mazur and Seth Binzer of Crazy Town; Michael Garvin, who co-wrote Jennifer Lopez's "Waiting for Tonight"; and Marshall Goodman, who co-wrote songs for Sublime and the Long Beach Dub Allstars.

Bicycle also signed administration agreements with Marilyn Manson and his collaborators Chris Vrenna and Twigg Ramirez; Chris and Rich Robinson of the Black Crowes; the songwriting/production duo SuperSpy; Stefanie Ridel-Fair, who co-wrote "Don't Waste the Pretty" by Allison Iraheta; and British rock group the Aliens.

"We like to buy great catalogs with a few standards and evergreens," Bicycle Music partner/VP of business affairs Jake Wisely says. "As long as the catalog has great content that we think we can increase value through exploitation and administration, we will consider a deal."

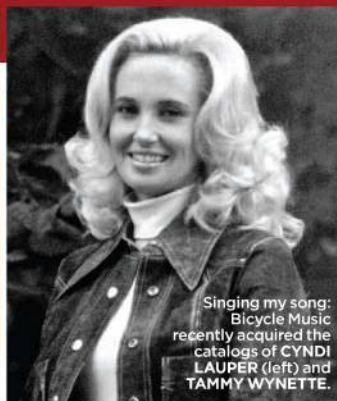
Bicycle either owns or administers 12,000 works by an eclectic roster of songwriters, including Dwight Yoakam, Raul Malo, Killswitch Engage, Hatebreed, Montell Jordan, Ice Cube, Josh Kelley and Jim Peterik of Survivor and the Ides of March.

Neil Diamond's manager David Rosner founded Bicycle Music in 1974. It thrived for 30 years as a boutique publisher, with the Bellamy Brothers' hit "Let Your Love Flow" (written by former Diamond roadie Larry Williams) standing as the flagship of its catalog since 1975, according to Bicycle partner/chief investment officer Roger Miller.

By 2004, Rosner was looking to retire, so he sold the Bicycle catalog to a partnership comprising Clear Channel and its ex-COO and Album Network founder Steve Smith, who eventually became sole owner of the catalog and is now Bicycle CEO.

In 2006, Smith and Wisely went to MIDEEM looking for investment partners and met Miller and Steven Salm, now partner/VP of business development and acquisitions. Miller and Salm had lined up investors to begin buying publishing assets but wanted to align with a full-service publishing company. "They had the financing and we had the company," Wisely says. "Out of the MIDEEM 2006 talks, Bicycle Music 2.0 emerged."

The "new" Bicycle's first move was to acquire the song catalog of Foghat in 2006, subse-



Singing my song: Bicycle Music recently acquired the catalogs of **CYNDI LAUPER** (left) and **TAMMY WYNETTE**.

quently licensing "Slow Ride" to the "Guitar Hero" videogame.

Bicycle maintains two investment funds to acquire catalogs, although the principals decline to specify the amount of assets under management. Bicycle markets its funds as an investment vehicle with a long-term horizon for investors who like the steady cash flow the music publishing assets provide, Salm says.

When it acquires or administers song catalogs, Bicycle prefers that writers retain their writer's share of the copyrights. "We need the songwriter/artists to help us keep these songs visible," Salm says.

"Let Your Love Flow" is a prime example of the type of evergreen that Bicycle specializes in. Long after the song topped the Billboard Hot 100 in 1976, Bicycle has secured synch licensing deals with grocery chain Safeway, the Barclay Card and, most recently, the Toyota Prius.

"We really want the songwriter and the artist manager to see that we aren't simply aggregators doing a roll-up," Wisely says. "We are music publishers using a fund structure to buy publishing assets, but we work

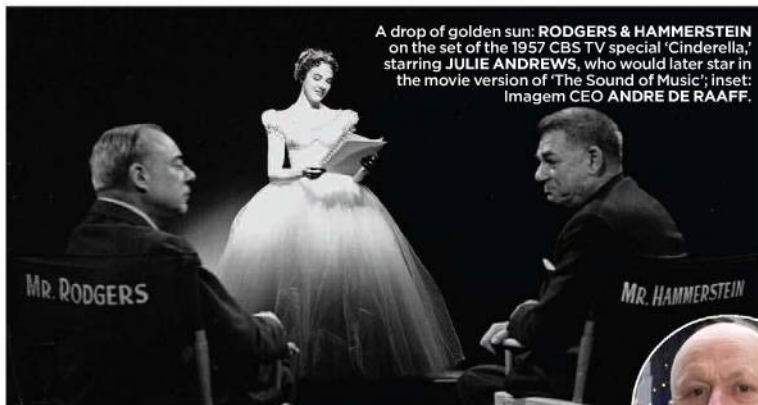
with songwriters to get covers and do all things that the publishers do and we try to do it more efficiently."

By contrast, Miller says, larger publishers suffer from what he calls "severe diseconomies of scale," arguing that by "rolling up assets, what is inherently a service business has fallen into a death spiral of growth through scale, so that each copyright gets less attention and becomes worthless."

In a statement issued to Billboard, Lauper says she was attracted to Bicycle's smaller size. "After being with a major publisher for more than 25 years, I wanted to enter into a partnership with an independent group who can concentrate on the whole catalog and not just my hits," Lauper said. "I feel this new partnership will take advantage of all of my music."

Moreover, no deal is too small, Salm says. "We are willing to go into someone's attic and carry out boxes filled with records on index cards," he says. "We will spend six months on a deal, if that's what it takes, regardless of the size, if there is an A-level song property involved." ■■■

A drop of golden sun: **RODGERS & HAMMERSTEIN** on the set of the 1957 CBS TV special 'Cinderella,' starring **JULIE ANDREWS**, who would later star in the movie version of 'The Sound of Music'; inset: **Imagem CEO ANDRE DE RAAFF**.



My Favorite Things

Imagem Turns Focus To Integrating Its Recently Acquired Assets
BY ED CHRISTMAN

After a two-year buying spree, Imagem Music Group expects to spend 2010 integrating its newly acquired operations and mining its portfolio of copyrights for revenue growth.

"2010 will be an important year for us to get more out of what we have been buying," Imagem CEO Andre De Raaff says. "We not only want to grow revenue on a creative level, but on the administrative level we want to see if we can have better systems in place to get more money out of what we have."

Founded in 2007 by Dutch pension fund ABP and music publisher CP Masters, Imagem acquired classical music publisher Boosey &

Hawkes, Zomba U.K., 19 Music, 19 Songs and BBC Catalogue in 2008. And last year, the company purchased the Rodgers & Hammerstein Organization (RHO), giving it the rights to the storied musicals of Richard Rodgers and Oscar Hammerstein II, such as "The Sound of Music," "Oklahoma!" and "South Pacific."

Imagem has set up three separate divisions, or "front offices": theatrical, run by Theodore S. Chapin; classical, run by Zizi Mueller; and pop, which will be run by an executive to be named later.

By April 1, Imagem expects to finish integrating Boosey & Hawkes' New York staff with that of RHO, De Raaff says. And by the end of the year, De Raaff expects all of its operations to be using the same royalty accounting software, "which will make our business much more efficient," he says.

The company also maintains offices in London and in Hilversum, the Netherlands. Outside of those territories, De Raaff says Imagem will maintain subpublishing relationships with the strongest independent publishers.

"We are discussing some big subpub deals," he says. "I am also doing administration deals with American companies for the world."

While Imagem doesn't plan to make any

major acquisitions in 2010, De Raaff says the company will still keep an eye out for potential deals with prominent songwriters. Last year, the company signed a worldwide administration agreement with Phil Collins, Tony Banks and Mike Rutherford of Genesis and acquired a 50% share of the copyrights in Collins' catalog.

Overall, 2009 was "a very good financial year" for Imagem, De Raaff says, noting that the company had revenue of about €100 million (\$136 million), of which 50% was net publisher's share. The company easily hit its target of an 8% return for its backer ABP, he says.

While 2009 wasn't a particularly strong year for the publishing industry in terms of synchronization deals, Imagem had so many synch inquiries, approvals and guarantees, "it looks like this year will be a spectacular year" for synchs, De Raaff says.

Meanwhile, the RHO acquisition will help shield Imagem from the decline in mechanical royalties that has hurt all music publishers. So-called "grand rights" to stage dramatic works and rental rights for sheet music accounted for 50% of RHO's revenue, with mechanical royalties accounting for only about 2%, De Raaff notes.

"In 2011, we will start looking for big acquisitions again," he says. "For this year, it's more along the lines of looking at big catalogs like the Phil Collins deal. Although having said that, you never know if something comes across your path." ■■■

LAUPER: EBET ROBERTS/REDFERNS/GETY IMAGES; WYNETTE: MICHAEL OCHS ARCHIVES/GETY IMAGES; BOTTOM: CBS PHOTO ARCHIVE/GETY IMAGES; BOTTOM: ALY CARMICHAEL



Golden Girl

Good-Girl-Gone-Bad **KE\$HA** Sings, Raps And Smack-Talks Her Way To The Top

BY BILL WERDE /// PHOTOGRAPH BY JASON NOCITO

If you want insight into a celebrity's self-image, you could do worse than watch one make the brief walk from the star's chosen chariot to the red carpet prior to an awards show. The frenzied VIP drop-off area at the 2010 Grammy Awards reveals more than any klieg-light TV interview could. Alice Cooper pulls himself from a nondescript car and strolls—nonchalant and unassuming—through the throng before anyone can look twice. Lady Gaga's mini convertible pulls up with her sitting atop the back seat, eyes fixed studiously on a point in the distance; as she exits the car, some of the dozens of wires that orbit her dress get caught on the seat, and there's a collective holding of the breath as she detaches. >>>

And then there's Ke\$ha. The 23-year-old steps out of a black SUV with the grace of a baby colt—all legs that she sometimes looks to be still learning to use—squints and rubs her eyes. She's stunning, twirling and spinning in her gold Nicolas Jebran dress, teetering on Guiseppa Zanotti heels. I know the designers' names because she has them scrawled on a cheat sheet, and as she makes her way down the carpet for the preshow carnival—cameras clicking and stressed TV producers yelling her name—she murmurs Jebran's name to remind herself. Her long blonde hair is disheveled, even when styled. She wobbles and looks around warily. Everything in her body language, expression and posture perfectly conveys one thought: "I'm not sure, but I may still be drunk."

It's not so different from the look on her face when she climbs out of the bathtub in the video for her breakthrough song "TiK ToK," which just spent its ninth consecutive week at No. 1 on the Billboard Hot 100—the longest stretch for a debut single by a female artist since Debby Boone held at No. 1 for 10 weeks in 1977 with "You Light Up My Life." Her album, "Animal," debuted the week "TiK ToK" hit No. 1, sold more than 150,000 copies and went on to become the No. 1 album on the Billboard 200. It even did the undoable and finally stopped the Boyle-dozer, ending Susan Boyle's six-week run atop the albums chart.

Just 18 months ago, swanning down this or any red carpet would've been unimaginable for Kesha Rose Sebert. She had no major record deal, no manager, and she was estranged from the producer who discovered her, Dr. Luke. Tonight, Fergie from the Black Eyed Peas walks by and yells, "Ke\$ha, I love you!" Ryan Seacrest talks to her for a full minute or so. Cameras flash nonstop in her direction and networks beg her PR team to stop for even. One. Question.

As she waits to go on E! and share a love-fest interview with Adam Lambert, she suddenly turns to one of her handlers and loudly asks, "Can you see my ass?" Her designer dress is made of hundreds of thin, 3-inch-long metal chains that swing as if on a flapper's gown, and may be see-through underneath. Her handler doesn't hesitate. From one knee, she carefully inspects, and then pronounces Ke\$ha's ass "ready."

MOTHER'S LITTLE HELPER

A couple of nights later, Ke\$ha is sitting in a loft studio halfway between Beverly Hills and Santa Monica, Calif. She's taking a break from a photo shoot for Q magazine and wearing a faux fur coat, giant arty rings on her left hand, about a pound of

glitter and not much else that I can see. We're in the borrowed office of the absent studio manager and Ke\$ha picks at his dinner, left on a desk; quickly, one of her day-to-day managers, Emily Burton of Vector Management, comes in, takes the plate away with a sheepish grin and replaces it with a cup of coffee.

At the Grammys, everyone wanted to ask her the same two questions. One was "the Prince thing," and yes, she says it's true she snuck into Prince's house in Los Angeles and gave him a demo. (He never called.) The other, she says, is, "Am I a party girl?" She launches into her answer.

"I'm having a party in this weird office, hanging out with you, totally sober. If you mean 'party girl' like, at a club with a short skirt on with no underwear, then no. I've gotten drunk before but never gotten a DUI. I don't go to clubs. I try not to let my vagina hang out. I don't do drugs, but I think I'm a walking good time and I talk kind of funny, so people think I'm messed up all the time. I'm not."

You can see where those people might get their ideas. In the space of a few minutes sitting in the office, conversation veers from the ghosts she has seen (her first experience was at an old ex-brothel in San Antonio), to the book she is reading ("A Brief History of Everything," by Ken Wilber), to her favorite dinosaur (the plesiosaur, of course). Ke\$ha burps a lot—unapologetic, hearty man burps—and she punctuates her sentences with bits of song, laughter and words like "retard" and "DoucheBerry," which is the only way she'll refer to her Black Berry. In short, the Ke\$ha you hear on her songs is the Ke\$ha you get in person: irreverent and deceptively ambitious.

She was born in Los Angeles in 1987 to a struggling songwriter mom, Pebe Sebert. (Ke\$ha doesn't know who her father is.) Sebert had written a successful song for Dolly Parton called "Old Flames" and been recorded by Johnny Cash, but had fallen down on her luck. At age 6 or 7, Sebert, Ke\$ha and her two brothers moved to Nashville.

Ke\$ha says her time in Nashville was largely defined by academics. She says she got a 1500 on her SATs and was enrolled in an "international baccalaureate" program. For fun,



Young and younger: KESHA on the 2010 Grammy Awards red carpet and at the 2006 Sundance Film Festival (inset).

she would listen in on classes about the Cold War at Belmont College. "I'm not trying to say I'm an expert on the Cold War," Ke\$ha says. "If you grilled me on it, I'd sound like a retard. But I was interested. The point being, I'm not just a little pop moron."

Sebert often brought Ke\$ha to the studio and encouraged her to sing and write songs. Ke\$ha had been recording demos for a couple of years, when one wound up in the hands of Samantha Cox, senior director of writer/publisher relations at BMI. Cox had done some work with Sebert, and it was Cox who passed along Ke\$ha's demos to a friend at BMI, who ultimately passed them to the manager of then-rising producer Lukasz Gottwald, better-known as Dr. Luke.

In 2005, Luke had just enjoyed his breakthrough, writing and producing the Kelly Clarkson hits "Since U Been Gone" and "Behind These Hazel Eyes," in partnership with Max Martin. And he was looking to grow beyond just writing and producing. "I've only written two songs I didn't produce," Luke says. "I can control the song a bit more by producing it. The next evolution of that was to just find an artist."

Luke solicited more than 100 demos from friends and contacts. Included was one from a then-relatively unknown singer Katy Perry (Luke and Martin wrote and produced the Perry hits "I Kissed a Girl" and "Hot N Cold") and another from Ke\$ha.

At Conway Studio where Luke works in Hollywood, he plays me two songs from the Ke\$ha demo, each striking for different reasons. The first is a gorgeously sung, self-penned country ballad that hints at what could've been had Ke\$ha pursued a different path. The other is a gobsmackingly awful trip-hop track. But at one point toward the end, Ke\$ha runs out of lyrics

THE DOCTOR IS IN

"TiK ToK" co-author Dr. Luke ranks high on the list of songwriters with the most No. 1s on the Hot 100 since 2005.



6 Floyd Nathaniel "Danjahandz" Hills
Timothy V. "Timbaland" Mosley

5 Stacy "Fergie" Ferguson
Sean Garrett
Lukasz "Dr. Luke" Gottwald

4 Clifford Joseph "T.I." Harris Jr.
Beyoncé Knowles
Karl "Max" Sandberg Martin
Aliaune "Akon" Thiam
Justin Timberlake
Shaffer "Ne-Yo" Smith

"Girlfriend" by Avril Lavigne (2007)

"I Kissed a Girl" by Katy Perry (2008)

"My Life Would Suck Without You" by Kelly Clarkson (2009)

"Right Round" by Flo Rida (2009)

"TiK ToK" by Ke\$ha (2010)

SOURCE: THE BILLBOARD HOT 100



and starts rapping, for a full minute or so: "I'm a white girl/From the 'Ville/Nashville, bitch. Uhh. Uhhhhh."

Luke and his producer friends were smitten by this bit of screwball-gangsta improv. His face lights up even now as he remembers. "That's when I was like, 'OK, I like this girl's personality. When you're listening to 100 CDs, that kind of bravado and chutzpah stand out."

Luke and Martin called Ke\$ha's Nashville home from Sweden, where the two were working. In a truth-is-stranger-than-fiction moment, when Luke called the first time, Nicole Richie hung up on him; the Seberts were a host family on that season's "The Simple Life." Eventually he got Ke\$ha on the phone, and then to a meeting in New York. Ke\$ha left her "international baccalaureate" program behind and moved to Los Angeles. At 18, she signed to Dr. Luke's label, Kemosabe Records, and his publishing company, Prescription Songs.

THE GOSPEL OF LUKE

Ke\$ha was anything but an overnight success. Luke was busy with his burgeoning production projects and Ke\$ha ultimately wound up signed to David Sonenberg's DAS management company. While at DAS she worked with several top writers and producers, but rarely worked with or even spoke to Luke. It was in a co-writing session with Katy Perry and Mika producer Greg Wells that Ke\$ha says she honed her four-on-the-floor, beat-driven sound. During her time at DAS, she also hooked up with the twin Nervo

sisters, who went on to write the top line of the David Guetta and Kelly Rowland smash "When Love Takes Over." The Nervos worked on a track with Ke\$ha called "Boots and Boys" that made the final cut for "Animal."

"She's a brilliant writer," Mim Nervo says of Ke\$ha. "People shouldn't underestimate her at all. She has a really strong sense of what she wants to do lyrically and has a great head for melody."

According to several sources, DAS shopped a label deal for Ke\$ha without Luke's permission, despite her still being signed to Luke. (Sonenberg didn't respond to e-mails seeking comment.) Kara DioGuardi, in her capacity as an A&R rep for Warner, liked what she heard and wanted to strike a deal. But at the 11th hour, there were simply too many questions about the outstanding Luke contracts. Shortly after, Ke\$ha and DAS parted ways and Ke\$ha reunited with Luke.

At the end of 2008, Luke was working on a track with Flo Rida called "Right Round" and the two decided they needed a female hook. Luke pulled Ke\$ha into the studio and within two months, "Right Round" was an international No. 1 and set a single-week record for digital sales that still stands. Suddenly Ke\$ha—though she wasn't credited on the U.S. version and didn't get paid—was a hot commodity. Atlantic, home to "Right Round," had some interest, as did Jason Flom's Lava label, now at Universal. But Luke and Ke\$ha ultimately decided on RCA. Luke had done a lot of work with RCA/Jive Label Group chairman/CEO Barry Weiss, whom Ke\$ha found to be "ridiculously smart and driven," and she connected with RCA A&R executive Rani Hancock. "Rani doesn't ever try to censor me," Ke\$ha says. "And I like being surrounded by strong, intelligent women."

The rest of 2009 was spent recording "Animal." The result-

ing album is relentlessly uptempo electro pop, spritely and fun one minute, "Girls Gone Wild" raunchy the next. "Don't be a little bitch with your chit chat," she sings in the opening lines of new single "Blah Blah Blah," "just show me where your dick is at." Ke\$ha has a writing credit on each of the album's 14 tracks. To hear her speak in her highly animated streams of consciousness is to realize that her lyrical style is indeed her own. Many of the songs are autobiographical. Take "Backstabber," which she wrote with David Gamson, formerly of British band Scritti Politti.

"A very close friend of mine stole my car one night," Ke\$ha says matter-of-factly. "The car is gone, and I was like, 'What a backstabber!' And then I found out that she was also talking shit, so I was like, 'What a shit-talker!' The next day, I had a writing appointment in Long Beach [Calif.]. I got there and I was like, 'We should write a song about this girl.' The line in the song is, 'Jeanie, why you gotta tell the secrets about my sex life?' I write how people would talk over a drink."

Ke\$ha was initially reluctant to rap on "Animal." "The white-girl rap swagger thing is really a little bit of a joke," she says. "I never thought of myself as a rapper. This is just the way I talk." But toward the end of the recording process, she wrote "Blah Blah Blah" with U.K. electro-poppers Neon Hitch and Benny Blanco, who does a lot of work for Dr. Luke's Kasz Money production house. "I didn't come up with it," Luke says of Ke\$ha's sing-songy rapping. "But when I heard it, I was like, 'Oh, my God, we need more songs like this.'" To that end, Luke, Blanco and Ke\$ha sat down in a room and came up with "TiK ToK."

Luke says that a New York Times article that tagged Ke\$ha as a white rapper caught them by surprise. "We were all like, 'No, no, no—she's not a rapper.' But in actuality they were right and we were wrong. If you look at the iTunes charts, after 'Animal' came out, the tracks where she was rapping were the ones that were in the top 10."

Indeed, during the week her album was released, "TiK ToK" and "Blah Blah Blah" were the two biggest-selling tracks in the United States. "Animal" set records for first-week digital albums sales for a debut artist—almost doubling "American Idol" victor David Cook—and for the highest-ever percentage of first-week digital sales for a No. 1 album (76%); previous bests from John Mayer, the Fray, Colbie Caillat and Coldplay were all in the 40% range.

This didn't happen by accident. In part, it's a sign of a maturing digital market. But it's also clear evidence that RCA built on the digital success story of "TiK ToK." The label saw the song building not just at radio but at retail and on social networks and hurried Ke\$ha to ready the album for a Jan. 5 release. "She was off doing promo around the world," RCA Music Group executive VP/GM Tom Corson recalls. "We got on a call with Luke and with management and we moved stuff around and got it done."

RCA was also concerned that Ke\$ha might sell a lot of singles, but not albums. The label sat down with Apple to figure out how to turn 2 million single sales of "TiK ToK" into album sales. "Animal" was presold on iTunes at "a reasonably sharp price" of \$6.99. "And with the Complete My Album program, if you already had the single at a buck twenty-nine, it made it even more attractive," Corson says.

The "Animal" preorder went live Dec. 15, which meant the label was able to take advantage of the three biggest weeks of the year at iTunes. The strategy paid off. "When you do 76% of your sales at iTunes and it's not an indie record, that's unprecedented," Corson says.

Now "Blah Blah Blah"—which already cracked the top 10 of the Hot 100 based on digital sales the week of the album's release—is beginning to climb back up the charts. It was most-added at top 40 in its first week at radio.

"Sales of the album are holding up nicely," Corson says. "We're now selling for \$9.99 at iTunes. But the physical is holding up at 20,000-22,000 a week. 'TiK ToK' isn't burning really—it's just starting to lose its front end a little. I think we may have two songs in the top 10 simultaneously."

'ANIMAL' PLANET

Inside Ke\$ha's Record-Breaking Chart Run



Red alert: KE\$HA and friends in the 'TiK ToK' video.

Ke\$ha has the longest-running No. 1 debut single by a female artist on the Billboard Hot 100 since 1977, as "TiK ToK" holds the spot for an ninth week. The last female to take her maiden Hot 100 appearance to No. 1 for more weeks was Debby Boone, whose "You Light Up My Life" ruled the list for 10 weeks 33 years ago.

On the Jan. 9 Hot Digital Songs chart, Ke\$ha sold 610,000 downloads of "TiK ToK," according to Nielsen SoundScan, setting the mark for the best weekly sales total by a female artist. It surpassed the prior benchmark that Lady Gaga set a year earlier with "Just Dance" (419,000). Since SoundScan began tracking digital downloads in 2003, only Flo Rida's "Right Round" (636,000), in the Feb. 28, 2009, issue, has sold more in one week than "ToK." (Coincidentally, Ke\$ha can be heard on "Round," as she provided noncredited vocals to the track.)

Ke\$ha is the first artist to simultaneously take a debut album and single to No. 1 on the Billboard 200 and Hot 100, respectively, since Leona Lewis led the lists with "Spirit" and "Bleeding Love" in the April 26, 2008, issue.

On the Mainstream Top 40 chart, "TiK ToK" set the record for the most weekly plays in the 17-year history of the tally: The cut registered 11,224 detections by top 40 stations in the tracking week of Jan. 18-24.

—Keith Caulfield

Now the challenge is just staying the course at a proper pace. "We need to stay focused," Vector Management principal Jack Rovner says. "We don't want to get caught speeding. We want to build a career."

Rovner and Vector partner Ken Levitan say they're entertaining high-profile summer touring options. "She has every ability to create on multiple platforms," Levitan says. "She has a distinct fashion sense around her. At some point, there might be some acting involved. She's very comfortable in front of the camera. She loves to write, and she can write for other people."

Ke\$ha is taking her sudden fame in stride. It's tough to tell exactly when her coronation became official. It could've been any one of her chart feats. It could've been the night before the Grammys at Clive Davis' star-studded party, when Ke\$ha, singing "TiK ToK," looked left and saw Barbra Streisand, then right to see Jane Fonda. Or maybe it was at the awards show itself, where, after sharing the stage with Justin Bieber to promote a Bon Jovi fan contest, she went backstage and ran into Ringo Starr, who congratulated her on her success.

"He congratulated me?" Ke\$ha asks incredulously. "Ringo Starr? Congratulations to me? It was more like, 'Congratulations to you for being a fucking Beatle.'" ...

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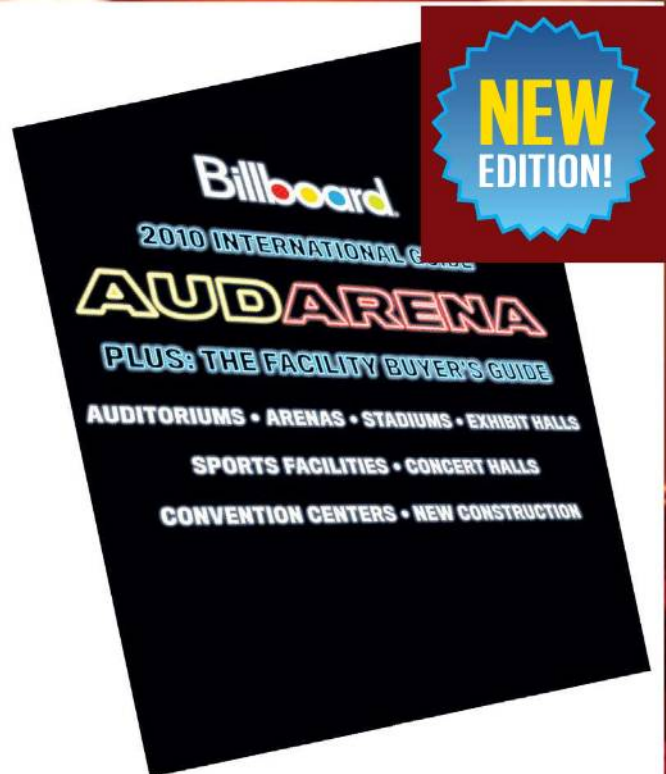
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BY MITCHELL PETERS and RAY WADDELL



Coming soon: Las Vegas Smith Center for the Performing Arts

The highly competitive venue marketplace in North America has become more so in the past year with a range of new buildings and renovations in markets of all sizes. Here is a roundup of some of the projects that have recently opened or will in the coming months.

FORD CENTER, OKLAHOMA CITY

The Ford Center is owned by the City of Oklahoma City and managed by Philadelphia-based facility management group SMG. The venue, home of the NBA's Oklahoma City Thunder, has completed two of three major phases of renovations that are all part of the voter-approved Ford Center Improvement Project.

The improvements made during the first phase of the project in the summer of 2008 include the installation of HD-capable broadcast wiring and a new lighting system. An Irish-themed pub was added to the event level of the arena. Restrooms throughout the facility also received major upgrades during the initial phase of renovations.

The visible changes to the Ford Center in the second round of improvements last summer were inside the arena bowl. A state-of-the-art scoreboard was added, and components from the original scoreboard were repurposed to create upgraded video displays at both ends of the arena. A new, larger video control room has been constructed to house the equipment necessary for major-league presentations. Other visible changes in the arena include new telescopic seating on the lower level featuring hundreds of wider leather chairs. On the club and

suite level, 48 terrace suites and two new terrace lounges were added to the premium seating options.

Following the 2009-10 Oklahoma City Thunder season, the Ford Center will again close its doors to complete the final phase of improvements, which involves a major expansion to the existing footprint of the facility, a new grand entry with a multistory atrium, as well as restaurants, bars, concession stands and more.

AIR CANADA CENTRE, TORONTO

Maple Leaf Sports & Entertainment invested \$46 million into Air Canada Centre after just 10 years of operation. This included the expansion of the west end of the building into a three-story atrium, the installation of a massive outdoor HD video board, full HD digital signage throughout the concourses and an automated seating system adding almost 60 seats to the lower-bowl capacity while also freeing up some much needed storage space in its tight downtown footprint.

"The digital signage opens up leading-edge on-site marketing opportunities for corporate partners and has delivered new promotional opportunities to our entertainment partners," says Patti-Anne Tarlton, VP of live entertainment for Maple Leaf Sports & Entertainment. "Our live pregame broadcast now includes an entertainment segment aired on our Leaf/Raptor/GoTV stations giving enhanced exposure to our upcoming events."

Tarlton says that in the spring, Air Canada Centre will unveil Maple Leaf Square, a multipurpose commercial/residential complex that will include a high-tech sports bar, sports apparel store, boutique hotel, dining opportunities, groceries and retail locations "delivering still more promotional opportunities to our live entertainment partners."

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SAENGER THEATRE, PENSACOLA, FLA.

Pensacola's Saenger Theatre has been spruced up to the tune of \$15 million, with such improvements as new seating and dressing rooms; additional restrooms and lobby space; restoration of the historical paint finishes; a 3,000-square-foot meeting room; upgrades to heating, ventilating and air conditioning systems; an expanded orchestra pit and performance support areas; a covered loading dock and expanded receiving areas; and a catering prep kitchen, totaling an increased footprint of 32,000 square feet.

Saenger Theatre marketing director Kathy Summerlin says the renovations returned the venue to the map for promoters. "Prior to the renovation in fiscal year 2006-2007, we had four touring concerts and comedy shows that performed to marginal audiences in the Saenger," she says. "Following the completion of the renovation, since opening in March 2009, we have had or have scheduled through March, 17 touring concerts/comedy shows, with most shows sold out or at 75% seating capacity."

AMWAY CENTER, ORLANDO, FLA.

The price tag on the new 20,000-seat Orlando showplace is \$380 million for the building costs and another \$100 million for land purchase, 1,900-car garage and site infrastructure and improvements. "This will be the most technologically advanced arena when it opens in October," says veteran facilities exec Allen Johnson, executive director for Orlando venues. "We haven't confirmed opening acts yet but are working on a wide range of entertainers who cover a broad spectrum of music."

The new arena will provide a big boost, as the current Amway Arena tops out at a capacity of 12,000. "This new venue will

allow us to offer many amenities that the current facility cannot," Johnson says. "It should allow us to capture concerts that have not appeared in the market in many years." He adds that bookings are shaping up "nicely" so far.



INTRUST BANK ARENA, WICHITA, KAN.

The new SMG-managed Intrust Bank Arena is a \$206 million, 16,000-capacity venue managed by GM Chris Presson. The building features a 360-degree LED ring, a 30-foot-by-30-foot atrium matrix board and two club areas.

A public facility in every sense (funding came from a 1% sales tax in 2005 that ran for 30 months), the building bowed to the people of Wichita with several grand-opening events, starting with 300 Boy Scouts and Girl Scouts last Dec. 5. The ribbon-cutting and public open house drew an estimated 25,000 Jan. 2, and another 2,500 attended a local rock band showcase Jan. 12.

The Grand Opening concert, featuring headliner Brad Paisley along with Miranda Lambert and Justin Moore, sold out and ran smoothly, according to Presson.

"We are the newest and best facility in Kansas," Presson says. "Intrust Bank Arena provides options for the market we have not seen before due to its size, amenities and geographical location."

Presson says the SMG name is a benefit in landing shows. "We are also in a great geographical triangle with the BOK Center in Tulsa, Okla., and the Ford Center in Oklahoma City, as those are both SMG-managed facilities as well," Presson adds.

CONSOL ENERGY CENTER, PITTSBURGH

The \$321 million Consol Energy City will be a sparkling new 18,000-capacity companion to the Steel City's existing Mellon Arena, both managed by SMG. A flexible curtaining system

will allow for audiences as small as 4,000 people.

Set to open in September, the CEC will be the first major arena in North America sporting a gold LEED certification (a recognized standard for certifying a building as a green structure), and the home of the reigning Stanley Cup Champion Penguins also boasts a Dolby 5.1 sound system.

Jay Roberts, GM for SMG at Mellon Arena and CEC, says the former's ticket sales have remained surprisingly strong in light of the economic downturn, setting new gross sales records for several annual events this season. Roberts says both artists and fans will benefit from the new arena. "For the first time, our venue will offer loading docks, a rigging grid, ample locker room space and an amazing half-house and full upper-bowl curtaining system," he says. "Fans will be able to enjoy wider seating, a huge HD center-hung video system, elevators and escalators to all levels, tremendous acoustics and no limited-view seating."

PLANNED VENUES

SMITH CENTER FOR THE PERFORMING ARTS, LAS VEGAS

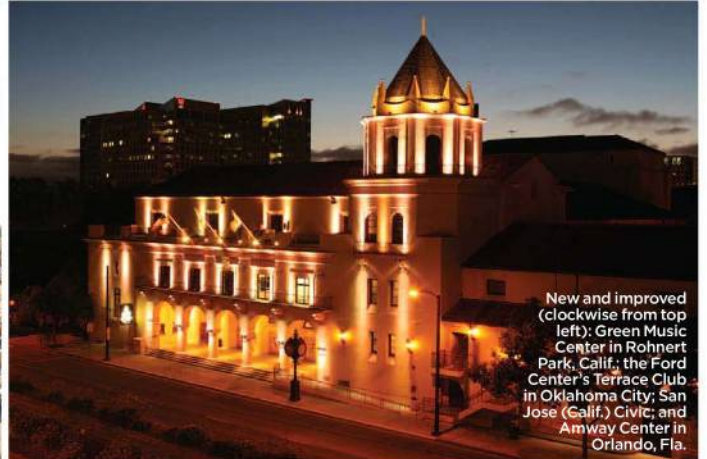
Following its completion in March 2012, the \$470 million Smith Center for the Performing Arts in Las Vegas will include three venues—a 2,050-capacity theater, a 300-seat cabaret theater and a 200-seat studio theater—that will host nationally touring acts, Broadway shows and other events.

Owned by the Las Vegas Performing Arts Center Foundation and funded through a public-private partnership, the Smith Center, part of downtown Las Vegas' new urban development Symphony Park, will sit on nearly five acres and provide artists with another play option in Sin City.

"We have a lot of showrooms and a number of arenas in town," center president/CEO Myron Martin says. "The Smith Center fits this niche in between the two, in terms of size. This is a cut above the average music venue."

Martin notes that the facility

continued on >>p28



New and improved (clockwise from top left): Green Music Center in Rohnert Park, Calif.; the Ford Center's Terrace Club in Oklahoma City; San Jose (Calif.) Civic; and Amway Center in Orlando, Fla.

CLOCKWISE FROM TOP LEFT: COURTESY GREEN MUSIC CENTER; DAVID MCNEESE; COURTESY OF NEDERLANDER CONCERTS; FERNANDO MEDINA

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from >>p26 will be open to hosting any type of musical genres and plans to be aggressive with booking. "The great thing about the venue is that the artists are going to want to play here, because the acoustics are great and the backstage amenities are going to be spectacular," he says.

GREEN MUSIC CENTER, ROHNERT PARK, CALIF.

Located about one hour north of San Francisco on the campus of Sonoma State University in Rohnert Park, Calif., the approximately \$130 million Green Music Center will boast two performance venues following its tentative completion in 2012.

Green Music Center artistic director Jeff Langley says the state-owned center—which is being funded by private donations and state bonds—will include a 1,400-seat concert hall. The hall will also feature rear doors that open to a lawn area where 3,000 people can view the stage.

A second outdoor stage will be built for larger events capable of hosting up to 10,000 concertgoers, Langley says. "But our primary focus, at least in the nonclassical area, will be for midsize concert audiences of about 4,000-7,500 people," he adds, noting that a 250-seat recital hall is also being built.

Langley hopes the Green Music Center will attract artists who are interested in mixing their performances with educational opportunities at Sonoma State.

"We're the perfect place for major artists who would like to incorporate some teaching into what they do," he says.

UNDER RENOVATION

SAN JOSE CIVIC, SAN JOSE, CALIF.

The newly rebranded San Jose Civic (formerly the Civic Auditorium) in downtown San Jose, Calif., is undergoing renovations and slated to reopen by first-quarter 2011, at the latest.

The \$11 million renovation at the historic 3,200-seat venue (which opened in 1934) will include additional restrooms and dressing rooms, new concession areas and an upgraded sound and lighting system.



Open for business: Lucas County Arena in Toledo, Ohio

Nederlander Concerts COO Alex Hodges says that once the San Jose Civic becomes fully operational, "we're open to all promoters. We'll be talking to the people who have unique shows, family shows and other events out on the road."

In 2009, the venue hosted concerts by Steely Dan, Dream Theater, the Taste of Chaos tour, Celtic Woman, Sesame Street Live, Jaguares, Willie Nelson, Teena Maria, Keith Sweat and Crosby, Stills & Nash, among others.

The San Jose Civic is exclusively booked by Nederlander Concerts and managed in partnership between Nederlander and Team San Jose.

RECENTLY OPENED

WFCU CENTRE, WINDSOR, ONTARIO

One of the biggest challenges the Global Spectrum-managed WFCU Centre in Windsor, Ontario, has faced since opening its doors in December 2008 is its close proximity (only a couple of

miles) to such Detroit venues as the Palace, Fox Theatre and DTE Energy Music Theatre.

But Trent Merritt, GM of the 6,200-capacity WFCU Centre, has aggressively worked with agents and promoters to boost awareness of the \$71 million building. "Generally, we can do the same shows that have been in Detroit at any one of those venues," he says.

Merritt says that being managed by Global Spectrum—which also operates the General Motors Centre in Oshawa and the John Labatt Centre in London (both in the province of Ontario)—has helped give the WFCU Centre leverage when luring touring acts.

"The three of us will put in offers and talk to promoters and say, 'Look, if you're coming through Ontario, we'll offer you three buildings right now,'" Merritt says.

LUCAS COUNTY ARENA, TOLEDO, OHIO

Since opening in October 2009, the SMG-managed Lucas County Arena in Toledo, Ohio, has done "very well with ticket sales and attendance," venue GM Steve Miller says.

So far, Miller has observed that country music and classic rock concerts sell well at the 8,000-capacity, \$105 million arena. The Lucas County-owned facility recently hosted Rasca Flatts and Bill Gaither & Friends and will host concerts by REO Speedwagon/Styx/.38 Special (Feb. 28) and Carrie Underwood (April 24).

Miller notes that family entertainment has also drawn big numbers. "We sold about 30,000 tickets for the [Ringling Bros. circus] over eight shows in November," he says.

With no immediate competition in the Toledo market, Miller says the arena routes well with surrounding cities including Detroit and Grand Rapids, Mich.; Cleveland, Cincinnati, Columbus and Youngstown, Ohio; and Indianapolis.

"We're four hours tops to a lot of different cities," he says, "so it's been a good advantage for us to be able to route the shows." ■■■■

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,779,949 \$79.50/\$54	ELTON JOHN & BILLY JOEL KeyArena, Seattle, Feb. 3, 6	27,605 Two sellouts	Live Nation
2	\$915,689 \$79.50/\$59.50/ \$47/\$16.75	THE BLACK EYED PEAS, LMFAO, LUDACRIS St. Pete Times Forum, Tampa, Fla., Feb. 10	14,748 15,054	AEG Live
3	\$736,174 (\$59.50)/\$29.75	JEFF FOXWORTHY, BILL ENGVALL, LARRY THE CABLE GUY Nationwide Arena, Columbus, Ohio, Feb. 5	12,979 13,343	Outback Concerts
4	\$704,189 \$69.50/\$49.50	JEFF FOXWORTHY, BILL ENGVALL, LARRY THE CABLE GUY Toyota Center, Houston, Jan. 30	11,319 12,270	Outback Concerts, Live Nation
5	\$692,438 (\$12.85 Canadian) \$86.92/\$48.08	GUNS N' ROSES, SEBASTIAN BACH, DANKO JONES Rexall Place, Edmonton, Alberta, Jan. 17	8,370 10,472	Live Nation
6	\$663,405 (\$89.44 Canadian) \$81.77/\$48.21	GUNS N' ROSES, SEBASTIAN BACH, DANKO JONES Pengrowth Saddledome, Calgary, Alberta, Jan. 16	8,112 10,532	Live Nation
7	\$616,218 \$66/\$29.75	JEFF FOXWORTHY, BILL ENGVALL, LARRY THE CABLE GUY TD Garden, Boston, Jan. 29	9,994 13,252	Outback Concerts
8	\$575,634 \$67.25/\$36	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD BankAtlantic Center, Sunrise, Fla., Feb. 4	9,702 10,274	Live Nation, in-house
9	\$555,396 (\$639.77 Australian) \$86.73	TAYLOR SWIFT, GLORIANA Newcastle Entertainment Centre, Newcastle, Australia, Feb. 8	7,180 sellout	Michael Coppel Presents
10	\$545,530 (\$99.50)/\$29.75	JEFF FOXWORTHY, BILL ENGVALL, LARRY THE CABLE GUY Conseco Fieldhouse, Indianapolis, Feb. 6	9,991 12,509	Outback Concerts
11	\$508,057 (\$138.96 Canadian) \$108.40/\$23.33	MÖTLEY CRÜE, JOE PERRY PROJECT, AIRBOURNE Rexall Place, Edmonton, Alberta, Jan. 27	6,987 8,374	Live Nation
12	\$441,154 \$104.75/\$49.75	TEENA MARIE, THE WHISPERS, KEITH SWEAT Nokia Theatre L.A. Live, Los Angeles, Feb. 14	6,882 sellout	Goldenvoice/AEG Live
13	\$434,338 (\$491.34 Canadian) \$108.79/\$18.68	MÖTLEY CRÜE, JOE PERRY PROJECT, AIRBOURNE Pengrowth Saddledome, Calgary, Alberta, Jan. 26	6,064 8,929	Live Nation
14	\$412,433 (\$43/20.5 Canadian) \$108.31/\$23.31	MÖTLEY CRÜE, JOE PERRY PROJECT, AIRBOURNE MTS Centre, Winnipeg, Manitoba, Jan. 29	6,078 6,854	Live Nation
15	\$400,275 (\$42,680 Canadian) \$89.66/\$58.45	MARIAH CAREY, RYDANTRIST Bell Centre, Montreal, Feb. 4	3,806 4,750	Gillett Entertainment Group, Live Nation
16	\$392,145 (\$402.64 Canadian) \$65.58/\$47.05	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD John Labatt Centre, London, Ontario, Feb. 13	6,300 7,847	Live Nation
17	\$376,327 (\$400.66 Canadian) \$92.51/\$23.25	MÖTLEY CRÜE, JOE PERRY PROJECT, AIRBOURNE Bell Centre, Montreal, Feb. 5	5,668 7,085	Gillett Entertainment Group, Live Nation
18	\$374,747 (\$385.22 Canadian) \$87.07/\$48.15	GUNS N' ROSES, SEBASTIAN BACH, DANKO JONES Credit Union Centre, Saskatoon, Saskatchewan, Jan. 19	4,619 5,434	Live Nation
19	\$373,278 (\$345.05 Canadian) \$108.66/\$18.66	MÖTLEY CRÜE, JOE PERRY PROJECT, AIRBOURNE General Motors Place, Vancouver, Jan. 24	5,587 6,935	Live Nation
20	\$356,702 (\$463.88 Canadian) \$87.02/\$57.85	GUNS N' ROSES, SEBASTIAN BACH, DANKO JONES Brandt Centre, Regina, Saskatchewan, Jan. 20	4,289 5,365	Live Nation
21	\$337,927 (\$37,886 Canadian) \$66.66/\$31.49	GUNS N' ROSES, SEBASTIAN BACH, DANKO JONES Halifax Metro Centre, Halifax, Nova Scotia, Feb. 4	5,319 6,332	Gillett Entertainment Group, Live Nation
22	\$336,326 \$34.75/\$29.75/ \$24.75	JASON ALDEAN, ERIC CHURCH, LOVE & THEFT Bi-Lo Center, Greenville, S.C., Jan. 22	11,578 sellout	Outback Concerts
23	\$320,196 \$37.75	THREE DAYS GRACE, BREAKING BENJAMIN, FLYLEAF Allen Co. War Memorial Coliseum, Fort Wayne, Ind., Jan. 30	4,482 8,869	Jam Productions, Frank Productions
24	\$314,175 (\$90,000,000 rupiah) \$26.63	TIESTO Carnaval Beach, Ancol Bay City, Jakarta, Indonesia, Feb. 13	11,800 12,000	Sound Rhythm
25	\$303,583 \$79.50/\$49.50	B.B. KING, BUDDY GUY Fox Theatre, Atlanta, Feb. 6	4,448 sellout	Outback Concerts
26	\$299,697 (\$315.383 Canadian) \$94.08/\$23.52	MÖTLEY CRÜE, JOE PERRY PROJECT, AIRBOURNE Save-On-Foods Centre, Victoria, British Columbia, Jan. 23	4,211 4,414	Live Nation
27	\$257,085 (\$463.88 Canadian) \$37.54	LARRY THE CABLE GUY, RENO COLLIER K-Rock Centre, Kingston, Ontario, Canada, Jan. 9	4,468 4,550	Outback Concerts, DJP
28	\$257,078 \$38.25	THREE DAYS GRACE, BREAKING BENJAMIN, FLYLEAF Rupp Arena, Lexington, Ky., Feb. 1	6,721 7,387	Jam Productions, Frank Productions, Outback Concerts
29	\$256,576 (\$27,004 Canadian) \$65.53/\$31.39	GUNS N' ROSES, SEBASTIAN BACH, DANKO JONES Moncton Coliseum, Moncton, New Brunswick, Feb. 3	4,052 5,150	Gillett Entertainment Group, Live Nation
30	\$250,773 \$34.75/\$29.75/ \$24.75	JASON ALDEAN, LUKE BRYAN, ASH BOWERS Crown Coliseum, Fayetteville, N.C., Feb. 5	8,369 sellout	Outback Concerts
31	\$250,468 \$49.50/\$36.50	NICK JONAS & THE ADMINISTRATION, DIANE BIRCH Tower Theatre, Upper Darby, Pa., Jan. 9-10	6,029 two sellouts	Live Nation
32	\$249,460 (\$24,620 Canadian) \$42.42/\$37.71	THREE DAYS GRACE, DEFAULT, THE USED Air Canada Centre, Toronto, Dec. 17	6,750 8,481	Live Nation, in-house
33	\$248,980 \$66/\$50/\$35	A NEW YEAR GOSPEL CELEBRATION: DONNIE MCCLURKIN & OTHERS Atlantic City Boardwalk Hall, Atlantic City, N.J., Jan. 2	5,740 12,196	Platinum Productions
34	\$247,228 \$32.50	WIDESPREAD PANIC North Charleston Coliseum, North Charleston, S.C., Nov. 27-28	8,237 7,495 two shows	Live Nation, in-house
35	\$245,000 (\$40,800 Canadian) \$93/23.25	MÖTLEY CRÜE, JOE PERRY PROJECT, AIRBOURNE Brandt Centre, Regina, Saskatchewan, Jan. 28	3,806 4,695	Live Nation

RAY WADDELL
rwaddell@billboard.com

ON THE ROAD



'Heart'-felt: THE AVETT BROTHERS will play Bonnaroo in 2010.

BONNAWHO?

Bonnaroo Engages Fans By Taking Control Of Festival Lineup Reveal

When the Bonnaroo festival was first announced in 2002, only jam band obsessives and the local Manchester, Tenn., media cared enough to press the organizers for lineup details.

By the third year, media guys with any leverage at all—including yours truly—were hounding their friends at Bonnaroo for exclusive info on who was playing the festival.

Now in its ninth year, Bonnaroo has taken control of its own big reveal. The lineup for Bonnaroo, set for June 10-13, fell into place Feb. 9 for music fans much like National Signing Day did a few days earlier for college football fans.

The hardcore were kept engaged all day long as Bonnaroo unveiled perhaps its most diversified lineup yet at Bonnaroo.com, which saw traffic skyrocket 1,000% from announcement day 2009, a big win for producers Superfly Presents and AC Entertainment.

Superfly president **Jonathan Mayers** says allowing Bonnaroo and its bands to take control in announcing was a successful experiment. "The traffic and level of engagement throughout the day was really great," he says.

Bonnaroo 2010 artists were revealed on the Bonnaroo MySpace page, at Bonnaroo.com and on Web sites for such acts as **the Avett Brothers**, who tipped their hand with a special video to their song "Kick Drum Heart." One thing that is the same as 2002, Mayers believes, is the importance of word-of-mouth and community around Bonnaroo.

"Now it's about letting people and the artists participating spread the gospel and feel vested in it," he says. "That's the core of how we're going to market and sell this show.

That's the foundation of how we sold out in the beginning: artists sending out e-mail blasts to their lists and engaging their community, along with us engaging ours, and it got wide exposure. We're taking that concept to the next level."

By taking the reins, Bonnaroo's producers don't have to worry about guys like me trying to talk them out of some exclusive release of the lineup. "What does exclusivity even mean?" he asks. "Once one person puts out anything, it's everywhere anyway in a minute."

Asked if he gets uptight when he sees all the projected Bonnaroo bills on all sorts of Web sites leading up to the official announcement, Mayers says, "I'm always uptight, but I have ways of curing that. Now I don't get stressed about that stuff at all. I'm just glad people care. Let people spread rumors, let people debate. Just be glad people care."

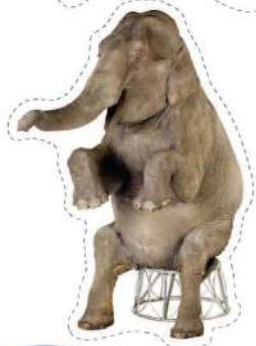
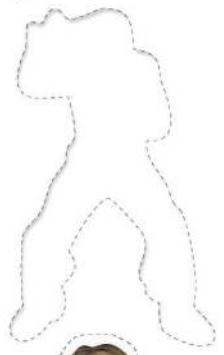
Mayers says that probably at one point rogue reveals did bother him, particularly when there were pipe dreams like **Led Zeppelin** on the imagined bill. "Sometimes you see a name on the list and you think, 'Wow, I wish we did have that. Will people be disappointed?' But at the end of the day you can't stop it, and it's not really a big deal."

As always, Bonnaroo's producers would like to get to the point where they sell out before a single band is announced, and they continue to move in that direction. "Our ultimate goal is for it to be less about **Jay-Z** or **Dave Matthews Band** or these other big names than 'I'm going to Bonnaroo,'" Mayers says. "We've built a trust with our audience that we're going to deliver a great experience."

TIM MOSENFELDER/GETTY IMAGES

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COUNTRY LOVING
Point of Grace
cooks up new music



CRYIN'
The battle over Johnny
Cash's 'Bitter Tears'



SPUN
DJ Steve Aoki keeps
the party going



RETURN ENGAGEMENT
Massive Attack ends
seven-year break



'BEST' FOOT FORWARD
Marvin Sapp back with
another gospel hit

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MUSIC



Get low: LUDACRIS

HIP-HOP BY MONICA HERRERA

LOW MOTION

Ludacris Courts Female Fan Base With 'Battle Of The Sexes'

It's Super Bowl weekend, and Ludacris is onstage at Miami's Fontainebleau hotel, where he's co-hosting a pool party with NFL stars Chad Ochocinco and Terrell Owens. At the moment, though, no one is looking at the Atlanta rapper. All eyes—including Ludacris'—are firmly fixed on the two female fans pop, lock and dropping it to his current top 10 single, "How Low." A camera catches the enthusiastic booty-shakers in action, and before Drew Brees can book a ticket to Disneyland, the video is a viral sensation.

"They're going extremely low," Ludacris says with a laugh. "I love

the fact that my fans are able to make the song their own." The clip in question is just one of the homemade "How Low" videos available on YouTube. That's no accident; "Battle of the Sexes," his seventh studio set, is due March 9 on Disturbing Tha Peace/Def Jam.

The hyper-speed wordplay and house-influenced surges of "How Low" command the listener to dance. In the 10 weeks since the song debuted at No. 13 on the Billboard Hot 100, the T-Minus-produced track has sold 984,000 downloads, according to Nielsen SoundScan.

"Outside of the natural impact and excitement around the record, I think hip-hop needed that injection of energy," Ludacris' manager Chaka Zulu says. "There were a lot of extremely alternative or pop hip-hop records on the radio, but no pure hip-hop records with dance energy."

Originally conceived as a collaboration with female rapper Shawna, "Battle of the Sexes" was restructured as a Ludacris album with a host of featured artists after a rift with her team. "It became bad business," Zulu says. "We broadened the concept and opened it up to have his friends appear on the album."

Those friends include a host of female MCs—such as Lil Kim, Eve, Trina and Diamond of Crime Mob—as well as Flo Rida, Gucci Mane, Ne-Yo and Trey Songz. "Hey Ho" featuring Lil Kim addresses double

standards, while "Sex Room" featuring Songz recalls "Lovers and Friends," Ludacris' No. 1 hit with Usher and Lil Jon.

"It's definitely reminiscent of that," the rapper says. "I want to remind people of all the things they love about Ludacris."

The second single, "My Chick Bad" featuring Nicki Minaj, shipped to radio last week, and the song's video will premiere Feb. 19 on BET's "106th & Park." Ludacris will appear on the show the week of release.

"Battle of the Sexes" follows Ludacris' 2008 album, "Theater of the Mind," which moved 671,000 copies. Although sales were solid, the album wasn't as acclaimed as 2006's "Release Therapy," which sold 1.3 million and won a Grammy Award for best rap album.

The enthusiastic response to "How Low" drove Def Jam to push the "Battle of the Sexes" release date

up by one week to take advantage of the track's momentum and other promotional opportunities. Ludacris is currently appearing weekly on "Sprite Step Off," an MTV2 series about the college stepping scene that he co-hosted and executive-produced, and opening for the Black Eyed Peas. "He's performing for 10,000-15,000 people a night," Def Jam senior VP of marketing Chris Atlas says. "You couldn't ask for a better opportunity to get in front of people."

Atlas says Ludacris is booked for national TV appearances that specifically target his female fan base, from BET's "The Mo'Nique Show" and the E! network's "Chelsea Lately" to NBC's "The Ellen DeGeneres Show."

In addition, a "House of Conjure" listening party was held for VIPs and tastemakers in Miami and sponsored by Conjure, Ludacris' new brand of cognac. Def Jam plans to repeat the event in other markets, including Dallas, leading up to release.

For fans, a more formal effort to recruit viral videos has been set up at DanceJam.com, where users can submit videos of themselves dancing to "How Low" and compete for a signed copy of "Battle of the Sexes," a phone call from Ludacris and a trip to his official album release party in Atlanta.

So far, though, fans haven't needed those perks to show how low they can go, and the rapper says their excitement has driven him to focus on music in 2010. (In the years since his breakout film roles in 2004's "Crash" and 2005's "Hustle & Flow," he has divided his time almost equally between music and acting.)

"I'm still just as passionate about music as the first day I began," says Ludacris, who has already begun recording a new album, tentatively titled "Ludaversal," for fourth-quarter release. "Wait till I come out with even more over the next year. I'm going harder." ■■■

LATEST BUZZ

>>> SASQUATCH LINEUP ANNOUNCED

My Morning Jacket, Massive Attack, Vampire Weekend and MGMT are among the bands that will play the 2010 Sasquatch Music Festival, the annual Memorial Day weekend event at the Gorge near Seattle. The recently reunited Pavement was previously revealed as a headliner, and promoters announced the remainder of the lineup Feb. 15 at a Seattle launch event. The bill will also include Ween, the National, LCD Sound-system, Broken Social Scene, She & Him, Public Enemy, Nada Surf, the xx, OK Go, Drive-By Truckers, Kid Cudi and the New Pornographers.

>>> AEROSMITH BOOKED AT DOWNLOAD

Despite ongoing controversy about the status of its frontman, Aerosmith—with Steven Tyler—will be one of the headliners at the Download Festival, slated for June 11-13 at Donnington Park in Leicestershire, England. The gig brings Aerosmith back to the Donnington stage for the first time in 16 years, where it headlined the Monsters of Rock festival in 1994. The booking comes after six months of rancor between Tyler and the rest of Aerosmith following the cancellation of a summer tour after the singer fell from the stage during an Aug. 5 show in Sturgis, S.D.

>>> KNACK FRONTMAN DIES

Doug Fieger, leader of the band the Knack that had the 1979 No. 1 hit "My Sharona," died Feb. 14 at his home in Woodland Hills near Los Angeles after battling cancer, according to the Knack's manager, Jake Hooker. He was 57. Fieger formed the power-pop act in Los Angeles in 1978. A year later he co-wrote and sang lead on "My Sharona," a song that was inspired by a girlfriend of four years. It ruled the Billboard pop chart for six weeks and became a pop culture phenomenon, parodied by "Weird Al" Yankovic and others and sampled by Run-DMC.

Reporting by Gary Graff, David J. Prince and the Associated Press.



Still the same: POINT OF GRACE

COUNTRY BY DEBORAH EVANS PRICE

They Walk The Line

Point Of Grace Goes Country

While Point of Grace might have dubbed its new album "No Chargin' Us," the group is making a concentrated effort to expand its sound—and its audience.

"We definitely tried to be more intentional this time about putting the right country songs on our record," singer Shelly Breen says of the album, due March 2 on Word Records. "We came up with songs that will hopefully broaden our audience and yet satisfy our existing one."

Point of Grace debuted in 1993 with a self-titled set and has since released more than a dozen albums and scored two dozen No. 1 singles. Word Records, the band's label for its entire career, falls under the Warner Music Nashville umbrella, so the Warner country promotion team is able to work the band to mainstream country.

"The core country fan and the core Christian fan overlap in a very profound way," Warner Music Nashville president/CEO John Esposito says. "This is not like we're asking these gals to get accepted at the hip-hop format or alternative rock."

Word Entertainment president/CEO Mark Bright credits Nathan Chapman, who has previously worked with Taylor Swift, with producing an album that both audiences can embrace. "He was able to basically walk the line with the country side and the Christian side," he says.

"Nathan's approach was, 'Tell the story as if you were singing it onstage,'" singer Leigh Cappillino says. "He knew who Point of Grace was and he knows who Point of Grace is today, and he was able to meld them together on this record."

"No Chargin' Us" is the group's first album as a trio, following Heather Payne's 2008 departure to spend more time with her family. The remaining members are also married with children, and songs like "The Greatest Show on Earth" and "Love and Laundry" reflect working motherhood. "People ask, 'What makes a Christian song?'" singer Denise Jones says. "A Christian song for us is celebrating marriage and that love for each other, celebrating our families."

Point of Grace's fans have opened doors at country radio. "When we walk in as a 'new artist,' half of the women that come in to listen already know who we are and are excited that we're there," Breen says.

The group recently kicked off the Come Alive tour with Mark Schultz. It will also appear on home-shopping channel QVC prior to the release date to promote the album and perform several songs.

Additionally, the trio has written "Cooking

With Grace," a cookbook that will also be published March 2. Point of Grace is considering doing in-stores to promote the album as well as the cookbook, which features recipes from the members and their friends.

The single "Come to Jesus" is at Christian radio, and Bright says the label is still deciding the country single. "Right now there's not a girl vocal group," Breen says of the void at country radio. "There are several percolating and we hope we're the one. We hope we can use our current fan base to help us get there. I believe that if the song is good enough, it's going to get played. The best song is going to win." ♦♦♦

●●●●●
'We definitely tried to be more intentional this time about putting the right country songs on our record.'

—SHELLY BREEN, POINT OF GRACE

COUNTRY BY CORTNEY HARDING

A CRY FOR FREEDOM

Supporters Try To Resurrect 'Lost' Cash Album

On Feb. 23, a few days before what would have been Johnny Cash's 78th birthday, Lost Highway will release "American VI: Ain't No Grave," the final recordings Cash made with producer Rick Rubin. And as fans celebrate the legacy of one of the most iconic musicians of the last century, some Cash scholars and relatives are trying to tell another, seldom-heard part of the story. They're lobbying Sony to rerelease his virtually unknown 1964 album "Bitter Tears," a protest album that lamented our nation's institutional mistreatment of Native Americans.

Leading the campaign is Antonino D'Ambrosio, author of the book "A Heartbeat and a Guitar: Johnny Cash and the Making of Bitter Tears" (Nation Books, 2009). D'Ambrosio, who wrote about the intersections of music and politics in his book "Let Fury Have the Hour:

The Punk Rock Politics of Joe Strummer," discovered "Bitter Tears" while digging around the Bowling Green State University Sound Recordings Archives. He describes himself as a passionate Cash fan, but this was the first time he'd heard the album.

"It would have been very easy for Johnny Cash to make a civil rights record at that time," he says. "He didn't. He chose to focus on the very real struggle of another group, and the album is relevant to this day."

That "Bitter Tears" has been lost to history isn't a coincidence. Columbia "indulged" Cash and signed off on the project, D'Ambrosio says, "because he'd done so well for them with 'Ring of Fire' a year earlier." The songs, written by Cash, Peter La Farge and Johnny Horton, are nuanced and deeply felt. "The Ballad of Ira Hayes" is particu-

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> HIT THE NORTH

From busking on the streets of Fremantle, Western Australia, to playing the main stages on the northern hemisphere's summer festival circuit, it's been a remarkable journey for singer/songwriter/guitarist John Butler.

The frontman of the multi-platinum John Butler Trio returns this year with a new album and lineup, plus an expanded international strategy. Butler's first album in three years, "April Uprising"—the first

with new bassist Byron Luiters and drummer Nicky Bomba—rolls out internationally after its March 24 Australian/Japanese release. Butler's label, Jarrah Records, has struck a joint-venture deal with ATO Records for an April 6 North American release, with a European release following April 5 through Paris-based indie Because Music. The album will appear in Japan on indie P-Vine.

"We feel very confident this album will elevate John Butler Trio's career to new levels around the world," band man-



No more busking: JOHN BUTLER TRIO

larly heartbreaking, charting the decline of a Native American Marine who raised the flag at Iwo Jima, came home to great praise and eventually drank himself to death in Arizona. But upon release, the label distanced itself from the controversial project. "They didn't really support it," D'Ambrosio says.

Johnny Cash addressed industry reaction to 1964's 'Bitter Tears' in an ad that ran in that year's Aug. 22 issue of Billboard; inset: 2009's 'A Heartbeat and a Guitar: Johnny Cash and the Making of Bitter Tears'

Cash found even less backing at radio, prompting him to take out a full-page ad in Billboard's Aug. 22, 1964, issue. The letter is a searing indictment of his label and the DJs who refused to play the album. At one point, Cash writes, "DJs—station managers—owners, etc., where are your guts?" And even though Cash chose Billboard to broadcast his message to the industry, the magazine didn't deem the album worthy of review.

Despite the album's obscurity, Cash's son, John Carter Cash, says "Bitter Tears" is one of his favorites in his father's discography. "Nobody did concept albums back then," he says. "And this album solidifies my father's role as a humanitarian and a spokesman for the underdog. It's such an important historical record, and I'd love to see it get a proper rerelease."

While "Bitter Tears" is available on CD and at Amazon and iTunes, D'Ambrosio says he's not the only Cash fan in the dark: "I've met Johnny Cash buffs who have never heard of this album. While it is technically available, it's pretty buried."

He says that he has reached out to Sony executives, but hasn't heard back. An e-mail to Sony Legacy seeking a response wasn't returned by press time.

"People don't talk about the struggles of the Native populations," Carter Cash says. "Their issues get swept under the rug, and my dad tried to do something about it. No other major artist has ever made a full album about Native rights."

Rif masters: STEVE AOKI (left) and BOB CORNELIUS



6 QUESTIONS with STEVE AOKI by CORTNEY HARDING

DJ Steve Aoki is best-known as the man who makes the hipsters dance, but he has plenty of business and musical savvy beyond his often-caricatured persona. He started his label, Dim Mak Records, in 1996 to release hardcore bands; 14 years later, it's become one of the most respected indie dance labels around, with a thriving clothing sideline. He's also designed headphones in collaboration with fashion brand WeSC, been featured as a celebrity player in basketball videogames despite calling himself "terrible" and remixed everyone from Lenny Kravitz to Drake. The formerly straight-edge women's studies grad—who now slugs Grey Goose vodka like water while performing—talked about his new projects and why his touring business survived the recession.

1 Although you have your own label, you're releasing the single "I'm in the House" with Thrive Records/Island Def Jam. Why did you choose to work with Thrive?

I have a history with Thrive, and I felt like they had a strong plan for promoting the single and Dim Mak. I want to find a place that's right for my forthcoming album, which I hope to have out in the fourth quarter this year, even though it's not done yet. I just did a track with Rivers Cuomo from Weezer and I did a session with Kid Cudi, so it's all coming together. I'm doing all the production with other people's vocals.

2 You're also releasing a hardcore project, Rifoki, with Bob Cornelius Rifo of the Bloody Beetroots, March 9 on Dim Mak. Why the return to your roots?

Bob is like a brother to me, and we're always throwing around crazy ideas in the studio. We were talking about our hardcore pasts and decided to just start a new band, and we stayed in the studio for an extra week to finish it. Most of the songs are a minute-and-a-half long, and it's been fun for me to throw them into my DJ sets to mix things up.

3 What else is happening with Dim Mak? We have tons of records coming out. It's funny for me to look back because we have put out 160 records and evolved so much, putting out indie and emo and hardcore and now stuff like MSTRKRFT and Bloody Beetroots. We've also expanded the clothing line to a full range that's now carried at over 100 stores.

4 How is your touring business doing? Has the recession affected your ability to fill clubs?

2009 was a tough year for everything else, but not for touring. I did over 300 gigs, and my fee actually went up. I was starting to play bigger shows, and I feel like there is more of an awareness of my tracks. America was still a little behind the times in terms of dance culture, but in Europe and Asia and Australia, I can do 1,000-2,000 people a night most places, and never less than 500.

5 Why? Has the culture of some of the clubs changed?

Yeah, it has. I heard that when the economy goes down, people drink and go out more. I've been playing New York for four or five years, and I started doing Wednesday nights at Marquee. The whole scene in New York changed with the rise of bottle service, and it stopped being fun for me... But then Webster Hall opened and things changed in New York, and my shows now are insane and fun.

6 What about private, corporate DJ gigs? Have those kept pace?

We used to do a lot of private events around Coachella and South by Southwest, and that has declined in a major way. Sponsors have dropped out or cut way back. For me, it was OK, because I wasn't depending on those gigs in the first place. And there are still some of them around—I just did a big T-Mobile event down in Florida.

ager Philip Stevens says.

The trio plays North American showcases Feb. 10-20; the European leg of the April Uprising tour begins April 8 in Dublin and runs through May 1. Summer festival dates will follow. John Butler Trio is booked by Paradigm (North America), Heltzer Skelter (Europe/Japan) and Jarrah (Australia). Publishing is with Butler's own Family Music (Australia), Chrysalis (United States) and Because Editions (Europe).

—Lars Brandle

>>>LONG LIFE

In early February, Tiziano Ferro's album "Alla Mia Eta" (Capitol) was still sitting in the top 10 of Italy's FIMI chart—some 65 weeks after its domestic release. The set has been a chart fixture since its November 2008 release, and FIMI says it was the best-selling album by an Italian artist in 2009.

EMI Italy managing director Marco Alboni says the album's sales of 550,000 "beats the average for his four previous albums [of] around 450,000. When the market is shrinking, he really is bucking the trend."

Ferro has built a sizable following in Spain and Latin America since his 2001 recording debut. "So far, he's the only Italian artist to have appeared in the new millennium who's found an audience abroad," Alboni says. "Alla Mia Eta" will be released in France at the end of May.

Ferro's concert booking is through Milan-based agency Trident; Curc handles his publishing. The artist's manager, Fabrizio Giannini, predicts his domestic profile will remain high in coming months, revealing that he's recorded a duet with Mary J. Blige of her song "Each Tear." The track, he adds, will be the lead single when the Italian edition of Blige's album "Stronger With Each Tear" (Matriarch/Geffen) is released in mid-March.—Mark Worden

>>>HOME THOUGHTS

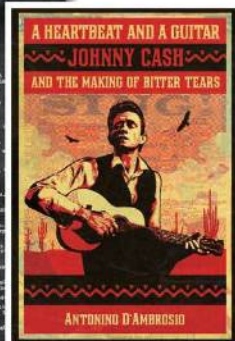
It took a trip back to her native Madagascar for New York-based singer Razia to record the album she regards as the most significant move in her career to date.

"I felt the only way to cap-

ture the sound I was looking for was to go there and reconnect with the music of my country," she says. The result is "Zebu Nation," a melodic collection of songs sung in Malagasy, the language of the East African island.

Released on Cumbancha, the Vermont-based world music label founded by Jacob Edgar in 2006, the album is due Feb. 22 in Europe and Feb. 23 in North America. It's radically different from her self-released 2005 debut, "Magical," on which she sang smooth R&B in English. While Razia insists it isn't a traditional record, she adds: "It draws on traditional Malagasy forms. Songs such as 'Slash and Burn' and 'Tsy Tara' are about the trouble Madagascar's environment is in." She has pledged to plant a tree in the country for every copy of the album sold.

Razia plans to play promotional shows in the United Kingdom and France in March. Booking in North America is by LED Artists and in Europe by Germany-based Griot Agency. Her publishing is by I Tunes Maje. —Nigel Williamson



POINT OF GRACE: KRISTIN BASLOWE; CASH: GAI TERRELL/REDFERNS/GETTY IMAGES; RIFOKI: RON ALVIN

ALBUMS

POP

V.V. BROWN

Travelling Like the Light

Producers: various
Capitol Records

Release Date: Feb. 9

If Shirley Bassey recorded at Memphis' Sun Records studios with Phil Spector producing and Dr. Dre mixing, you'd probably get something that sounds like V.V. Brown's debut release, "Travelling Like the Light." The British vocalist was pegged as a Beyoncé-style pop/R&B diva during an abortive mid-decade Los Angeles stint. But escaping that environment allowed her to develop the genre-straddling, retro-modern mélange of "Travelling Like the Light," which was released overseas last July. Brown opens the 12-song set with the thumping club beat and rockabilly licks of "Quick Fix" and then strikes a hip-hop pose on "Game Over." The singer can also convincingly quiet things down, as displayed on such torchier fare as "I Love You" and the title track. And Brown slyly appropriates the '30s piano standard "Heart and Soul" on "Crazy Amazing." The album's standout track is "Shark in the Water," with its acoustic opening and swelling, anthemic chorus.—GG

NICK JONAS & THE ADMINISTRATION

Who I Am

Producer: John Fields
Hollywood Records

Release Date: Feb. 2

For his solo detour from blockbuster boy band Jonas Brothers, 17-year-old Nick Jonas recruited a dream team of veterans who nail the pop-soul stylings that he's chosen for this grown-up pursuit. But "Who I Am" is so polished and adult-sounding—trading teen pop moxie for organ and slide guitar—that one is left wondering whether the same songs about love, heartbreak and political curiosity wouldn't be a more satisfying evolutionary step in the hands of a scrappier troupe. Still, the heart-on-sleeve title track is likely to connect with Jonas' core fan base, and numbers like "Last Time Around" and "State of Emergency" show off the range of his older influences, including Stevie Wonder and Elvis Costello. The most telling example of Jonas' new direction is his solo version of Jonas Brothers' "Tonight"—originally a driving, snarly pop anthem now turned into a Hammond-washed AC ballad.—EN



LIFEHOUSE

Smoke & Mirrors

Producer: Jude Cole
Geffen Records

Release Date: March 2

Despite the title of their fifth studio album, "Smoke & Mirrors," the members of rock act Lifehouse don't engage in any unexpected trickery. Like its predecessors, the new album is another solid set of no-frills, meat-and-potatoes rock, with plenty of catchy melodies, surging guitars and mid-tempo grooves perfect for pumping one fist while gripping a warm can of beer in the other. Chris Daughtry contributes guest vocals to the particularly tuneful song "Had Enough" (which the "American Idol" star co-wrote with Lifehouse frontman Jason Wade and Richard Marx), while lead single "Halfway Gone" benefits from a songwriting assist by Kevin Rudolf. Meanwhile, "Falling In" and "From Where You Are" sound like folksy follow-ups to "You and Me," Lifehouse's 2005 wedding-band staple. But in truth, nothing on "Smoke & Mirrors" is significantly more notable than anything else. Wade and his bandmates have figured out what works, and their formula delivers with remarkable consistency.—MW



ROCK

LIGHTSPEED CHAMPION

Life Is Sweet! Nice to Meet You

Producer: Ben Allen
Domino Records

Release Date: Feb. 16

Devonté Hynes, who performs under the name Lightspeed Champion, first detached himself from dance-punk outfit Test Icicles with the modest folk-pop on his 2008 debut, "Falling Off the Lavender Bridge." For Lightspeed Champion's second album, "Life Is Sweet! Nice to Meet You," Hynes continues to explore the scope of his musicianship, producing a collection of songs that refuse to stand still. The single "Marlene" is a combination of stomping rock and weeping strings, jerking between lyrical demands ("Stick a spoon in your heart/Eat away all your deutsch marks") and laments ("I'm ready to give up on you now/I'm waiting till the sun has gone down"). When Hynes moves from baroque piano melodies ("The Big Guns of Highsmith") to tribal percussion ("Intermission 2"), the tran-

sitions aren't always seamless, but the bustle is enthralling. Other restless standouts include theatrical-sounding cuts like "Middle of the Dark" and "Faculty of Fears."—LF

HIM

Screamworks: Love in Theory and Practice

Producer: Matt Squire
Sire Records

Release Date: Feb. 9

On HIM's latest album, "Screamworks: Love in Theory and Practice," the Finnish rock band's frontman Ville Valo sings, "I'm not afraid to say I love you." That's not the only thing that doesn't scare him. As the flowery title suggests, the album represents a move away from the band's heavy metal history toward a more pop-friendly sound. If Valo has ever feared the wrath of the Ozfest orthodox, he's clearly beyond caring now. In catchy, synthed-up rock tunes like "Heartkiller" and "Scared to Death," the lack of concern definitely benefits the music, leading Valo to further indulge the romantic streak that has sometimes been hidden

behind big guitars in the past. At other points—like on the snoozy power ballad "Disarm Me (With Your Loneliness)"—Valo probably couldn't've used a bit more muscle. A mixed bag, but an appealingly bold one.—MW

R&B

JAHEIM

Another Round

Producers: various
Divine Mill/Atlantic Records

Release Date: Feb. 9

Jaheim may have traded his braids for a close-cropped look, but one thing thank-



DANIEL MERRIWEATHER

Love & War

Producers: Mark Ronson, Eg White

J Records/Allido

Release Date: Feb. 23

If you judge an artist by the company he keeps, then Australian singer Daniel Merriweather's debut album, "Love & War," is a winner before you even hear the first note. Produced largely by Mark Ronson, the set boasts backing band the Dap-Kings and duets with Adele and Wale. But Merriweather delivers just fine in his own right, with a soulful voice of the Otis Redding/Al Green/Marvin Gaye variety and lushly arranged songs that channel an array of influences from early Elton John ("For Your Money") to vintage Holland-Dozier-Holland ("Impossible"). The track "Could You" marries Gamble & Huff with "California Dreamin'," while the first single, "Red," is richly constructed pop drenched in keening romantic regret. Merriweather doesn't seem to have a lot of luck in love—at least in song. But that's all right when it yields pithy lines like, "Giving myself to you is like giving myself to a chain saw/You keep cutting me open/Why is it the only thing that you're good for?"—GG



ALKALINE TRIO

This Addiction

Producers: Alkaline Trio, Matt Allison

Epitaph/Heart & Skull

Release Date: Feb. 23

In recent years, some fans have criticized Alkaline Trio for straying too far from its punk roots. But on its seventh studio album, "This Addiction," frontman Matt Skiba follows through on a promise he made in interviews that the band would return to its DIY songwriting approach. The song "Off the Map" is a no-fuss rock cut, complete with throbbing bassline and drug metaphors for domestic dysfunction ("I'm like a junkie for your smart mouth"). Listeners who still aren't convinced should turn to the raw-sounding and lyrically bitter "Piss and Vinegar," which could easily fit on the band's 2001 effort, "From Here to Infirmary." But the addition of synthesizers ("Eating Me Alive") and trumpet blares ("Lead Poisoning") seem out of place both on the album and in the group's repertoire. Luckily, the good outweighs the bad (which isn't all that terrible). Fans will be pleased to find Alkaline Trio remembering what it's like to be itself.—LF

THE BILLBOARD REVIEWS

SINGLES

fully remains the same: his warm, sensuous vocals you want to wrap yourself in like a blanket. That soulful voice is in fine form on his new outing, "Another Round," on which Jaheim leans toward a midtempo direction as he soothingly discourses on love won, enjoyed and lost. Striking a well-balanced stance between contemporary and retro is the feel-good opener "Ain't Leaving Without You," featuring a sample from the Whatnauts' 1982 single "Help Is on the Way." Jaheim keeps a similarly fresh groove going on the clever "Bed Is Listening" and "Her." But he still knows his way around a ballad, calling to mind the late Teddy Pendergrass on the gospel-flavored "Finding My Way Back." Not every track on "Another Round" may be a winner, but Jaheim remains a welcome oasis in a desert of Auto-Tuned voices—and a beacon for the next generation of soul.—GM

GIL SCOTT-HERON I'm New Here

Producer: Richard Russell
XL Recordings
Release Date: Feb. 9
Since the release of his last album, "Spirits," in 1994, hip-hop pioneer Gil Scott-Heron has struggled with drug addiction and prison. The neo-soul shimmer of his 1970 recordings may be absent on his latest release, "I'm New Here," but it's replaced by a dark candor that carries the weight of his 60 years. Scott-Heron's raspy voice cries over a throbbing beat on the Robert Johnson cover "Me and the Devil," while the title track touches on hope for redemption ("No matter

how far wrong you've gone, you can always turn around"). Rhythmic slam delivery over a minimalist industrial beat weaves a gray tapestry of city life on "Your Soul and Mine," and "On Coming From a Broken Home" is a touching tribute to the grandmother who raised him. Reflective but never bitter, "I'm New Here" contains the musings of a poet wizened by hard luck.—CM

LATIN ANA ISABELLE Mi Sueño

Producers: various
Universal Music Latino
Release Date: Feb. 9
Puerto Rican pop singer Ana Isabelle's first album after winning Univision's singing competition "Viva el Sueño" last November is pretty much what listeners would expect: a perfectly acceptable collection of covers and songs she sang on the show, which is even name-checked in the album's title, "Mi Sueño." Fortunately, she has the chops to hold her own, with pop veteran Cristian Castro on the well-chosen ballad single "Por Amarte Asi." The track has previously been recorded by Castro, but it was more recently a hit by youth-leaning duranguense group Alacranes Musical. A cover of massive hit "A Puro Dolor," with Son by Four's Angel Lopez, is another fine duet. Isabelle's throaty vocal on the mariachi classic "La Media Vuelta" hints at some potential in the genre, given some time, experience and more song choices that suit her—as they do on "Mi Sueño."—ABY

POP KEVIN RUDOLF FEATURING LIL WAYNE, BIRDMAN AND JAY SEAN I Made It (Cash Money Heroes) (4:12)

Producer: Kevin Rudolf
Writers: various
Publishers: various
Cash Money/Universal Republic
Kevin Rudolf and guests gloat about their rise to the top on the producer/singer's new single, "I Made It." "I look up to the sky/And now the world is mine/I've known it all my life/I made it, I made it," Rudolf belts on the party-perfect chorus, with help from Jay Sean. Later, Rudolf boasts at the expense of his nonbelievers: "Now look who cashed in/They didn't wanna know it back then/But ever since I done gone platinum/They turn around and now the sky is falling down." Rapper Birdman, however, is more focused on fame's perks: "Stunner island/Money and the power/That's how we do it/Make it rain, make it shower." The track has an epic, pounding beat and triumphant message, but what purpose the latter ultimately serves is a little unclear.—MB

HIP-HOP B.O.B. FEATURING BRUNO MARS Nothin' on You (4:29)

Producers: The Smeezingtons

Writers: various
Publishers: various
RebelRock/Grand Hustle/Atlantic
The debut single from rising Atlanta rapper B.o.B. (aka Bobby Ray Simmons), "Nothin' on You," finds its protagonist renouncing the days when he would "chase skirts, live in the summer sun" and deciding that his new love interest is the Wonder Woman to his Mr. Fantastic. Recalling Lupe Fiasco's "Superstar"—especially its feel-good, singalong hook—the song achieves a nice chemistry between featured artist Bruno Mars' delicately delivered melodies and B.o.B.'s Southern twang. B.o.B. tosses a few references that should appeal to younger listeners ("Just like that, girl, you got me froze/Like a Nintendo 64") while keeping older fans engaged, too ("Baby you the whole package, plus you pay your taxes"). A Southern rap ballad with a radio-friendly beat, "Nothin' on You" provides a solid launching pad for this promising talent.—EJN

ROCK SHE & HIM In the Sun (2:49)

Producer: M. Ward
Writer: Z. Deschanel
Publisher: ZO Music (ASCAP)
Merge
The appeal of She & Him's first album mostly derived from M. Ward's musicianship, but on

ALICIA KEYS Un-thinkable (I'm Ready) (4:09)

Producers: various
Writers: various
Publishers: various
MBK/J/RMG
In 2003, a gutsy Alicia Keys asked her love interest for a date on "You Don't Know My Name." On "Un-thinkable (I'm Ready)"—the standout song from her latest album, "The Element of Freedom"—the singer/pianist goes from entertaining puppy love to confessing deeper emotions. "You give me a feeling that I've never felt before . . . it's becoming something that's impossible to ignore," Keys sings nervously over extended piano strokes. She finally builds up the courage to share a serious desire with her lover ("I was wondering maybe, could I make you my baby?/If we do the unthinkable, would it make us look crazy?") atop a building, thumping beat. For an artist who has built her career on songs about love, lust and heartache, Keys has never sounded quite as vulnerable and exposed as she does here.—MC



"In the Sun"—the duo's first single from its forthcoming "Volume Two"—Zooey Deschanel matches her partner's songwriting skill. A "c'est la vie" ode to an unappreciative lover, the song boasts a playful piano melody, warm guitar accents and a carefree chorus: "Well, alright (Well, alright!)/It's OK (It's OK!)/We all get the slip sometimes every day." Deschanel still writes simple lyrics and obvious rhymes, but now delivers them with more grace. Though Deschanel sings, "It's hard to be ignored," "In the Sun" makes it sound anything but.—LF

LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Melanie Bertoldi, Mariel Concepcion, Lindsey Fortier, Gary Graff, Connor McKnight, Gail Mitchell, Evie Nagy, Evan J. Nabavian, Deborah Evans Price, Mikael Wood

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

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REBA MCENTIRE I Keep on Lovin' You (3:14)

Producers: Reba McEntire, Tony Brown
Writers: R. Dunn, T. McBride
Publishers: various
Valory Music

It's been 26 years since Reba McEntire first topped the charts with "Can't Even Get the Blues," and her last single, "Consider Me Gone," is her most successful ever. It topped Billboard's Hot Country Songs chart for three weeks, becoming the longest-running No. 1 since Taylor Swift's "Our Song" in 2007. With "Gone" hitting the peak, McEntire has scored chart-toppers in four decades. She follows that hit with another strong single. Written by Brooks & Dunn's Ronnie Dunn and frequent collaborator Terry McBride, this is a gorgeous country ballad about weathering the stormy times in a relationship and staying committed. McEntire's performance resonates with warmth, and her phrasing sets an intimate, conversational tone that draws the listener in. Sounds like another No. 1.—DEP



DANCE BY PAUL SEXTON

WORTH THE WAIT

Massive Attack Blasts Back With 'Heligoland'

The gaps between Massive Attack albums may widen as the enigmatic British act's career span lengthens. But fans' patience, however, has clearly kept pace.

Massive Attack's much-delayed "Heligoland" (Virgin/EMI)—only the fifth studio album of a two-decade career, arriving seven years after its predecessor, "100th Window"—becomes the veteran group's highest-charting album on the Billboard 200 this week. It debuts at No. 46 with sales of 18,000, according to Nielsen SoundScan. It also bows at No. 11 on Top Digital Albums and No. 4 on Top Electronic Albums. In the United Kingdom, "Heligoland" enters at No. 6 on the albums chart, selling more than 32,000 copies, according to the Official Charts Co.

Band member Grant "Daddy G" Marshall jokes that the long delays over "Heligoland" had much to do with him and fellow founding member Robert "3D" Del Naja being "lazy bas-

tards." In fact, its completion was held up by the act's extensive live work.

"We had two prototypes and [shelved] them," he says. "We got back from touring and the project wasn't quite sitting right with us."

Massive Attack's critical cachet in the United States has traditionally resulted in slow-burn success rather than blockbuster openings. The act's previous high-water mark was 1998's "Mezzanine," which peaked at No. 60 on the Billboard 200 and has sold 560,000 units. Its 1991 debut album, "Blue Lines," has sold 266,000 despite its failure to chart, while 1995's "Protection" stands at 292,000 and 2003's "100th Window" moved 180,000.

"They've always managed to find [U.S.] success through press and music licensing," Virgin's New York-based VP of marketing Dan Cohen says.

Most prominent among the group's myriad U.S. synch deals has been the use of "Mezzanine" track "Teardrop" in the Fox-TV smash "House"—a mainstream flirtation that makes the group somewhat nervous. "That's why we try to reinvent ourselves every five



Cultural evolution: MASSIVE ATTACK

years, to move those shadows," Marshall says.

"Heligoland" continues the band's collaborative tradition. "Teardrop" features vocals by former Cocteau Twin Liz Fraser. Other guests on the album include Damon Albarn (Gorillaz, Blur), Guy Garvey (Elbow), former Tricky collaborator Martina Topley-Bird and longtime Massive Attack alumnus Horace Andy.

"We've always wanted to work with Martina because she has that Bristol

connection," Marshall says. "Guy is an amazing writer, and Damon is a complete genius." Albarn also joined the band onstage for two songs during its Feb. 11 show at London's 5,000-capacity Hammersmith Apollo.

U.K. touring began last September, and the band played additional British dates in February before heading to Mexico, Australia and New Zealand. U.S. shows will follow, which "will help immensely," Cohen says. "They're really serious

about doing proper touring."

To reintroduce Massive Attack stateside, Virgin released the group's scene-setting "Splitting the Atom" EP last October. While its SoundScan total is just 4,000, Cohen says the EP did its job.

"That was big for reminding folks they're here," he adds. "Setting up this record, [the] same fans are still here—the same music supervisors, the same radio stations, the same press. This campaign is about still going strong a year from now."

Prerelease online activity saw remixes by Gui Boratto, Tim Goldsworthy, Ryuichi Sakamoto & Yukihiro Takahashi, She Is Danger and Breakage made available for streaming exclusively on Facebook. London-based Virgin VP of marketing Sarah Sherry adds that a series of short films was made, with directors like Baillie Walsh, Jake Scott and Dougal Wilson each choosing album tracks to illustrate.

"We've got a hell of a lot of content to use online," Sherry says. Virgin is also planning TV and radio appearances around the stateside live dates.

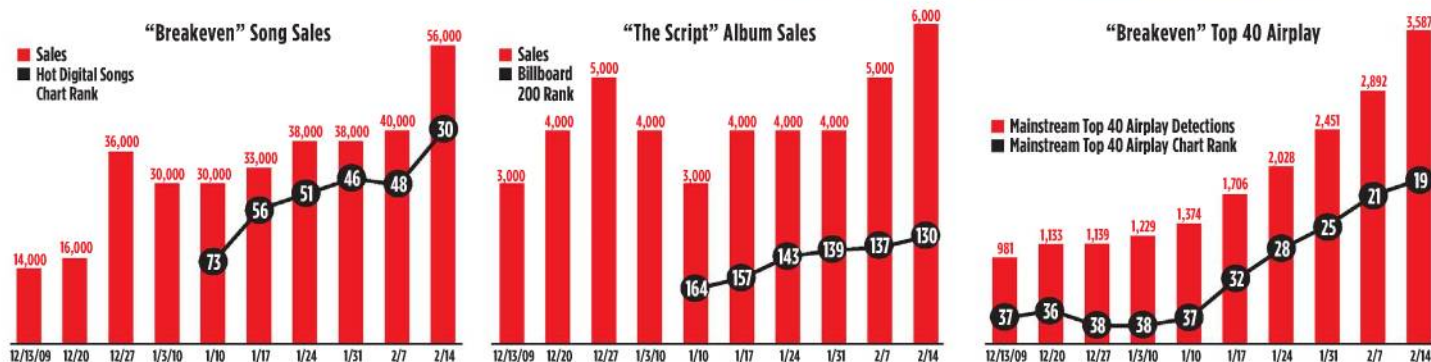
"There's been an evolution with Massive Attack from what was essentially a DJ culture thing," Marshall says. "The fact that we're at a stage now where we consider ourselves a force in the [live] arena, it's another form of evolution—enjoying the game and trying to take things a bit further." ●●●

WRITING A NEW CHAPTER

Irish band the Script has tallied an impressive list of achievements in the past 18 months. Not only did the trio's self-titled debut album bow at No. 1 on the Official U.K. Albums chart, but it also opened stadium shows for U2, Paul McCartney and Take That. ¶ Now, 15 months after "The Script" was released in the United States on Phonogenic/Epic, it earns its best sales week yet, shifting 6,000 copies, according to Nielsen SoundScan. The title moves up on the Billboard 200 to No. 130—its highest rank since last May. The set debuted at No. 91 on the April 4, 2009, tally. ¶ Much of the album's rebound is likely owed to the recent success of its single, "Breakeven." This week, it zips 40-28 on the Billboard Hot 100, thanks to its digital sales (56,000, up 41%) and airplay (No. 21 on the Mainstream Top 40 list, No. 44 on Hot 100 Airplay). ¶ "Breakeven"—whose video was the most-played clip on VH1 the week ending Feb. 14, with 34 detections—has sold 454,000 downloads. The album has sold 151,000 copies in the States. —Keith Caulfield



On the rebound: THE SCRIPT





Going deluxe:
JOSH TURNER

COUNTRY BY DEBORAH EVANS PRICE

Turning Heads

Josh Turner Scores Third Straight Top 10 With 'Haywire'

Fueled by national TV guest spots, a hit video and a No. 1 single with "Why Don't We Just Dance?," MCA Nashville's Josh Turner debuts on Billboard's Top Country Albums chart at No. 2 and on the Billboard 200 at No. 5 with his fourth album, "Haywire." The Feb. 9 release also marks the singer/songwriter's third straight top 10 album.

Following street-week appearances on "Late Show With David Letterman" and "The Martha Stewart Show," Turner says of the new album, "We chose songs that fit my style and tie me back to my

traditional roots. But it's also different in that I feel the subject matter goes a little deeper about love and relationships. I challenged myself more vocally than I have in the past."

Turner debuted in 2003 with the hit single "Long Black Train," which propelled sales of his same-titled first album past platinum. His 2006 double-platinum second set, "Your Man," spawned two No. 1s—the title track and "Would You Go With Me." And his third album, 2007's "Everything Is Fine," served up the hit "Firecracker." The same creative team for those three albums, including producer Frank Rogers, was in place for "Haywire." ("Josh Turner" was co-

produced by Rogers and Mark Wright.)

"I have known Frank since I recorded 'Long Black Train,'" says Turner, who, like Rogers, is from South Carolina. "Frank really understands what I am trying to achieve as an artist and a singer. He knows how to capture my sound even when I don't."

"Haywire" is Turner's first album to be available as a deluxe edition. In addition to the 11 songs featured on the standard release, the deluxe version offers live versions of "Long Black Train" and "Your Man," as well as two previously unreleased tracks. The first, "Let's Find a Church," was recorded during the "Long Black Train" sessions. The second, "This Kind of Love," was cut for "Haywire." Turner, who either wrote or co-wrote six of the songs on the deluxe set, says songwriting is important to him because "it lets people hear my heart."

The deluxe package also features the video for "Why Don't We Just Dance" and behind-the-scenes interview footage. "The deluxe version is making a good impact," Universal Music Group Nashville executive VP/GM Ken Robold says. "We thought it would be a 75/25 split between the regular and deluxe. But in some accounts, the deluxe is performing as well as the regular."

TV is another major factor in the album's success. Turner is the Great American Country network's February artist of the month, a campaign that was complemented by a countdown to Valentine's Day promotion on GAC. Catering to Turner's large female fan base, UMG ran another Valentine's Day-related campaign on DirecTV. Supplementing ads on Oxygen, ABC Family, HGTV and other networks were a series of syndicated radio spots. To reach Turner's large number of fans in the 13-17 age group, Robold says the label's marketing plan included a push on Facebook, Google, iTunes, Yahoo and other online sites.



Hitting home:
MARVIN SAPP

SPREADING THE WORD

When it was time to record his next Verity album, Marvin Sapp decided not to tamper with the live formula he used on his 2007 best seller, "Thirsty." So on Oct. 16 last year, he returned to the same site—Resurrection Life Church in Grand Rapids, Mich.—with the same talent—including writer/producer Aaron Lindsey and backing vocals director Myron Butler—to record the March 16 release "Here I Am."

Verity got a jump on listener reaction to Sapp's new songs by providing a live video stream of the performance/recording and a chat room on its Web site. "Thousands of people watched the stream from everywhere in the world," Verity senior director of marketing Cheryl Marks says. "It gave us a bird's-eye view of what hit home."

That song was "Best in Me," which after only nine weeks is shaping up as another No. 1 for the singing pastor. Co-written by Sapp and Lindsey, the song is No. 3 on Billboard's Hot Gospel Songs chart. It's another uplifting anthem in the vein of Sapp's "Thirsty" mega-hit, "Never Would Have Made It." That song ruled Hot Gospel Songs for 46 weeks and claimed the crown for the longest-running No. 1 on a Billboard airplay chart. The crossover R&B hit also propelled "Thirsty" to sales of 706,000, according to Nielsen SoundScan.

"Here I Am" revolves around messages of inspiration, praise and guidance delivered to full emotional and joyous effect on "He Has His Hands on You," "Fresh Wind" and the title track. And Sapp takes his crossover appeal a step further by letting loose on the rock-infused "Praise You Forever."

To broaden Sapp's reach, Verity will stream the singer's street-date retail appearance at the Experience in Chicago. An upcoming Atlanta in-store will be broadcast/streamed to 13 markets by local radio partner WPZE and air personality CoCo Brother.

Marks notes that gospel, like other genres, has less opportunities to spread its message on TV and in magazines. "But the one thing we have that other genres don't is a church base." —Gail Mitchell

DIGITAL FORCE

A week of heavy snow and cold temperatures might have deterred shoppers from hitting the stores, but it didn't prevent Mexican pop trio Camila from debuting at No. 1 on Billboard's Top Latin Albums chart with its second set, "Dejarte de Amar" (Sony Latin). In terms of units sold—12,000, according to Nielsen SoundScan—it's the chart's biggest debut since Ednita Nazario's "Soy" sold 16,000 in its first week last November.

Camila's big sales number (considering today's marketplace) was expected from a group whose debut album, "Todo Cambió," has sold nearly 400,000 copies. But since that album's May 2006 release, the market has changed dramatically—something Camila used to its advantage in an aggressive digital and online marketing campaign that resulted in major online sales. Approximately 2,000 copies of "Dejarte"—about 16%—were digital albums, a high percentage for a Latin release.

"The marketing strategy was to get the word out that it was an album with many hit songs, not just one single," Sony Music U.S. Latin president Ruben Leyva says. "We did that by going to their fan base online and on social networks."

Leyva isn't undermining the importance of radio in Camila's success. Indeed, lead single "Mientes" became the group's first No. 1 on Billboard's radio charts this week, reaching the top spot on Latin Pop Airplay and No. 4 on Hot Latin Songs. "The song is a hit," Leyva says. "But more important to us is communicating that this act has a body of work."

Helping spread that message was an iTunes "Countdown" that featured the single and three other album tracks—one released each week—during the four weeks leading up to street date. That resulted in the aforementioned 16% in digital sales, a figure that exceeds the 10%-12% that most Latin acts attain. Prior to the album's release, Verizon stepped in as a sponsor and offered exclusive Camila content online to subscribers.

"We did everything on the marketing menu," Sony Latin VP of marketing Paula Kaminski says. "But what surprised us is how much Camila's online fan base has grown." At press time, "Dejarte

de Amar" was No. 1 on iTunes' Latin albums sales chart in the United States and in Mexico, where the title has shipped more than 83,000 copies, according to the label.

"The setup from the U.S. to Mexico to every other country [in Latin America] was impeccable," Camila manager Jorge Juarez adds.

That transcontinental success, compounded by fans online, further fueled domestic interest in the band. "Fans were communicating with each other so quickly that it's hard to say if it was something we did," Kaminski says. "Maybe it was something they shared online." —Leila Cobo



Big debut: CAMILA

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



CHAMPION

>> What perfect timing. k.d. lang's new greatest-hits set, "Recollection," arrives at No. 77 on the Billboard 200 (10,000 copies), hot on the heels of her performance of the album's "Hallelujah" during the Feb. 12 opening ceremonies of the Winter Olympics.

TOBY'S TOPS

>> TobyMac (aka Toby McKeehan) nets his second top 10 album on the Billboard 200. His "Tonight" bows at a career-high No. 6 with a personal-best sales week of 79,000 copies. On Top Christian Albums, it starts at No. 1—his second leader on the tally.



HE'S STILL 'HERE'

>> Poet/singer Gill Scott-Heron, of "The Revolution Will Not Be Televised" fame, returns to a Billboard chart for the first time since 1984 as his "I'm New Here" debuts at No. 2 on Contemporary Jazz Albums and No. 38 on Top R&B/Hip-Hop Albums.

CHART BEAT

>> Cue Bowling for Soup's "1985," "We Are the World 25: For Haiti" continues the trend of 25-year-old Billboard Hot 100 No. 1s returning to the list, joining recent remakes of chart-toppers by Foreigner and Wham. Another leader from 1985, Bryan Adams' "Heaven," appears as a cover by Brandi Carlile on "XOBC (EP)," which debuts at No. 1 on Top Folk Albums (see page 44).

>> Since "The Official Music of the XXIIIrd Olympiad Los Angeles 1984" became the first Olympic-themed album to appear on the Billboard 200 (reaching No. 92), the games have consistently had an impact on Billboard surveys. Brush up on the many Olympic-related titles to enjoy chart glory.

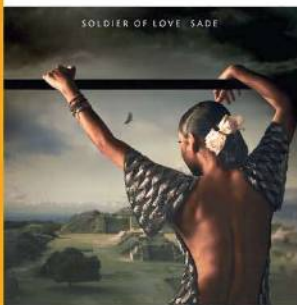
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Billboard

CHARTS

Sade's 'Soldier' Conquers With 502,000 Debut

Nearly 10 years after the group's last studio effort, **Sade** returns with "Soldier of Love," blasting in at No. 1 on the Billboard 200 with 502,000, according to Nielsen SoundScan. It's the act's first No. 1 debut and its best sales week since SoundScan began tracking sales in 1991.



On top of that, it's the best sales week for an album by a group since **AC/DC's** "Black Ice" bulldozed in at No. 1 on the Nov. 8, 2008, chart with 784,000.

"Soldier of Love" is Sade's second No. 1 album. Its first, "Promise," spent two weeks atop the chart in 1986.

The new album is the first studio effort from the band—led by vocalist **Sade Adu**—since "Lovers Rock" was released in November 2000. It debuted

and peaked at No. 3 with 370,000 sold in its first week.

"Soldier of Love" is Sade's sixth studio set overall, stretching back to its "Diamond Life" debut in 1985. All told, the act has notched eight top 10s in a row on the Billboard 200—its entire output of albums. That total comprises six studio efforts, one greatest-hits collection ("The Best Of") and one live recording ("Lovers Live").

With that feat of eight straight top 10s, Sade is the first group since **Led Zeppelin** to have its first eight charting albums all reach that region of the chart. Zeppelin did it with its first 10 albums—from 1969 with its self-titled No. 10-peaking set, up until 1983 when "Coda" topped out at No. 6.

On next week's Billboard 200, expect "Soldier of Love" to rule the tally for a second week, as no new releases that dropped Feb. 16 seem to pose a challenge for No. 1.

LONG TIME GONE: Sade is the second act in the past year to make a welcome return to the top of the Billboard 200 after a long absence. Last July, **Maxwell** rang the bell with "BLACK-

summers'night," shifting a career-high 316,000. The singer's last set, 2001's "Now," also opened at No. 1 with a then-best 296,000 copies sold.

One can theorize that part of the reason why Sade's and Maxwell's starts are so eye-popping is that they share a similar fan base—consumers who are likely older and tend to purchase full albums instead of individual tracks. (Both acts also call Sony Music home.)

Anyone else wondering if long-absent R&B/hip-hop diva **Laurny Hill** (a Columbia artist) might produce an album this year?

SALES SIZZLE: The stars have so far aligned in 2010, giving us a Billboard 200 that has yet to deliver a No. 1 album that has sold fewer than 100,000 copies.

With Sade's 502,000 bow this week, we've had 25 weeks in a row where there was at least one album that sold more than 100,000. The streak started on the Sept. 12, 2009, tally when **Colbie Caillat's** "The Breakthrough" launched at No. 1 with 106,000.

The top three titles on the Billboard 200 this week all sell more than 100,000. **Lady Antebellum's** "Need

You Now" is No. 2 with 208,000 (down less than 1%), and **Jaheim's** "Another Round" bows at No. 3 with 112,000. It's the first time the top three have all exceeded 100,000 since the Nielsen SoundScan sales week ending Dec. 27.

Last year we had to wait until the week ending March 15 for three albums to sell more than 100,000 copies in a frame. However, the feat seems less impressive if you scroll back to 2008, as the three-fer-100,000 achievement happened in the week ending Feb. 17—about the same time it occurred this year.

POLICY CHANGE: To ensure standardized Nielsen SoundScan reporting cycles and equitable Billboard charting periods, SoundScan and Billboard will no longer hold sales that occurred in a normal retailer's tracking week for inclusion in a subsequent week. This policy goes into effect immediately.

The SoundScan and Billboard reporting week will continue to be based on a Monday-Sunday cycle, with the understanding that some retailers operate under a Sunday-Saturday sales week.

Contact Billboard director of charts **Silvio Pietrolungo** with comments or questions at silvio@billboard.com.

Over The Counter

KEITH CAULFIELD



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,834,000	1,810,000	25,227,000
Last Week	6,723,000	1,707,000	24,136,000
Change	16.5%	6.0%	4.5%
This Week Last Year	8,560,000	1,565,000	26,209,000
Change	-8.5%	15.7%	-3.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	40,984,000	38,518,000	-6.0%
Digital Tracks	152,463,000	153,340,000	0.6%
Store Singles	168,000	237,000	41.1%
Total	193,615,000	192,095,000	-0.8%
Albums w/TEA*	56,230,300	53,852,000	-4.2%

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

ALBUM SALES

'09	41.0 million
'10	38.5 million

SALES BY ALBUM FORMAT

CD	31,775,000	27,394,000	-13.8%
Digital	8,948,000	10,831,000	21.0%
Vinyl	252,000	289,000	14.7%
Other	8,000	5,000	-37.5%

For week ending Feb. 14, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2009	2010	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	21,817,000	21,666,000	-0.7%
Catalog	19,167,000	16,852,000	-12.1%
Deep Catalog	13,991,000	12,826,000	-8.3%

CURRENT ALBUM SALES

'09	21.8 million
'10	21.7 million

CATALOG ALBUM SALES

'09	19.2 million
'10	16.9 million

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	CERT.	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	CERT.
101	65	67	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 515923* (18.98) ⊕	Twilight	2	1	151	JAMES FORTUNE & FIYA BLACKSMOKE 3073/WORLWIDE (15.98)	Encore	51	
102	132	148	MICHAEL BUBLE 143/REPRISE 48494/WARNER BROS. (18.98) ⊕	It's Time	3	7	152	DJ SKRIBBLE THERMIX PRESENTS: DANCE NATION: THE ULTIMATE PARTY MIX!		152	
103	NEW	1	HOT CHIP ASTRAWORKS 07500 (16.98) ⊕	One Life Stand	103		153	SHAKIRA EPIC 51695/SONY MUSIC (13.98)	She Wolf	15	
104	RE-ENTRY	60	CHRIS TOMLIN SIXTEENS 12359/SPARROW (17.98)	Hello Love	9		154	FRANK SINATRA REPRISE 43862/WARNER BROS. (18.98)	Nothing But The Best	2	
105	79	105	BON JOVI ISLAND 013700/UMG (13.98) ⊕	The Circle	1		155	GREEN DAY REPRISE 517153*/WARNER BROS. (18.98)	21st Century Breakdown	1	
106	98	102	LUKE BRYAN CAPTOL NASHVILLE 65833 (18.98)	Doin' My Thing	6		156	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	2	
107	114	111	TOBY KEITH SHOW DOG/UNIVERSAL 027 (18.98)	American Ride	3		157	BANDA LOS RECODITOS DISA 721423/UMLE (10.98)	Ando Bien Pedeo	87	
108	100	103	JOURNEY COLUMBIA 44393 (13.98) ⊕	Journey's Greatest Hits	10		158	JASON MRAZ ATLANTIC 48589* (18.98) ⊕	We Sing, We Dance, We Steal Things	3	
109	92	96	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1		159	CREED WIND-UP 13187 (13.98) ⊕	Full Circle	2	
110	93	86	MUSE HELM-3 521130*/WARNER BROS. (18.98) ⊕	The Resistance	3		160	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	1	
111	NEW	1	CITIZEN COPE RAINWATER DIGITAL EX (9.98)	The Rainwater LP	111		161	GALACTIC ANTI- 87002*/EPITAPH (15.98)	Ya-Ka-May	161	
112	105	123	GUNS N' ROSES GEPHEN 001714/INTERSCOPE (16.98)	Greatest Hits	4	3	162	DAUGHTRY 19/ROCA 84866/RMG (9.98) ⊕	Daughtry	1	
113	88	109	ALICE IN CHAINS EPIC 517079*/CAPTOL (18.98)	Black Gives Way To Blue	5		163	CAGE THE ELEPHANT GSP 48657/21W (13.98)	Cage The Elephant	67	
114	123	113	FREEDENCE CLEARWATER REVIVAL FANTASY 2*/SONICORO (17.98) ⊕	Chronicle The 20 Greatest Hits	100	3	164	DJ ENFERNO ULTRA 2317 (18.98)	Ultra Dance 11	37	
115	112	118	REBA STARTRUCK M0100/VALORY (18.98) ⊕	Keep On Loving You	1		165	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 013090/UMRG (13.98) ⊕	Pricece\$\$	33	
116	59	127	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 422-840-210/UMG (13.98) (8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	54	4	166	CHRISTINE MICHELE DEF JAM 012797/UMG (13.98) ⊕	Epiphany	1	
117	108	133	SUGARLAND MERCURY NASHVILLE 011273*/UMG (13.98)	Love On The Inside	1	2	167	SOUNDTRACK FOX/SIRE 51800/WARNER BROS. (13.98)	(500) Days Of Summer	42	
118	76	59	VARIOUS ARTISTS EMI SPECIAL MARKETS 07325 EX/STARBUCKS (12.98)	Mardi Gras In New Orleans	59		168	WHITNEY HOUSTON ARISTA 10033/RMG (13.98)	I Look To You	1	
119	111	108	ABBA SONY BMG 517007/4M (18.98) (12.98)	Gold -- Greatest Hits	63	6	169	PATTY GRIFFIN CREDENTIAL 30493 (17.98)	Downtown Church	38	
120	106	116	THREE DAYS GRACE JIVE 40256/ULG (13.98)	Life Starts Now	3		170	BON JOVI MERCURY 528913/UMG (18.98) (11.98)	Cross Road	8	
121	83	70	COLBIE CAILLAT UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕	Breakthrough	1		171	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN 65111*/CAPTOL (18.98)	This Is War	19	
122	89	96	FLYLEAF A&M/OCTONE 013512/IGA (13.98)	Memento Mori	1		172	BOB SEGER & THE SILVER BULLET BAND CAPTOL 30334* (16.98)	Greatest Hits	8	
123	168	55	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	Michael Buble	47		173	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer	7	
124	90	88	KID CUDI DREAM ON/5.0.0.0/UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕	Man On The Moon: The End Of Day	4		174	FRANCESCA BATTISTELLI FERRET 867376/WARNER BROS. (11.98)	My Paper Heart	91	
125	122	107	FOO FIGHTERS REPRISE 51800/WARNER BROS. (13.98) ⊕	Greatest Hits	11		175	ROD STEWART 19/SONY (13.98)	Soulbook	4	
126	96	83	CHRIS BROWN JIVE 01434/ULG (13.98)	Graffiti	7		176	KUTLESS BEG 87174 (13.98)	It Is Well	42	
127	116	122	KRIS ALLEN 19/JIVE 54802/ULG (13.98)	Kris Allen	11		177	VARIOUS ARTISTS STARBUCKS 00308 EX (12.98)	Sweetheart: Our Favorite Artists Sing Their Favorite Love Songs	162	
128	118	98	PEARL JAM MONKEYWRENCH 8274* (18.98)	Backspacer	1		178	THEORY OF A DEADMAN 604 618008/ROADRUNNER (12.98) ⊕	Scars & Souvenirs	26	
129	87	87	DJ POET NAME LIFE THRIVE 90825/UMG (18.98)	Total Club Hits 4	25		179	NEVER SHOUT NEVER LOVEWAY/SIRE 52204/WARNER BROS. (9.98)	What Is Love?	24	
130	137	139	THE SCRIPT SHOWBIZ/SONY 53459/SONY MUSIC (12.98)	The Script	91		180	CHRISTINA AGUILERA 19/SONY (13.98)	Keeps Gettin' Better: A Decade Of Hits	9	
131	131	130	AVENTURA PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)	The Last	5	2	181	BILLY CURRINGTON MERCURY NASHVILLE 00845/UMG (13.98)	Little Bit Of Everything	13	
132	121	121	PARAMORE FUELED BY RAMEN 518250*/AD (18.98)	Brand New Eyes	2		182	SLIPKNOT ROADRUNNER 017930 (18.98) ⊕	All Hope Is Gone	1	
133	NEW	1	DJ KAYSLAY STREETSWEEPERS 5102/E1 (17.98)	More Than Just A DJ	133		183	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1's ... And Then Some	5	
134	95	92	JAY SEAN CASH MONEY/UNIVERSAL REPUBLIC 013683/UMRG (13.98)	All Or Nothing	37		184	KENNY CHESNEY BNA 49530/SMN (11.98)	Greatest Hits II	3	
135	RE-ENTRY	31	TENTH AVENUE NORTH REPRISE 10126/SONY MUSIC (11.98)	Over And Underneath	95		185	BEACH BOYS SUS POP 845* (15.98) CD/DVD ⊕	Teen Dream	43	
136	153	190	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Greatest Hits Volume 1	6		186	NORAH JONES 152/SONY (13.98) ⊕	Come Away With Me	1	
137	117	134	JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMG (13.98)	That Lonesome Song	28		187	BRANDON HEATH MONMONSIE/REUNION 101272/SONY MUSIC (13.98)	What If We	73	
138	109	112	MARIAH CAREY ISLAND 013228*/UMG (18.98)	Memoirs Of An Imperfect Angel	3		188	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore	10	
139	146	141	GEORGE STRAIT MCA NASHVILLE 013173*/UMG (13.98)	Twang	1		189	SOUNDTRACK NEW LINE 39150 (16.98)	The Hangover	72	
140	RE-ENTRY	64	THIRD DAY ESSENTIAL 10683/SONY MUSIC (17.98)	Revelation	6		190	ONEREPUBLIC MOSLEY/INTERSCOPE 013607/IGA (13.98)	Waking Up	21	
141	110	100	OMARION SONY BMG 518250*/SONY MUSIC (12.98)	Illusion	19		191	THE BEATLES 194 60450/RMG (11.98)	Abbey Road	1	
142	144	177	CARRIE UNDERWOOD 16/ARISTA/ARISTA NASHVILLE 71197/RMG (9.98)	Some Hearts	2	7	192	OVERKILL E1 20611 (17.98)	Ironbound	192	
143	102	125	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (12.98)	The Carter III	1		193	MGMT COLUMBIA 195121*/SONY MUSIC (9.98)	Oracular Spectacular	38	
144	119	135	VARIOUS ARTISTS EMI/UNIVERSAL ZOMBA 28617/SONY MUSIC (18.98)	NOW 31	1		194	ELTON JOHN GROUCH/ROCKET/ISLAND/MERCURY 008661/UMG (13.98)	Rocket Man: Number Ones	9	
145	140	125	VARIOUS ARTISTS EMI/UNIVERSAL 56259/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	1		195	CHARLIE BROOKS PEARL 213 (25.98) CD/DVD ⊕	The Ultimate Hits	3	
146	NEW	1	RECKLESS KELLY YFP ROCK 2309 (16.98)	Somewhere In Time	146		196	PINK FLOYD HARVEST SMAS 11163/CAPTOL (18.98) (10.98)	Dark Side Of The Moon	1	
147	125	129	MUDVAYNE EPIC 52153*/SONY MUSIC (11.98)	Mudvayne	53		197	MOTION CITY SOUNDTRACK COLUMBIA 19574/SONY MUSIC (9.98)	My Dinosaur Life	15	
148	104	91	SOUNDTRACK FOX/ATLANTIC 521681/AG (18.98)	Avatar	31		198	NORAH JONES BLUE NOTE DIGITAL EX/BLG (9.98)	iTunes Originals	198	
149	NEW	1	ANA ISABELLE UNIVERSAL MUSIC LATINO 013950/UMLE (11.98)	Mi Sueno	149		199	PRINCE/BRIA VALENTE NPG 69549 EX (11.98)	Lotus Flow3r/MPLSOund/Elix3r	2	
150	124	99	ORIANTHI TAL/GEFFEN 013502/IGA (9.98)	Believe	99		200	HARRY CONNICK, JR. COLUMBIA 47228*/SONY MUSIC (13.98)	Your Songs	8	

111
The artist (aka Clarence Greenwood) returns with his first album in four years, entering with 7,000 downloads, aided by the Amazon MP3 store's Feb. 8 \$3.99 deal on the set. A physical version drops in March.

135
After the set was offered for \$5 at Family Christian Stores last week, it takes a 140% gain.



152
The continuous-mix album, assembled by DJ Skribble, boasts hits remixed by Jason Nevins, Bimbo Jones and Cahill, who reworked "Evacuate the Dancefloor" by Cascada (pictured) for the set.



180
This November 2008 release was exclusively available through Target until last week, when it went wide to all retailers. It revisits the Billboard 200 for the first time in nearly a year (up 99%).



186
The iTunes store's Feb. 9 launch of her new "iTunes Originals" (No. 198 with 4,000) along with a \$7.99 sale tag on "The Fall" (No. 53, up 91%) stir a gain for her breakthrough set "Come Away With Me" (up 47%).

See Charts legend for rules and explanations. © 2010, US Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

REYNOLDS 17	MUSE 110	OWAL CITY 27	CORINNE BAILEY RAE 31	BOB SEGER & THE Silver BULLET BAND 172	TAYLOR SWIFT 10, 70	MUSIC VOLUME 1 78	TENTH AVENUE NORTH 31	TORY MACDONALD 6	VAAMPIRE WEEKEND 51	NOW THAT'S WHAT I CALL COUNTRY VOL. 2 145	THE WHO 56
MAXWELL 39	NEVER SHOUT NEVER 179	BRAD PASKLEY 156	RASCAL FLATTS 136, 160	REBA 115	SHAKIRA 153	MUSIC VOLUME 2 71	THE HANGOVER 189	CHRIS TOMLIN 104	NOW THAT'S WHAT I CALL LOVE 33	THE WHO 56	
JOHN MAYER 40	NICKELBACK 55	PARAMORE 132	RECKLESS KELLY 146	SHINEDOWN 73	SHARON 154	HANNAH MONTANA: THE MOVIE 109	THEORY OF A DEADMAN 69	TREY SONGZ 45	SWEETHEART OUR FAVORITE ARTISTS SING THEIR FAVORITE LOVE SONGS 177	YASUHA 63	
CHRISTINE MICHELE 166	PEARL JAM 128	RHIANNA 88	FRANK SINATRA 89	SKILLET 89	STARTRUCK 98	ROB THAYNE 50	THIRTY SECONDS TO MARS 171	JOSH TURNER 5	WOW GOSPEL 2010 62	CHRIS YOUNG 86	
MGMT 193	PINK FLOYD 196	FRANK 24	SNOP DOGG 95	SLIPKNOT 182	THE TWILIGHT SAGA: NEW MOON 100	THREE DAYS GRACE 130	THREE DAYS GRACE 130	KEITH URBAN 65	WOW HITS 2010 79	YOUNG MONEY 41	
JUSTIN MOORE 10	OMARION 141	PINK 24	SNOOP DOGG 95	THE SCRIPT 130	THE VALENTINE'S DAY 20	TIMBALAND 87					
MOTOWN CITY SOUNDTRACK 197	ONEREPUBLIC 190	PRINCE/BRIA VALENTE 199	ROD STEWART 175								
TRACK 158	ORIANTHI 192										
JASON MRAZ 158	OVERKILL 192										
MUDVAYNE 147											

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	118	#1 MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (14.98)	Number Ones	3
2	2	41	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (19.98)	The Essential Michael Jackson	2
3	13	172	GRATZLEY SADE GAINER EPIC 85287/SONY MUSIC (9.98)	The Best Of Sade	4
4	4	173	MICHAEL JACKSON EPIC/LEGACY 17988/SONY MUSIC (17.98)	Thriller	5
5	12	47	MICHAEL BUBLE 143 REPRIS 100313/WARNER BROS. (18.98)	Call Me Irresponsible	6
6	15	152	MICHAEL BUBLE 143 REPRIS 46946/WARNER BROS. (18.98)	It's Time	8
7	5	757	JOURNEY COLUMBIA/LEGACY 85895/SONY MUSIC (13.98)	Journey's Greatest Hits	9
8	7	166	GUNS N' ROSES Geffen 007174/USA (14.98)	Greatest Hits	10
9	11	669	CREDENCE CLEARWATER REVIVAL 275 FONGOR 17 (18.12.98)	Chronicle The 20 Greatest Hits Fantasy 2*	11
10	3	916	BOB MARLEY AND THE WAILERS Tuff Gong/Island 54890/UMG (13.98/8.98)	Legend: The Best Of Bob Marley And The Wailers	12
11	8	6	SUGARLAND Mercury Nashville 011273/UMGN (13.98)	Love On The Inside	13
12	9	418	ABBA Polar/Polydor 517007/UMG (18.98/12.98)	Gold -- Greatest Hits	14
13	26	213	MICHAEL BUBLE 143 REPRIS 46376/WARNER BROS. (18.98)	Michael Buble	15
14	10	2	JAMEY JOHNSON Mercury Nashville 011207/UMGN (13.98)	That Lonesome Song	16
15	NEW	1	THIRD DAY ESSENTIAL 10853/SONY MUSIC (17.98)	Revelation	17
16	17	72	CARRIE UNDERWOOD 19 ARISTA NASHVILLE 71197/SMN (9.98)	Some Hearts	18
17	6	8	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011877/UMRG (13.98)	The Carter III	19
18	27	7	FRANK SINATRA REPRIS 439652/WARNER BROS. (18.98)	Nothing But The Best	20
19	19	9	JASON MRAZ ATLANTIC 445509/AG (18.98)	We Sing, We Dance, We Steal Things.	21
20	21	17	DAUGHTY 193504 88860/IMG (9.98)	Daughty	22
21	18	248	BOB JOVI Mercury 526013/UMG (18.98/11.98)	Cross Road	23
22	23	665	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30324 (16.98)	Greatest Hits	24
23	50	176	NORAH JONES BLUE NOTE 32068/91G (17.98)	Come Away With Me	25
24	25	230	THE BEATLES APPLE 82468/CAPI (18.98)	Abbey Road	26
25	16	11	MGMT COLUMBIA 65512/SONY MUSIC (9.98)	Oracular Spectacular	27
26	28	12	ELTON JOHN CHRISTLES/ROCKET/ISLAND/MERCURY 009861/UMG (13.98)	Rocket Man: Number Ones	28
27	33	25	GARTH BROOKS PEARL 213 (25.98 CD/DVD)	The Ultimate Hits	29
28	30	946	PINK FLOYD CAPITOL 46091 (18.98/10.98)	Dark Side Of The Moon	30
29	22	57	MICHAEL JACKSON EPIC/LEGACY 66072/SONY MUSIC (11.98)	Bad	31
30	32	18	THREE DAYS GRACE JIVE 83504/JL6 (16.98)	One - X	32
31	35	136	CREEDENCE CLEARWATER REVIVAL WINDY 13103 (9.98 CD/DVD)	Greatest Hits	33
32	36	353	THE BEATLES APPLE 23252/CAPITOL (18.98/12.98)	1	34
33	NEW	1	CHICAGO 309116 (18.98)	The Best Of Chicago: 40th Anniversary Edition	35
34	44	9	JASON ALDEAN BROKEN BOW 7657 (12.98)	Jason Aldean	36
35	29	211	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	37
36	NEW	1	SADE EPIC 85185/SONY MUSIC (9.98)	Lovers Rock	38
37	47	147	ELVIS PRESLEY RCA 86078/SONY MUSIC (19.98/12.98)	Elvis: 30 #1 Hits	39
38	RE-ENTRY	1	PRINCE WARNER BROS. 74272 (18.98)	The Very Best Of Prince	40
39	34	65	NICKELBACK ROADRUNNER 818300 (18.98)	All The Right Reasons	41
40	24	19	USHER LAFACE 83582/JLG (9.98)	Confessions	42
41	RE-ENTRY	1	THE BEATLES APPLE 82414/CAPITOL (24.98)	The Beatles	43
42	40	12	PINK LAFACE 80320/20MG (18.98)	Im Not Dead	44
43	39	20	JOHN MAYER AWARE/COLUMBIA 27576/SONY MUSIC (18.98)	Continuum	45
44	RE-ENTRY	1	LINKIN PARK MACHINE SHOP 44477/WARNER BROS. (18.98)	Minutes To Midnight	46
45	20	18	CARRIE UNDERWOOD 19 ARISTA NASHVILLE 71121/SMN (12.98)	Carnival Ride	47
46	RE-ENTRY	1	JASON ALDEAN BROKEN BOW 7647 (17.98)	Relentless	48
47	43	2	ANDREA BOCELLI SUSAN/DECCA 009888/UNIVERSAL CLASSICS GROUP (16.98)	The Best Of Andrea Bocelli: Vivere	49
48	RE-ENTRY	1	QUEEN HOLLYWOOD 161268 (18.98/11.98)	Greatest Hits	50
49	RE-ENTRY	1	POINT OF GRACE WORD-CURS 887090/WARNER BROS. (16.98)	How You Live	51
50	31	17	MUSE WARNER BROS. 44294 (15.98)	Black Holes And Revelations	52

After charting five titles on the Country tally between 1998 and 2004, singer/songwriter Allison Moore's first effort for Ryko, "Crows," flies in for a No. 11 debut on Top Folk Albums. It's the artist's eighth album overall, and it benefits from her Feb. 10 performance on "Late Show With David Letterman."



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	NEW	1	#1 SADE EPIC 85283/SONY MUSIC	Soldier Of Love	1
2	NEW	1	MICHAEL BUBLE 143 REPRIS/WARNER BROS.	Special Delivery (EP)	26
3	NEW	1	TOBYMAC FOREFRONT	Tonight	6
4	2	3	LADY ANTEBELLUM CAPITOL NASHVILLE	Need You Now	2
5	6	35	THE BLACK EYED PEAS INTERSCOPE IGA	The E.N.D.	8
6	NEW	1	DAVE MATTHEWS & TIM REYNOLDS BAMA RAGS/RCA/RMG	Live In Las Vegas	17
7	3	4	VARIOUS ARTISTS MTV NETWORKS	Hope For Haiti Now	61
8	1	2	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN/UMRG	Rebirth	4
9	NEW	1	SOUNDTRACK WATERTOWER BIG MACHINE	Valentine's Day	20
10	5	64	LADY GAGA STREAMLINE/KOHLVE/CHERRYTREE/INTERSCOPE IGA	The Fame	7
11	NEW	1	MASSIVE ATTACK VIRGIN CAPITOL	Heligoland	46
12	NEW	1	JOSH TURNER MCA NASHVILLE/UMGN	Haywire	5
13	NEW	1	BRANDI CARLILE COLUMBIA/SONY MUSIC	XOBC	80
14	NEW	1	JAHEIM ATLANTIC JAB	Another Round	3
15	NEW	1	HIM SIRE REPRIS/WARNER BROS.	Screamworks: Love In Theory And Practice, Chapters 1-13	25
16	12	6	KESHA KEMOSABE/RCA/RMG	Animal	19
17	NEW	1	YEASAYER SECRETLY CANADIAN	ODD BLOOD	63
18	18	11	MICHAEL BUBLE 143 REPRIS/WARNER BROS.	Crazy Love	11
19	7	20	PINK LAFACE JLG	Funhouse	24
20	NEW	1	CITIZEN COPE RAINYCAT	The Rainwater LP	111
21	11	5	VAMPIRE WEEKEND XL	Contra	51
22	RE-ENTRY	1	NORAH JONES BLUE NOTE JLG	The Fall	53
23	19	13	JOHN MAYER COLUMBIA/SONY MUSIC	Battle Studies	40
24	NEW	1	THE CANADIAN TENORS DECCA	The Canadian Tenors	76
25	9	20	ZAC BROWN BAND ROADRUNNER PICTURE HOME GROWN/ATLANTIC/AG	The Foundation	13

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	NEW	1	#1 SADE EPIC 85283/SONY MUSIC	Soldier Of Love	1
2	NEW	1	DAVE MATTHEWS & TIM REYNOLDS BAMA RAGS/RCA 61989/RMG	Live In Las Vegas	17
3	NEW	1	JOSH TURNER MCA NASHVILLE 012833/UMGN	Haywire	5
4	NEW	1	CELTIC THUNDER CELTIC THUNDER 013824/DECCA	It's Entertainment!	67
5	1	3	LADY ANTEBELLUM CAPITOL NASHVILLE 97702	Need You Now	2
6	NEW	1	HIM SIRE REPRIS 022730/WARNER BROS.	Screamworks: Love In Theory And Practice, Chapters 1-13	25
7	12	4	SOUNDTRACK FOX FOX SEARCHLIGHT 6184/NEW WEST	Crazy Heart	38
8	NEW	1	JAHEIM ATLANTIC 527263/AG	Another Round	3
9	5	12	SUSAN BOYLE SYCO COLUMBIA 51829/SONY MUSIC	I Dreamed A Dream	9
10	7	19	LADY GAGA STREAMLINE/KOHLVE/CHERRYTREE/INTERSCOPE 011805/IGA	The Fame	7
11	NEW	1	MASSIVE ATTACK VIRGIN 09468/CAPITOL	Heligoland	46
12	15	19	MICHAEL BUBLE 143 REPRIS 520733/WARNER BROS.	Crazy Love	11
13	23	4	SPOON MERGE 385*	Transference	68
14	9	3	CORINNE BAILEY RAE CAPITOL 005718	The Sea	31
15	13	49	TAYLOR SWIFT BIG MACHINE 0200	Fearless	10
16	14	3	ZAC BROWN BAND ROADRUNNER PICTURE HOME GROWN/ATLANTIC 518931/AG	The Foundation	13
17	RE-ENTRY	1	PINK LAFACE 36759/JLG	Funhouse	24
18	11	4	VARIOUS ARTISTS GRAMMY 07880/CAPITOL	2010 Grammy Nominees	21
19	4	3	CELTIC WOMAN MANHATTAN 58390/91G	Songs From The Heart	52
20	16	10	THE BLACK EYED PEAS INTERSCOPE 012807/IGA	The E.N.D.	8
21	NEW	1	RECKLESS KELLY YEP ROC 2209	Somewhere In Time	146
22	NEW	1	TOBYMAC FOREFRONT 26271	Tonight	6
23	NEW	1	K.D. LANG NONESUCH 522868/WARNER BROS.	Recollection	77
24	17	3	KIDZ BOP KIDS RAZOR & THE 89214	Kidz Bop 17	29
25	10	5	MELODY GARDOT VERVE 012563*/VG	My One And Only Thrill	—

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT LABEL)
1	1	10	#1 TWO IS BETTER THAN ONE 3 WKS BOYS LIKE GIRLS FEATURING TAYLOR SWIFT (COLUMBIA)	1
2	2	3	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)	2
3	4	7	BREAKEVEN THE SCRIPT (NEWLINE EPIC)	3
4	-	5	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)	4
5	7	6	LIFE AFTER YOU DAUGHTY (19 RCA/RMG)	5
6	5	6	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)	6
7	10	2	TELEPHONE LADY GAGA FEATURING BEYONCE (STREAMLINE/KOHLVE/CHERRYTREE/INTERSCOPE)	7
8	8	6	TIK TOK KESHA (KEMOSABE/RCA/RMG)	8
9	-	1	BEDROCK YOUNG MONEY FEATURING LLOYD (CASH MONEY/UNIVERSAL MOTOWN)	9
10	14	2	ALL THE RIGHT MOVES ONEREPUBLIC (IMOS/VEV/INTERSCOPE)	10
11	-	4	HARD RIHANNA FEATURING JEEZY (SRP/DEF JAM (DJMG))	11
12	-	1	I MADE IT (CASH MONEY HEROES) KEVIN ROOPE FEATURING BIPOLAR, JAY SEAN, & LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	12
13	15	2	THE BROTHERHOOD WARFARE JOHN MAYER (COLUMBIA)	13
14	-	1	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)	14
15	13	9	EMPIRE STATE OF MIND JAY-Z & ALICIA KEYS (ROC NATION)	15

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT LABEL)
1	-	1	#1 WE ARE THE WORLD: 25 FOR HAITI 1 WK ARTISTS FOR HAITI (WE ARE THE WORLD FOUNDATION)	1
2	1	7	TIK TOK KESHA (KEMOSABE/RCA/RMG)	2
3	2	10	GIVE IT UP TO ME SHAKIRA FEATURING LIL WAYNE (EPIC)	3
4	5	3	ON FIRE LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	4
5	4	13	BAD ROMANCE LADY GAGA (STREAMLINE/KOHLVE/CHERRYTREE/INTERSCOPE)	5
6	-	1	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	6
7	15	2	ARE YOU LISTENING KIPK FRANKLIN PRESENTS ARTISTS UNITED FOR HAITI FO YO VOL. 0050/CD CENTRIC 2.0	7
8	-	1	WE ARE THE WORLD USA FOR AFRICA (COLUMBIA/LEGACY)	8
9	10	5	HARD RIHANNA FEATURING JEEZY (SRP/DEF JAM (DJMG))	9
10	9	19	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)	10
11	8	19	DOWN JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	11
12	6	20	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)	12
13	-	1	ANGELS CRY MARIAN CAREY FEATURING NE-YO (ISLAND (DJMG))	13
14	11	8	EMPIRE STATE OF MIND JAY-Z & ALICIA KEYS (ROC NATION)	14
15	-	3	REPLAY IYAZ (TIME IS MONEY/91USA HEIGHTS REPRIS)	15

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	-	1	#1 XOBC 1 WK BRANDI CARLILE (COLUMBIA/SONY MUSIC)	1
2	1	3	DOWNTOWN CHURCH PATTY GRIFFIN (CREDENTIAL)	2
3	3	4	SWEETHEART OUR FAVORITE ARTISTS SING THEIR FAVORITE LOVE SONGS VARIOUS ARTISTS (STARBUCKS)	3
4	2	2	DEAR JOY SOUNDTRACK (RELATIVITY MUSIC)	4
5	4	12	I AND LOVE AND YOU THE AWEIT BROTHERS (AMERICAN COLUMBIA/SONY MUSIC)	5
6	5	13	THE LIST ROSANNE CASH (MANHATTAN/BLG)	6
7	8	13	GIVE UP THE GHOST BRANDI CARLILE (COLUMBIA/SONY MUSIC)	7
8	6	13	STRICT JOY THE SWELL SEASON (ANTI-EPIGRAPH)	8
9	7	12	GOSSIP IN THE GRAIN RYAN LAMONTAGNE (RCA)	9
10	14	7	SIMPLE TIMES JOSHUA RADIN (MOG AND POP)	10
11	-	1	CROWS ALLISON MOORE (RYKODISC)	11
12	12	13	MONSTERS OF FOLK MONSTERS OF FOLK (SHANGRI-LA)	12
13	10	13	A FRIEND OF A FRIEND DAVE RAWLINGS MUSIC (ACONY)	13
14	9	13	MIDDLE CYCLONE NEKO CASE (ANTI-EPIGRAPH)	14
15	15	4	SIGN NO MORE (EP) MUMFORD & SONS (GLASSNOTE)	15

TOP POP CATALOG: Reflects 30-month-old titles or older that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Top Pop Catalog Albums: TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. See Charts legend for rules and qualifications. All charts © 2010, © Global Future, LLC and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (SONGWRITER)	Artist	CERT.	PEAK POSITION
1	1	19	#1 TIK TOK (G. GOTTWALD, B. BLANCO, K. SEBERT, L. GOTTWALD, B. LEVIN)	Ke\$ha	●	1
2	NEW	1	WE ARE THE WORLD 25: FOR HAITI (J. JONES III, RICHIE, M. JACKSON, J. RICHIE)	Artists For Haiti	●	2
3	2	4	IMMA BE (M. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, K. HAPPEL, J. TRAVEL, D. FOSTER, T. BRENNEKE, M. CROLEY)	The Black Eyed Peas	●	2
4	4	3	BEDROCK (K. DE CARO, J. ULLA, J. GAWAN, J. MANN, J. MILLS, M. STIMPSON, J. D. HENRIS, S. GARRETT, M. JOSELYN, P. POSTE, J. GUNYER)	Young Money Featuring Lil Wayne	●	3
5	5	2	BAD ROMANCE (REYNOLDS, LADY GAGA, B. KHAYAT, S. G. GERMANOTTA)	Lady Gaga	●	2
6	3	8	GREATEST GAINER/AIRPLAY NEED YOU NOW (PROXLEY, LADY ANTELLUM, D. J. HARRISON, D. KELLY, J. GOTTWALD)	Lady Antebellum	●	3
7	7	9	HEY, SOUL SISTER (M. TERREFF, E. SPONGA, G. WATTENBERG, P. MONAHAN, E. LIND, A. BJORKLI, LIND)	Train	●	7
8	8	6	HOW LOW (T. HALL, S. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADLER, H. SHOCKLEE)	Ludacris	●	6
9	11	14	IN MY HEAD (J. ROTEM, J. DESROULEAUX, J. ROTEM, C. KELLY)	Jason Derulo	●	9
10	6	5	SEXY CHICK (D. GUETTA, S. VEE, J. C. SINDROS, J. C. SINDROS, G. TUNIFORT, S. VEE, A. THAM)	David Guetta Featuring Akon	●	2
11	22	27	GREATEST GAINER/DIGITAL BLAH BLAH BLAH (B. BLANCO, K. SEBERT, B. LEVIN, N. HITCH, S. FOREMAN)	Ke\$ha Featuring 3OH!3	●	5
12	15	17	SAY AAH (Y. YONAY, CORLI, T. TAYLOR, R. M. FERRE, JR., T. NEVISON, T. SCALES, L. L. WALKER, D. CORLI)	Trey Songz Featuring Fabolous	●	12
13	12	11	CARRY OUT (T. M. ANG, J. RICE, T. M. MUSLY, E. V. HARMON, J. TIMBERLAKE, T. CLAYTON, J. BEARD)	Timbaland Featuring Justin Timberlake	●	11
14	10	7	REPLAY (K. DE CARO, J. ULLA, J. GAWAN, J. MANN, J. MILLS, M. STIMPSON, J. D. HENRIS, S. GARRETT, M. JOSELYN, P. POSTE, J. GUNYER)	Iyaz	●	14
15	16	19	TELEPHONE (R. KING, LADY GAGA, S. G. GERMANOTTA, J. R. ESKIN, D. MAMELI, F. FRANKLIN, K. THOMAS)	Lady Gaga Featuring Beyonce	●	15
16	16	36	I GOTTA FEELING (D. GUETTA, F. RIESTERER, M. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, D. GUETTA, F. RIESTERER)	The Black Eyed Peas	●	2
17	14	23	EMPIRE STATE OF MIND (S. HAYES, J. ULLA, J. GAWAN, J. MANN, J. MILLS, M. STIMPSON, J. D. HENRIS, S. GARRETT, M. JOSELYN, P. POSTE, J. GUNYER)	Jay-Z + Alicia Keys	●	2
18	13	13	HARD (S. STEWART, T. NASH, T. NASH, C. A. STEWART, R. FENTY, J. W. JENKINS)	Rihanna Featuring Jeezy	●	18
19	25	4	BABY (S. STEWART, T. NASH, T. NASH, C. A. STEWART, R. FENTY, J. W. JENKINS)	Justin Bieber Featuring Ludacris	●	19
20	20	21	ACCORDING TO YOU (R. BENSON, J. S. DIAMOND, A. FRAMPTON)	Orianthi	●	20
21	24	16	LIVE LIKE WE'RE DYING (S. KIPNER, A. FRAMPTON, J. S. KIPNER, A. FRAMPTON, D. O'DONOGHUE, M. SHEEHAN)	Kris Allen	●	21
22	19	18	YOU REMEMBER (J. HARMON, J. R. BENSON, J. S. DIAMOND, T. STORM, J. SKALLER, L. J. PERKINS, J. H. SMITH, J. PERKINS)	Jay Sean Featuring Sean Paul & Lil Jon	●	18
23	20	17	TWO IS BETTER THAN ONE (B. HOWES, M. JOHNSON)	Boys Like Girls Featuring Taylor Swift	●	10
24	17	25	FIREFLIES (A. YOUNG, M. THESSEN, A. YOUNG)	Owl City	●	2
25	30	26	HAVEN'T MET YOU YET (M. MARTIN, S. H. CHANG, M. BUBLE)	Michael Buble	●	25
26	29	18	TIE ME DOWN (J. E. H. BENJAMIN, V. D. A. THOMAS)	New Boyz Featuring Ray J	●	26
27	23	33	DOWN (J. REMONDO, R. VASS, J. SEAN, J. COTTER, R. L. FORD, J. SKALLER, L. J. PERKINS, D. CARTER)	Jay Sean Featuring Lil Wayne	●	27
28	40	53	BREAKAVEN (D. O'DONOGHUE, M. SHEEHAN, A. FRAMPTON, S. KIPNER, J. H. SMITH, J. PERKINS)	The Script	●	28
29	27	43	YOU BELONG WITH ME (N. CHAPMAN, T. SWIFT, T. SWIFT, ROSE)	Taylor Swift	●	2
30	39	22	TODAY WAS A FAIRYTALE (N. CHAPMAN, T. SWIFT, T. SWIFT, ROSE)	Taylor Swift	●	2
31	35	9	WHATAYA WANT FROM ME (M. MARTIN, S. H. CHANG, M. BUBLE)	Adam Lambert	●	31
32	31	28	WHATCHA SAY (J. ROTEM, J. ROTEM, K. ANDERSON, J. DESROULEAUX, J. HEAP)	Jason Derulo	●	2
33	36	46	SAY SOMETHING (T. M. ANG, J. RICE, T. M. MUSLY, E. V. HARMON, J. TIMBERLAKE, T. CLAYTON, J. BEARD)	Timbaland Featuring Drake	●	33
34	24	22	FOREVER (B. D. I. (M. SAMUELS, A. GRAHAM, K. WEST, D. CARTER, M. MATHERS)	Drake Featuring Kanye West, Lil Wayne & Eminem	●	34
35	42	44	WHY DON'T WE JUST DANCE (F. ROGERS, J. BEAVERS, J. SINGLETON, D. BROWN)	Josh Turner	●	35
36	37	55	NATURALLY (A. FERRA, A. MARTIN, J. A. MARTIN, T. JAMES, D. KARAOGLU)	Selena Gomez & The Scene	●	29
37	33	25	PAPARAZZI (LADY GAGA, S. G. GERMANOTTA, R. FUSARI)	Lady Gaga	●	6
38	65	8	NOTHING ON YOU (S. B. O. B. BEATING, B. MARNS, T. B. MARNS, P. LAWRENCE, A. LEVINE)	B.o.B Featuring Bruno Mars	●	38
39	32	22	MEET ME HALFWAY (K. WARRIS, WILLIAM ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, K. HAPPEL, J. BAPTISTE, S. GORDON, K. GORDON, E. K. ZIMMER, B. OWSE)	The Black Eyed Peas	●	39
40	34	29	ALREADY GONE (R. TEDDER, K. CLARKSON, R. TEDDER)	Kelly Clarkson	●	13
41	47	50	ALL THE RIGHT MOVES (R. TEDDER, R. TEDDER)	OneRepublic	●	41
42	28	31	USE SOMEBODY (A. PETRAKIS, R. KING, C. FOLLOWWILL, J. FOLLOWWILL, M. FOLLOWWILL, N. FOLLOWWILL)	Kings of Leon	●	4
43	NEW	1	SOLO (J. ROTEM, T. S. LEWIS, K. ANDERSON, J. DESROULEAUX, J. HARMON, J. JACKSON, J. ROTEM)	Iyaz	●	43
44	49	56	TRY SLEEPING WITH A BROKEN HEART (J. BHASKER, J. BHASKER, A. KEYS, S. PREYLOIDS)	Alicia Keys	●	27
45	41	16	THE FIRE (M. KNOX, B. JAMES, A. MONROE)	Jason Aldean	●	46
46	NEW	1	PANTS ON THE GROUND (NOT LISTED) (NOT LISTED)	General Larry Platt	●	46
47	43	43	IT KILLS ME (J. FERRA, A. MARTIN, J. A. MARTIN, R. LITTL, E. JOHN, JR., L. CARR, E. SHULMAN)	Melanie Fiona	●	43
48	52	51	LIFE AFTER YOU (H. BENSON, J. C. DAUGHTRY, C. KROEGER, B. JAMES, J. MOI)	Daughtry	●	48
49	38	27	PARTY IN THE U.S.A. (L. GOTTWALD, J. GOTTWALD, D. C. KELLY, J. CORNISH)	Miley Cyrus	●	3
50	55	57	HEARTBREAK WARFARE (J. MAVER, S. JORDAN, J. MAVER)	John Mayer	●	50
51	54	58	ON TO THE NEXT ONE (SWIGZ BEATZ, S. C. CARTER, C. DEAN, G. AUG, K. DEROSNAV, J. CHATON)	Jay-Z + Swizz Beatz	●	51
52	80	74	SOLDIER OF LOVE (SAGE, M. PELA, S. ADU, J. WALE, S. MATTHEWMAN, P. S. DENMAN)	Sade	●	52
53	51	49	IF YOU ONLY KNEW (R. CAVALLO, D. SMITH, D. BASKETT)	Shinedown	●	42
54	61	70	TEMPORARY HOME (M. BRIGHT, C. UNDERWOOD, L. LAIRD, D. MALOY)	Carrie Underwood	●	54
55	58	60	I AM (M. J. BLIGE, M. S. ERIKSEN, T. E. HERMANSEN, J. AUSTIN, E. DEAN, M. BEITE)	Mary J. Blige	●	55

6 Despite being the chart's top airplay gainer (up 10.2 million impressions), song is pushed down the list as digital sales decline (down 26%) following last week's post-Grammy bump.

9 Newcomer becomes the first Warner Bros. artist to take the first two singles from a debut album into the top 10 since *Karyn White* did so with "The Way You Love Me" and "Superwoman" in 1989.

38  **Rapper Bobby Ray Simmons makes identical 67-42 jumps on Hot 100 Airplay (up 43%) and Hot Digital Songs (up 52%) with his first charting effort.**

46  **After a few knock-out versions and unauthorized remixes hit digital sites following Platt's appearance on "American Idol" last month, the "official" single finally surfaces and shifts 65,000 downloads.**

92 **Group reworked the lyrics to the latest track of its little album to create a custom Olympics version that has been featured throughout coverage of the games. Proceeds from download sales help support the U.S. Olympic Team.**

BETWEEN THE BULLETS

AS THE 'WORLD' RETURNS



Charity single "We Are the World" returns to the Billboard Hot 100 25 years after ruling the chart, debuting at No. 2. The video for "We Are the World 25: For Haiti" by the all-star collective Artists for Haiti premiered during the first two days of the XXI Winter Olympics on NBC (Feb. 12-13) with the title hitting digital retailers Friday night. With two-plus days of sales, "World" moved 267,000 downloads and debuted at No. 1 on Hot Digital Songs. The original "World," by USA for Africa, debuted at No. 21 in the March 23, 1985, issue. Three weeks later it hit No. 1 and stayed there for four successive weeks. —Silvio Pietrolungo

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 TIK TOK	KE\$HA (KEMOSABE/RCA/RMG)
2	2	16	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	3	12	BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL/MOTOWN)
4	4	20	SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/A&R/STRAWLWORKS/CAPITOL)
5	7	14	SAY AAH	THEY SONOZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)
6	6	11	HOW LOW	LUDACRIS (DTP/DEF JAM/IDJMG)
7	10	22	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL/NASHVILLE)
8	5	19	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
9	11	10	TELEPHONE	LADY GAGA FEAT. BERTINE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
10	12	11	ACCORDING TO YOU	ORIANTHI (TAI/GEFFEN/INTERSCOPE)
11	16	7	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)
12	8	21	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
13	20	5	SAY SOMETHING	TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE)
14	14	42	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL/REPUBLIC)
15	13	13	IT KILLS ME	MILEY CYRUS (GEMINI/UNIVERSAL/MOTOWN)
16	19	14	TIE ME DOWN	NEW BOYZ FEAT. BAY J (SHOUTTY/ASYLUM/WARNER BROS.)
17	13	15	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PALL & LIL JON (CASH MONEY/UNIVERSAL/REPUBLIC)
18	9	14	HARD	RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)
19	17	30	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL/REPUBLIC)
20	18	23	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
21	31	8	CARRY OUT	TIMBALAND FEAT. JUSTIN TIERREELE (MOSLEY/BLACKGROUND/INTERSCOPE)
22	32	11	TRYP SLEEPING WITH A BROKEN HEART	ALICIA KEYS (MCA/J/RMG)
23	21	26	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
24	27	12	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)
25	23	12	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	25	13	WHY DON'T WE JUST DANCE	JOSH TURNER (MCA/NASHVILLE)
27	29	10	I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
28	30	12	AMERICAN SATURDAY NIGHT	BRAD PASKLER (ARISTA/NASHVILLE)
29	36	11	HEY, SOUL SISTER	TRAIN (COLUMBIA)
30	34	36	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
31	40	5	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
32	28	16	THE TRUTH	JASON ALDEAN (BROKEN BOW)
33	22	19	FIREFLIES	OWI CITY (UNIVERSAL/REPUBLIC)
34	24	20	I INVENTED SEX	THEY SONOZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
35	33	39	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
36	38	9	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
37	26	10	I WANNA ROCK	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
38	56	3	BLAH BLAH BLAH	KE\$HA FEAT. 3OHM3 (KEMOSABE/RCA/RMG)
39	35	17	HISTORY IN THE MAKING	DANIEL RUCKER (CAPITOL/NASHVILLE)
40	43	6	SEX THERAPY	ROBIN THROKE (STAR TRAK/INTERSCOPE)
41	41	13	THAT'S HOW COUNTRY BOYS ROLL	BILLY CURRINGTON (MERCURY)
42	67	2	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (FEBELCO/GRAND Hustle/ATLANTIC)
43	51	3	BABY	JUSTIN BEBER FEAT. LUDACRIS (SCHOOL BOY/RAYMOND BROWN/IDJMG)
44	59	3	BREAK EVEN	THE SCRIPT (PHONOGENIC/EPIC)
45	58	3	WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)
46	37	22	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
47	45	24	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
48	53	6	HILLBILLY BONE	BLAKE SHELTON FEAT. TRACE ADKINS (WARNER BROS./HILLSVILLE/WARNER)
49	50	11	CRYIN' FOR ME (WAYMAN'S SONG)	TOBY KEITH (SHOW DOG/UNIVERSAL)
50	52	7	TEMPORARY HOME	CARRIE UNDERWOOD (19/ARISTA/NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	42	23	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
52	55	5	A LITTLE MORE COUNTRY THAN THAT	EASTON CORBIN (MERCURY/NASHVILLE)
53	47	16	MONEY TO BLOW	BRIDIT DAVIDSON FEAT. DRAKE (CASH MONEY/UNIVERSAL/MOTOWN)
54	65	4	ON TO THE NEXT ONE	JAY-Z + SWIZZ BEATZ (ROC NATION)
55	61	10	TIL SUMMER COMES AROUND	KEITH URBAN (CAPITOL/NASHVILLE)
56	48	15	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
57	74	4	HEY DADDY (DADDY'S HOME)	USHER FEAT. PLIES (LAFACE/JLG)
58	63	4	HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)
59	46	10	SHUT IT DOWN	PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)
60	57	15	SOMEDAY	ROB THOMAS (EMBLEM/ATLANTIC)
61	64	5	LIFE AFTER YOU	DAUGHTRY (19/RCA/RMG)
62	44	17	WHITE LIAR	MIRANDA LAMBERT (COLUMBIA/NASHVILLE)
63	62	9	SOLDIER OF LOVE	SADE (EPIC)
64	68	3	HIGHWAY 20 RIDE	ZAC BROWN BAND (HOME GROWN/ATLANTIC/ROGERS PICTURE)
65	69	6	AIN'T LEAVIN WITHOUT YOU	JAMES BAY (ATLANTIC)
66	71	3	HALFWAY GONE	LIFEHOUSE (GEFFEN/INTERSCOPE)
67	75	2	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)
68	54	19	RUDE BOY	RIHANNA (SRP/DEF JAM/IDJMG)
69	-	1	AMERICAN HONEY	LADY ANTEBELLUM (CAPITOL/NASHVILLE)
70	-	1	GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
71	66	16	FEARLESS	TAYLOR SWIFT (BIG MACHINE)
72	-	1	O LET'S DO IT	WAKA FLOCCA FLAME (SO ICEY/ASYLUM/WARNER BROS.)
73	-	1	SOUTHERN VOICE	TIM MCGRAW (CUBB)
74	60	18	I WANNA MAKE YOU CLOSE YOUR EYES	DIENES BENTLEY (CAPITOL/NASHVILLE)
75	70	20	I WANNA MAKE YOU CLOSE YOUR EYES	DIENES BENTLEY (CAPITOL/NASHVILLE)

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

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	16	#1 WE ARE THE WORLD 25: FOR HAITI	ARTISTS FOR HAITI (WE ARE THE WORLD FOUNDATION)	
2	1	9	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)	
3	5	19	HEY, SOUL SISTER	TRAIN (COLUMBIA)	
4	4	12	BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL/MOTOWN)	
5	2	26	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL/NASHVILLE)	
6	3	19	TIK TOK	KE\$HA (KEMOSABE/RCA/RMG)	
7	6	16	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
8	9	10	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
9	12	6	BLAH BLAH BLAH	KE\$HA FEAT. 3OHM3 (KEMOSABE/RCA/RMG)	
10	11	10	HOW LOW	LUDACRIS (DTP/DEF JAM/IDJMG)	
11	10	10	CARRY OUT	TIMBALAND FEAT. JUSTIN TIERREELE (MOSLEY/BLACKGROUND/INTERSCOPE)	
12	7	36	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
13	16	4	BABY	JUSTIN BEBER FEAT. LUDACRIS (SCHOOL BOY/RAYMOND BROWN/IDJMG)	
14	19	12	TELEPHONE	LADY GAGA FEAT. BERTINE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
15	15	26	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
16	26	4	TODAY WAS A FAIRYTALE	TAYLOR SWIFT (BIG MACHINE)	
17	13	12	HARD	RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)	
18	14	29	SEXY BITCH	DAVID GUETTA FEAT. AKON (GUM/A&R/STRAWLWORKS/CAPITOL)	
19	32	11	SAY AAH	THEY SONOZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)	
20	18	23	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	
21	24	14	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)	
22	-	1	PANTS ON THE GROUND	GENERAL JARVIS FEAT. AMERICAN KING	
23	21	10	NATURALLY	SOLENA GOMEZ & THE SCENE (HOLLYWOOD)	
24	-	1	SOLO	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
25	23	12	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	30	15	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)	
27	29	15	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PALL & LIL JON (CASH MONEY/UNIVERSAL/REPUBLIC)	
28	54	25	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
29	22	26	FIREFLIES	OWI CITY (UNIVERSAL/REPUBLIC)	
30	48	6	BREAK EVEN	THE SCRIPT (PHONOGENIC/EPIC)	
31	31	10	ACCORDING TO YOU	ORIANTHI (TAI/GEFFEN/INTERSCOPE)	
32	20	2	KNOCKOUT	LIL WAYNE FEAT. NICKI MINAJ (CASH MONEY/UNIVERSAL/MOTOWN)	
33	17	22	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
34	36	7	WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)	
35	50	19	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
36	46	15	TIE ME DOWN	NEW BOYZ FEAT. BAY J (SHOUTTY/ASYLUM/WARNER BROS.)	
37	37	27	PARTY IN THE U.S.A.	MILEY CYRUS (GEMINI/UNIVERSAL/MOTOWN)	
38	27	60	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
39	38	32	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL/REPUBLIC)	
40	25	7	DROP THE WORLD	LIL WAYNE FEAT. EMINEM (CASH MONEY/UNIVERSAL/MOTOWN)	
41	41	25	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
42	67	2	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (FEBELCO/GRAND Hustle/ATLANTIC)	
43	43	21	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)	
44	42	46	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.A.M./INTERSCOPE)	
45	51	28	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	
46	-	4	WHY DON'T WE JUST DANCE	JOSH TURNER (MCA/NASHVILLE)	
47	55	4	ON TO THE NEXT ONE	JAY-Z + SWIZZ BEATZ (ROC NATION)	
48	56	27	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
49	-	1	BEAMER, BENZ, OR BENTLEY	LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT)	
50	60	6	HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)	

ALBUM CHARTS

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

- Albums with the greatest sales gains this week.
- Where included, this award indicates the title with the chart's largest unit increase.
- Where included, this award indicates the title with the chart's biggest percentage growth.
- Indicates album entered top 100 of The Billboard 200 and has been removed from The Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

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

SONG CHARTS

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

RADIO AIRPLAY CHARTS

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

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

RECURRENT RULES

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

CONFIGURATIONS

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

HOT DANCE CLUB SONGS

Compiled from a national sample of reports from club DJs.

Titles with the greatest club play increase over the previous week.

This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Certification for net shipments of 100,000 units (Or.). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

RIAA certification for 500,000 paid downloads (Gold). RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

RIAA gold certification for net shipment of 25,000 units for video singles. RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. RIAA platinum certification for net shipment of 100,000 units for video singles. RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerical within platinum symbol indicates song's multi-platinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. RIAA platinum certification for net shipment of 100,000 units or \$2 million in sales at suggested retail price. RIAA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs; or of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

Legend for HOT 100 AIRPLAY: Located below each chart, HOT DIGITAL SONGS: The charting and download codes, including the internet code reports collected and provided by Nielsen SoundScan. This data is used to compile the Billboard Hot 100 and Hot 100. See Charts Legend for additional rules and explanations. All charts © 2010 by Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

WEEK		LAST WEEK		TITLES	ARTIST (IMPRINT / PROMOTION LABEL)
THIS	LAST	THIS	LAST		
1	1	16		#1	TIK TOK KESHA (KEMOSABE/RCA/RMG)
2	2	17			BAD ROMANCE LADY GAGA (JIVE/CON/INTASCOPY)
3	3	21			SEXY CHICK DAVID GUETTA FEAT. AKON (GUSTRA/ASTRALWORKS/CAPTOL)
4	5	13			ACCORDING TO YOU ORIANTHI (TAL/GEFFEN/INTERSCOPE)
5	4	22			REPLAY DIZ (TIME IS MONEY/DELUGA HEIGHTS/REPRISE)
6	6	14			DO YOU REMEMBER JAY SEAN FEAT. SEAN PAUL & LL JON KASH (MONEY/UNIVERSAL/REPUBLIC)
7	7	16			TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
8	8	11			TELEPHONE LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONJUNE/CHEERYTREE/INTERSCOPE)
9	10	8			IMMA BE THE BLACK EYED PEAS (INTERSCOPE)
10	18	4			BEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL/MOTOWN)
11	14	9			IN MY HEAD JASON DERULO (DELUGA HEIGHTS/WARNER BROS.)
12	15	10			CARRY OUT TIMBALAND FEAT. JUSTIN TIMBERLAKE (A&R/BLACKROCK/INTERSCOPE)
13	12	27			WHATCHA SAY JASON DERULO (DELUGA HEIGHTS/WARNER BROS.)
14	9	17			EMPIRE STATE OF MIND JAY-Z & ALICIA KEYS (RCA/ROG)
15	17	15			LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/J.G.)
16	16	30			DOWN JAY SEAN FEAT. LL WYKKE (CASH MONEY/UNIVERSAL/REPUBLIC)
17	13	23			FIREFLIES OWL CITY (UNIVERSAL/REPUBLIC)
18	24	3			BLAH BLAH BLAH KESHA FEAT. 3OH3 (KEMOSABE/RCA/RMG)
19	21	10			BREAKDOWN THE SCRIPT (PHONOGENIC/EPIC)
20	11	12			HARD BRITNEY SPEARS FEAT. JEEZY (S&P/D/E/JAM/10/JMG)
21	20	9			WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
22	27	4			GREATEST GAINER LADY ANTEBELLUM (CAPTOL/NASHVILLE/CAPTOL)
23	25	3			BABY JUSTIN BEBER FEAT. LUDACRIS (SOLO/OLB/RAYMOND BROS./LANDING)
24	23	12			LIFE AFTER YOU DAUGHTYRY (19/RCA/RMG)
25	26	13			ALL THE RIGHT MOVES ONE REPUBLIC (MUSLEY/INTERSCOPE)
26	22	20			3 BRITNEY SPEARS (JIVE/J.G.)
27	32	5			HOW LOW LUDACRIS (S&P/D/E/JAM/10/JMG)
28	33	3			HEY, SOUL SISTER TRAIN (COLUMBIA)
29	34	5			TIE ME DOWN NEW BOYZ FEAT. RAY J. (SHOTTI/ASYLUM/WARNER BROS.)
30	30	7			SHUT IT DOWN PITBULL FEAT. AKON (MCA/3GS/50/50/RECORDS/ARMS)
31	31	8			SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
32	36	5			HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
33	37	3			NATURALLY SELENA GOMEZ & THE SCENE (HOLLYWOOD)
34	29	13			IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
35	28	14			FIFTEEN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL/REPUBLIC)
36	NEW				SAY AAH THEY SOUND FEAT. FABOLOUS (SONG BOOK/ATLANTIC)
37	35	14			FOREVER ONE RE PUBLIC (MUSLEY/INTERSCOPE)
38	NEW				TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL/REPUBLIC)
39	40	2			HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE)
40	NEW				VANILLA TWILIGHT OWL CITY (UNIVERSAL/REPUBLIC)

"Need You Now" lifts 11-9 on Adult Contemporary with Greatest Gainer honors for a third consecutive week, giving Lady Antebellum its first top 10 on the tally.

The ballad ties for quickest ascent to the top 10 by a group since 2000 (excluding holiday titles). Backstreet Boys' "Show Me the Meaning of Being Lonely" and "I'm Yours" (2000) and Santana's "The Game of Love" featuring Michelle Branch (2002) likewise logged five-week sprints to the top bracket.

The climb of the former Hot Country Songs No. 1 makes Lady Antebellum just the sixth country group to score a top 10 on the AC chart in the last 25 years. The trio joins Restless Heat (1987, 1992-93), Lonestar (2000-01), Dixie Chicks (2002) and Rascal Flatts (2006).



WEEK		LAST WEEK		TITLES	ARTIST (IMPRINT / PROMOTION LABEL)
THIS	LAST	THIS	LAST		
1	1	28		#1	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL/REPUBLIC)
2	3	24			HAVEN'T MET YOU YET MICHAEL BUBLE (1.43/REPRISE)
3	2	31			YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL/REPUBLIC)
4	4	36			NO SURPRISE DAUGHTYRY (19/RCA/RMG)
5	5	19			ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
6	7	34			PLEASE DON'T LEAVE ME PINK (1.43/EPIC/J.G.)
7	6	40			HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
8	9	24			CHANCES FIVE FINGER BROTHERS (ANART/COLUMBIA)
9	11	5			GREATEST GAINER LADY ANTEBELLUM (CAPTOL/NASHVILLE/CAPTOL)
10	8	49			THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
11	12	20			SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
12	14	12			FIREFLIES OWL CITY (UNIVERSAL/REPUBLIC)
13	15	26			KISS A GIRL KEITH URBAN (CAPTOL/NASHVILLE/CAPTOL)
14	13	22			I WANT TO KNOW WHAT LOVE IS MIRIAM GABRY (19/ISLAND/JMG)
15	16	24			USE SOMEBODY KINGS OF LEON (RCA/RMG)
16	17	15			CHASING PIRATES NORAH JONES (BLUE NOTE/CAPTOL)
17	18	7			SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
18	20	7			HEY, SOUL SISTER TRAIN (COLUMBIA)
19	21	7			HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
20	19	17			WE WEREN'T BORN TO FOLLOW BOB JOY (ISLAND/JMG)
21	22	19			I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
22	25	5			FIFTEEN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL/REPUBLIC)
23	24	18			SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPOONHEAD BOB (WAVY/ATLANTIC)
24	23	18			WHEN IT COMES TO LOVE FOREIGNER (ATLANTIC/RHINO)
25	27	9			HAD IT ALL KATHARINE MCPHEE (NERVE)

WEEK		LAST WEEK		TITLES	ARTIST (IMPRINT / PROMOTION LABEL)
THIS	LAST	THIS	LAST		
1	1	26		#1	HEY, SOUL SISTER TRAIN (COLUMBIA)
2	2	22			SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
3	3	16			HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE)
4	4	28			ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
5	5	12			HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
6	6	17			LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/J.G.)
7	7	14			LIFE AFTER YOU DAUGHTYRY (19/RCA/RMG)
8	8	21			NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RRP)
9	9	19			FIREFLIES OWL CITY (UNIVERSAL/REPUBLIC)
10	10	11			BAD ROMANCE LADY GAGA (JIVE/CON/INTASCOPY)
11	11	23			BREAKDOWN THE SCRIPT (PHONOGENIC/EPIC)
12	12	17			HAVEN'T MET YOU YET MICHAEL BUBLE (1.43/REPRISE)
13	13	21			IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
14	14	6			ACCORDING TO YOU ORIANTHI (TAL/GEFFEN/INTERSCOPE)
15	19	6			GREATEST GAINER LADY ANTEBELLUM (CAPTOL/NASHVILLE/CAPTOL)
16	15	15			TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
17	17	8			TIK TOK KESHA (KEMOSABE/RCA/RMG)
18	18	19			SEX ON FIRE KINGS OF LEON (RCA/RMG)
19	20	20			ALL THE RIGHT MOVES ONE REPUBLIC (MUSLEY/INTERSCOPE)
20	16	11			FIFTEEN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL/REPUBLIC)
21	21	20			PAPARAZZI LADY GAGA (STREAMLINE/KONJUNE/CHEERYTREE/INTERSCOPE)
22	24	5			SYNDICATE THE FRAY (EPIC)
23	25	7			WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
24	23	9			UPRISING MUSE (HELIUM-3/WARNER BROS.)
25	22	13			COWBOY CASANOVA CARRIE UNDERWOOD (19/ARISTA/NASHVILLE)

WEEK		LAST WEEK		TITLES	ARTIST (IMPRINT / PROMOTION LABEL)
THIS	LAST	THIS	LAST		
1	1	24		#1	BREAK THREE DAYS GRACE (JIVE/J.G.)
2	2	11			YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPTOL)
3	3	28			UPRISING MUSE (HELIUM-3/WARNER BROS.)
4	4	23			IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
5	5	18			JUST BREATHE PEARL JAM (MONKEYWRENCH)
6	6	27			I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
7	7	35			SAVIOR RISE AGAINST (DGC/INTERSCOPE)
8	6	19			KINGS AND QUEENS THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPTOL)
9	9	32			1901 PHOENIX (LOYALTY/CLASSNOTE/RED)
10	10	26			(IF YOU WONDERING IF I WANT YOU TO) I WANT YOU TO WEezer (DGC/INTERSCOPE)
11	11	18			SNUFF SLIPKNOT (ROADRUNNER/RRP)
12	12	26			BACK AGAINST THE WALL CAGE THE ELEPHANT (DSP/JIVE/J.G.)
13	12	25			AGAIN FAYLEAF (A&M/OCTONE/INTERSCOPE)
14	14	11			LETTER FROM A THIEF CHELLENCE (EPIC)
15	15	37			YOU'RE GOING DOWN SICK PUPPIES (DNR/VIRGIN/CAPTOL)
16	16	14			SCREAM WITH ME MIDWAYNE (EPIC)
17	17	6			RESISTANCE MUSE (HELIUM-3/WARNER BROS.)
18	18	17			SPACESHIP PUDDLE OF MUDD (1.43/WEA/GEFFEN/INTERSCOPE)
19	19	16			NEW FANG THEM CROOKED VULTURES (DGC/INTERSCOPE)
20	20	17			CRASH CHELLENCE (EPIC)
21	21	5			GIVE ME A SIGN (FOREVER AND EVER) BREAKING BENJAMIN (HOLLYWOOD)
22	HOT SHOT DEBUT				GREATEST GAINER CRYIN' LIKE A BITCH GODSMACK (UNIVERSAL/REPUBLIC)
23	22	16			MESS OF ME SWITCHFOOT (ATLANTIC)
24	25	12			ODD ONE SICK PUPPIES (DNR/VIRGIN/CAPTOL)
25	24	11			SHAKIN' HANDS NICKELBACK (ROADRUNNER/RRP)
26	27	8			BRICK BY BORING BRICK PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
27	26	6			COUSINS VAMPIRE WEEKEND (XL/REGGARS/GRP)
28	29	7			MOUNTAIN MAN CRASH KINGS (GUSTARDO/UNIVERSAL/MOTOWN)
29	28	11			IT'S NOT YOU HALESTORM (ATLANTIC)
30	30	10			WALK AWAY FIVE FINGER BROTHERS (PROSPECT PARK)
31	31	15			EYESORE JAMES BLUNT (JIVE/J.G.)
32	32	7			YOU AND ME DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
33	39	2			THE GOOD LIFE THREE DAYS GRACE (JIVE/J.G.)
34	33	17			HEY, SOUL SISTER TRAIN (COLUMBIA)
35	34	3			LITTLE SMIRK THEORY OF A DEADMAN (RCA/1.43/ROADRUNNER/RRP)
36	38	5			SWEET DISPOSITION THE TEMPER TRAP (LIBERATION/CLASSNOTE/COLUMBIA)
37	37	6			LISZTOMANIA PHOENIX (LOYALTY/CLASSNOTE/RED)
38	40	15			CHASING PIRATES NORAH JONES (BLUE NOTE/CAPTOL)
39	35	9			FIRE IT UP THOUSAND FOOT KRUTCH (TOOTH & NAIL/CAPTOL)
40	36	5			DRAGONFLY SHAMAY'S HARVEST (SHAMAY'S HARVEST/TRIBAL)
41	46	2			I'M YOUR DADDY WEezer (DGC/INTERSCOPE)
42	42	5			HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
43	43	2			JESUS STOLE MY GIRLFRIEND VIOLET SONO (ELASTIC REACT/UNIVERSAL/MOTOWN)
44	41	6			GOLD GUNS GIRLS METRIC (METRIC/LAST GANG)
45	NEW				LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
46	34	19			SUBSTITUTION SILVERSN PICKUPS (DANGERBIRD)
47	50	2			FEEL LIKE I DO DROWNINGPOOL (ELECTRIC SEVEN)
48	45	2			RIDE TO CALIFORNIA PAPER TONGUES (A&M/OCTONE/INTERSCOPE)
49	RE-ENTRY				JUST SAY YES SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
50	48	3			THE HIGH ROAD BROKEN BELLS (COLUMBIA)

Godsmack keeps building anticipation for its fifth studio album, "The Oracle" (due May 4), as "Cryin' Like a Bitch" roars onto Rock Songs as the Greatest Gainer at No. 22. The song begins with 4.3 million first-week audience impressions on 92 stations.



WEEK		LAST WEEK		TITLES	ARTIST (IMPRINT / PROMOTION LABEL)
THIS	LAST	THIS	LAST		
1	1	32		#1	1901 PHOENIX (LOYALTY/CLASSNOTE/RED)
2	3	28			UPRISING MUSE (HELIUM-3/WARNER BROS.)
3	4	28			BACK AGAINST THE WALL CAGE THE ELEPHANT (DSP/JIVE/J.G.)
4	2	19			KINGS AND QUEENS THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPTOL)
5	5	35			SAVIOR RISE AGAINST (DGC/INTERSCOPE)
6	6	17			JUST BREATHE PEARL JAM (MONKEYWRENCH)
7	7	25			AGAIN FAYLEAF (A&M/OCTONE/INTERSCOPE)
8	6	26			(IF YOU WONDERING IF I WANT YOU TO) I WANT YOU TO WEezer (DGC/INTERSCOPE)
9	10	11			YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPTOL)
10	9	24			BREAK THREE DAYS GRACE (JIVE/J.G.)
11	11	9			RESISTANCE MUSE (HELIUM-3/WARNER BROS.)
12	14	19			SNUFF SLIPKNOT (ROADRUNNER/RRP)
13	15	18			MESS OF ME SWITCHFOOT (ATLANTIC)
14	12	27			I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
15	16	12			LETTER FROM A THIEF CHELLENCE (EPIC)
16	17	14			MOUNTAIN MAN CRASH KINGS (GUSTARDO/UNIVERSAL/MOTOWN)
17	19	12			BRICK BY BORING BRICK PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
18	20	11			COUSINS VAMPIRE WEEKEND (XL/REGGARS/GRP)
19	24	5			GIVE ME A SIGN (FOREVER AND EVER) BREAKING BENJAMIN (HOLLYWOOD)
20	18	16			NEW FANG THEM CROOKED VULTURES (DGC/INTERSCOPE)
21	21	12			GOLD GUNS GIRLS METRIC (METRIC/LAST GANG)
22	23	13			ODD ONE SICK PUPPIES (DNR/VIRGIN/CAPTOL)
23	25	7			SWEET DISPOSITION THE TEMPER TRAP (LIBERATION/CLASSNOTE/COLUMBIA)
24	22	12			RIDE TO CALIFORNIA PAPER TONGUES (A&M/OCTONE/INTERSCOPE)
25	27	4			STYLO GORILLAZ FEAT. NICK DRE & BOBBY WOMACK (VIRGIN/CAPTOL)

WEEK		LAST WEEK		TITLES	ARTIST (IMPRINT / PROMOTION LABEL)
THIS	LAST	THIS			

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	4	#1 WHY DON'T WE JUST DANCE <small>F. ROGERS (F. ROGERS, S. BEAVERS), SINGLETON, D. BROWN</small>	Josh Turner <small>MCA NASHVILLE</small>		1
2	3	3	AMERICAN SATURDAY NIGHT <small>F. ROGERS (F. ROGERS, A. GORLENK, L. JOVELAGE)</small>	Brad Paisley <small>ARISTA NASHVILLE</small>		2
3	2	1	THE TRUTH <small>M. KNOX (B. JAMES, A. MONROE)</small>	Jason Aldean <small>BROCKEN BOW</small>		1
4	4	5	HISTORY IN THE MAKING <small>F. ROGERS (D. RUCKER, F. ROGERS, C. MILLIS)</small>	Darius Rucker <small>CAPITOL NASHVILLE</small>		4
5	6	7	THATS HOW COUNTRY BOYS ROLL <small>C. CHAMBERLAIN, B. CURRINGTON (B. CURRINGTON, D. DAVIDSON, B. JONES)</small>	Billy Currington <small>MERCURY</small>		5
6	7	9	CRYIN' FOR ME (WAYMAN'S SONG) <small>T. KEITH, M. WRIGHT (T. KEITH)</small>	Toby Keith <small>SHOW DOG-UNIVERSAL</small>		6
7	9	12	HILLBILLY BONE <small>S. HENDRICKS (C. WISNEMAN, L. LAIRD)</small>	Blake Shelton Featuring Trace Adkins <small>WARNER BROS. WGN</small>		7
8	6	10	TEMPORARY HOME <small>M. BRISHT (C. WISNEMAN, L. LAIRD, J. MALOY)</small>	Carrie Underwood <small>19 ARISTA NASHVILLE</small>		8
9	11	11	A LITTLE MORE COUNTRY THAN THAT <small>C. CHAMBERLAIN, D. POUTRESS, R.L. FEEK, W. VARRIE</small>	Easton Corbin <small>MERCURY</small>		9
10	12	13	TIL SUMMER COMES AROUND <small>D. HUFF, K. URBAN, M. POWELL, K. URBAN</small>	Keith Urban <small>CAPITOL NASHVILLE</small>		10
11	13	15	HIGHWAY 20 RIDE <small>K. STEGALL, J. BROWN, D. BROWN, W. DURRETT</small>	Zac Brown Band <small>HOME GROWN ATLANTIC BIGGER PICTURE</small>		11
12	16	7	AMERICAN HONEY <small>P. WOLFE, LADY ANTEBELLUM (S. STEVENS, C. R. BARLOWE, H. LINDSEY)</small>	Lady Antebellum <small>CAPITOL NASHVILLE</small>		12
13	15	16	FEARLESS <small>N. CHAPMAN, T. SWIFT (T. SWIFT, B. H. LINDSEY)</small>	Taylor Swift <small>BIG MACHINE</small>		13
14	17	18	DIDN'T YOU KNOW HOW MUCH I LOVED YOU <small>C. LINDSEY (C. LINDSEY, M. W. THORGE)</small>	Kellie Pickler <small>ARISTA NASHVILLE</small>		14
15	18	19	KEEP ON LOVIN' YOU <small>D. HUFF (C. STAPLETON, T. WILLIAMS)</small>	Steel Magnolia <small>BIG MACHINE</small>		15
16	22	8	AIR POWER UNSTOPPABLE <small>D. HUFF, RASCAL FLATTS (J. DEMARCO, H. LINDSEY, T. SLATER)</small>	Rascal Flatts <small>LYRIC STREET</small>		16
17	19	21	BEER ON THE TABLE <small>M. KNOX (J. THOMPSON, K. JOHNSON, A. ZACK)</small>	Josh Thompson <small>COLUMBIA</small>		17
18	20	34	TODAY <small>M. WRIGHT, G. ALLAN (B. LONG, T. JAMES)</small>	Gary Allan <small>MCA NASHVILLE</small>		18
19	21	22	AIR POWER BACKWOODS <small>J. STOVER (J. MOORE, J. PAUL, R. J. S. STOVER)</small>	Justin Moore <small>VALORY</small>		19
20	23	19	AIR POWER HELL ON THE HEART <small>J. JOYCE (C. BURCH, D. RUTAN, J. SPIELMAN)</small>	Eric Church <small>CAPITOL NASHVILLE</small>		20
21	25	19	GIMMIE THAT GIRL <small>M. WRIGHT (B. AKINS, D. DAVIDSON, B. HAYSLIP)</small>	Joe Nichols <small>SHOW DOG-UNIVERSAL</small>		21
22	24	18	IT'S JUST THAT WAY <small>K. STEGALL, V. MCNEHE, K. SACKLEY, K. STEGALL</small>	Alan Jackson <small>ARISTA NASHVILLE</small>		22
23	HOT SHOT DEBUT	1	GREATEST AIN'T BACK YET <small>B. GANNON, K. CHESNEY (C. WISEMAN, G. TOMPKINS)</small>	Kenny Chesney <small>BNA</small>		23
24	26	27	THE MAN I WANT TO BE <small>J. STROUD (B. JAMES, T. HOLS)</small>	Chris Young <small>RCA</small>		24
25	27	28	OUTSIDE MY WINDOW <small>S. BUXTON (S. BUXTON, Y. SHAW, M. HUDSON, G. BURR)</small>	Sarah Buxton <small>LYRIC STREET</small>		25



Up 838,000 listener impressions (2.5%), lead single from Turner's new "Haywire" set spends a second week at the summit. Album is the Hot Shot Debut at No. 2 on Top Country Albums with 85,000 copies, his second-largest single-week sum (see story, page 39).



Chesney claims the chart's highest debut in 18 months with track from the film "Kenny Chesney: Summer in 3-D," due April 21 from Sony Pictures. Song will be added to new pressings of "Greatest Hits II," available digitally March 2, and a new studio set is expected this fall.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	28	29	14 SHY DON'T BE LONELY LONG <small>K. STEGALL (D. JOHNSON, P. DONNELLO, G. GRIFFIN)</small>	Clay Walker <small>CURB</small>		26
27	29	30	16 HIP TO MY HEART <small>N. CHAPMAN (K. PERRY, R. PERRY, B. BEAVERS)</small>	The Band Perry <small>REPUBLIC NASHVILLE</small>		27
28	30	31	12 DANCING IN CIRCLES <small>J. JOYCE, R. E. ORRALL (S. B. LILES, R. E. ORRALL, R. SPRINGER)</small>	Love And Theft <small>LYRIC STREET</small>		28
29	43	55	6 I GOTTA GET TO YOU <small>T. BROWN, S. STRAIT (J. LAUDERDALE, J. RITCHEY, B. LARSEN)</small>	George Strait <small>MCA NASHVILLE</small>		29
30	38	51	3 STILL <small>B. LILLMORE, T. MCGRAW, D. SMITH (L. BRICE, K. JACOBS, J. LEATHERS)</small>	Tim McGraw <small>CURB</small>		30
31	42	50	4 I KEEP ON LOVING YOU <small>R. MCENTIRE, T. BROWN (R. DUNN, T. MCBRIDE)</small>	Reba <small>STARBUCK VALORY</small>		31
32	40	43	4 WRONG BABY WRONG <small>D. HUFF, M. MCBRIDE (S. B. LILES, R. E. ORRALL, B. WARREN, R. WARREN)</small>	Martina McBride <small>RCA</small>		32
33	31	32	26 LOVE LIKE CRAZY <small>D. JOHNSON (D. JOHNSON, T. JAMES)</small>	Lee Brice <small>CURB</small>		31
34	35	36	6 RAIN IS A GOOD THING <small>J. STEVENS (M. BRYAN, D. DAVIDSON)</small>	Luke Bryan <small>CAPITOL NASHVILLE</small>		34
35	34	35	16 THERE IS A GOD <small>T. BROWN, A. SORLEY, C. DUBOIS</small>	Lee Ann Womack <small>MCA NASHVILLE</small>		34
36	37	38	16 WORK HARD, PLAY HARDER <small>G. WILSON, J. RICH, B. CHANCEY (G. WILSON, J. RICH, W. MCGEHE)</small>	Gretchen Wilson <small>REDNECK CDS</small>		36
37	32	33	18 WHISTLIN' DIXIE <small>M. WRIGHT, C. AURETCH, III (R. HOUSER, K. TRIBBLE)</small>	Randy Houser <small>SHOW DOG-UNIVERSAL</small>		31
38	36	39	20 THE CALL <small>N. CHAPMAN, T. SWIFT (T. SWIFT, B. H. LINDSEY)</small>	Matt Kennon <small>BAMA JAM STRONG VALORY</small>		36
39	39	41	10 MY BEST DAYS ARE AHEAD OF ME <small>M. BRISHT (M. BRISHT, C. JAMES)</small>	Danny Gokey <small>19 RCA</small>		39
40	41	40	5 THIS AIN'T NOTHIN' <small>P. DONNELLO, C. MORGAN (C. DUBOIS, K. K. PHILLIPS)</small>	Craig Morgan <small>BNA</small>		40
41	45	49	3 TURNING HOME <small>F. LIDDELL (K. CHESNEY, S. GARUSO)</small>	David Nail <small>MCA NASHVILLE</small>		41
42	48	48	5 STAY HERE FOREVER <small>N. CHAPMAN (J. KILCHER, D. DAVIDSON, B. PINSON)</small>	Jewel <small>VALORY</small>		42
43	44	42	4 TODAY WAS A FAIRTALE <small>N. CHAPMAN, T. SWIFT (T. SWIFT)</small>	Taylor Swift <small>BIG MACHINE</small>		42
44	46	47	12 PRAY FOR YOU <small>D. JOHNSON (J. LOWENSTEIN, J. BRENTLINGER)</small>	Jaron And The Long Road To Love <small>JARONWOOD UNIVERSAL REPUBLIC NASHVILLE</small>		44
45	50	53	17 SMILE <small>R. CAVALLI (M. SHAFFER, B. DALY, J. HARDING, J. ROSE)</small>	Uncle Kracker <small>TOP DOG AT ANTI- BIGGER PICTURE</small>		45
46	47	44	7 JACKSON HOLE <small>D. FRIZELL, L. CLAWSON (R. CLAWSON, M. CRISWELL)</small>	James Wesley <small>BROKEN BOW</small>		44
47	52	56	4 FREE <small>J. JOYCE (J. KNOWLES, T. SUMMERS)</small>	Jack Ingram <small>BIG MACHINE</small>		47
48	53	2	2 BLUE SKY <small>M. BRISHT (E. WEST, G. BURR)</small>	Emily West Featuring Keith Urban <small>CAPITOL NASHVILLE</small>		48
49	49	46	6 THIS IS OUR MOMENT <small>B. GANNON, K. CHESNEY (K. CHESNEY, B. JAMES)</small>	Kenny Chesney <small>BNA</small>		46
50	51	57	4 BEST OF BOTH WORLDS <small>J. BROWN, K. GRANT (D. WORLEY, J. BROWN)</small>	Darryl Worley <small>STRONG VALORY</small>		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	3	#1 LADY ANTEBELLUM <small>CAPITOL NASHVILLE 87702 (18.98)</small>	Need You Now		1
2	HOT SHOT DEBUT	1	JOSH TURNER <small>MCA NASHVILLE 013262/UMGN (13.98)</small>	Haywire		2
3	2	66	TAYLOR SWIFT <small>BIG MACHINE 0200 (18.98) ⊕</small>	Fearless		1
4	3	65	ZAC BROWN BAND <small>HOME GROWN ATLANTIC BIGGER PICTURE (19.98)</small>	The Foundation		2
5	4	5	CARRIE UNDERWOOD <small>19 ARISTA NASHVILLE 45922/SMN (13.98)</small>	Play On		1
6	5	3	LADY ANTEBELLUM <small>CAPITOL NASHVILLE 87026 (12.98)</small>	Lady Antebellum		1
7	6	45	JASON ALDEAN <small>BROKEN BOW 7837 (18.98)</small>	Wide Open		2
8	7	9	GREATEST SOUNDTRACK <small>FOX FOX SEARCHLIGHT ENTERTAINMENT (17.98)</small>	Crazy Heart		8
9	8	7	DARIUS RUCKER <small>CAPITOL NASHVILLE 85506 (18.98)</small>	Learn To Live		1
10	10	17	TIM MCGRAW <small>CURB 79152 (18.98)</small>	Southern Voice		1
11	9	8	MIRANDA LAMBERT <small>COLUMBIA 49534/SMN (12.98)</small>	Revolution		1
12	11	173	TAYLOR SWIFT <small>BIG MACHINE 070012 (18.98) ⊕</small>	Taylor Swift		1
13	12	12	KEITH URBAN <small>CAPITOL NASHVILLE 35751* (18.98)</small>	Defying Gravity		1
14	13	14	CHRIS YOUNG <small>RCA 22818/SMN (10.98)</small>	The Man I Want To Be		6
15	15	19	LUKE BRYAN <small>CAPITOL NASHVILLE 85823 (18.98)</small>	Doin' My Thing		2
16	17	17	TOBY KEITH <small>SHOW DOG-UNIVERSAL 027 (18.98)</small>	American Ride		1
17	14	13	SOUNDTRACK <small>WALT DISNEY 00310 (18.98)</small>	Hannah Montana: The Movie		1
18	16	18	REBA <small>SPINNECX/MCA VALORY (18.98)</small>	Keep On Loving You		1
19	23	27	PACE SETTER RASCAL FLATTS <small>LYRIC STREET 002784 (13.98)</small>	Greatest Hits Volume 1		2
20	21	21	GEORGE STRAIT <small>MCA NASHVILLE 013173/UMGN (13.98)</small>	Twang		4
21	20	22	VARIOUS ARTISTS <small>EMUNIVERSAL 92395/009 MUSIC (18.98)</small>	NOW That's What I Call Country Vol. 2		1
22	NEW	1	RECKLESS KELLY <small>YEP! RCA 2209 (16.98)</small>	Somewhere In Time		22
23	22	20	BRAD PAISLEY <small>MCA NASHVILLE 43028/SMN (13.98)</small>	American Saturday Night		1
24	18	16	RASCAL FLATTS <small>LYRIC STREET 002604 (18.98)</small>	Unstoppable		1
25	25	25	BILLY CURRINGTON <small>MERCURY 806550/UMGN (13.98)</small>	Little Bit Of Everything		2

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	2	#1 DALEY & VINCENT <small>CHUCKLE BARRER, EDWARDS/UMGN</small>	Dailey & Vincent Sing The Statler Brothers	
2	2	52	STEVE MARTIN <small>40 SHARE 61064*/ROUNDER</small>	The Crow: New Songs For The Five-String Banjo	
3	7	21	LOU DON WAINWRIGHT III <small>2ND STRY SOUND 001</small>	High Wide & Handsome: The Charlie Poole Project	
4	4	20	PATTY LOVELESS <small>SAGUARO ROAD 24976</small>	Mountain Soul II	
5	3	23	THE ISAACS <small>GATHER MUSIC GROUP 46014</small>	The Isaacs ... Naturally: An Almost A Cappella Collection	
6	5	73	OLD CROW MEDICINE SHOW <small>NETTWERK 20812*</small>	Tennessee Pusher	
7	8	77	BILL CLONK GATHER WITH THEIR KNOCKING FRIENDS <small>BIG GATHER MUSIC GROUP 42738</small>	Bill Clonk Gathers Country Bluegrass Homespun Vol. One	
8	11	73	BILL CLONK GATHER WITH THEIR KNOCKING FRIENDS <small>BIG GATHER MUSIC GROUP 42737</small>	Bill Clonk Gathers Country Bluegrass Homespun Vol. Two	
9	6	11	THE DEL MCCORRY BAND <small>MCCORRY 0014</small>	Family Circle	
10	13	22	THE WALIN' JENNYS <small>RED HOUSE 220</small>	Live At The Mauch Chunk Opera House	

BETWEEN THE BULLETS

CORBIN'S 'COUNTRY'



Traditional country singer Easton Corbin achieves his first top 10 on Hot Country Songs, as "A Little More Country Than That" gains 902,000 audience impressions and jumps 11-9. He's the first artist to reach the top 10 with a debut single since Love and Theft peaked at No. 10 in October with "Runaway." Corbin's "Country" is also the highest-ranking debut single by a rookie since Zac Brown Band's "Chicken Fried" spent two weeks at No. 1 in December 2008. Corbin's self-titled full-length debut album is available March 2 and follows a digital EP sampler released in late December.

— Wade Jensen

CHRISTIAN SONGS™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST / IMPRINT / PROMOTION LABEL
WEEKS ON CHART	WEEKS ON CHART	
1	22	#1 WHAT FAITH CAN DO KUTLESS BEC TOOTH & NAIL
2	25	UNTIL THE WHOLE WORLD HEARS CASTING CROWNS BEACH STREET REUNION/PLG
3	27	CITY ON OUR KNEES TOBYMAC FOREFRONT/EMI CMG
4	39	HOLD MY HEART TENTH AVENUE NORTH REUNION/PLG
5	19	THERE IS A WAY NEWORLDSON INPOP
6	21	SAFE PHIL WICKHAM FEAT. BART MILLARD INO
7	32	THE WORDS I WOULD SAY SIDEWALK PROPHETS FERVENT/WORD-CURB
8	32	FORGIVEN SANCTUS REAL SPARROW/EMI CMG
9	21	LET THE WATERS RISE MIKESCHAIR CURB
10	3	GREATEST GAINER ALL OF CREATION MERCYME INO
11	7	SOMETHING BEAUTIFUL NEEDTOBREATHE ATLANTIC/WORD-CURB
12	19	ON AND ON CHASER INO
13	16	YOUR HANDS JI HELLER STONE TABLE
14	6	CAN ANYBODY HEAR ME MEREDITH ANDREWS WORD-CURB
15	7	BEFORE THE MORNING JOSH WILSON SPARROW/EMI CMG
16	18	LOVE NEVER FAILS BRANDON HEATH MONOMODE/REUNION/PLG
17	19	HEALING HAND OF GOD JEREMY CAMP BEC TOOTH & NAIL
18	20	SAVE A PLACE FOR ME MATTHEW WEST SPARROW/EMI CMG
19	22	WALK ON THE WATER BRITT NICOLE SPARROW/EMI CMG
20	23	MORE LIKE FALLING IN LOVE JASON GRAY CENTRICITY
21	15	ALIVE POCKET FULL OF ROCKS MYRRH/WORD-CURB
22	26	HOLD US TOGETHER MATT MAHER ESSENTIAL/PLG
23	HOT SHOT DEBUT	BEAUTIFUL HISTORY PLUMB CURB
24	14	SOMETIMES MATT BROOKER BLACK SHOE
25	15	LIVE LIKE WE'RE DYING KRIS ALLEN 19 LIVE/EMI
26	16	DONT YOU KNOW YOU'RE BEAUTIFUL SEABIRD CREDENTIAL/EMI CMG
27	4	YOU'RE THE ONE CHRIS AND CONRAD VSR
28	31	STAND FOR YOU JOHNNY DIAZ INO
29	33	WHAT A SAVIOR CATALYST MUSIC PROJECT FEAT. LAURA STORY INO
30	32	MESS OF ME SWITCHFOOT CREDENTIAL/ATLANTIC/EMI CMG
31	30	HEARTBEAT REMEDY DRIVE WORD-CURB
32	34	HEALER KARI JOBE INTEGRITY
33	38	DESPERATE FIREFLIGHT FLICKER/PLG
34	35	AGAIN FLYLEAF A&M/OCTONE/INTERSCOPE
35	17	FOR THE FIRST TIME AGAIN JASON GRAY CENTRICITY
36	13	HANDS THE ALMOST TOOTH & NAIL
37	12	I AM LOVED ABOVE THE GOLDEN STATE SPARROW/EMI CMG
38	5	YAHWEH TAL & ACACIA ESSENTIAL/PLG
39	43	UNREDEEMED SELAH CURB
40	7	SAFE IN YOUR ARMS ABANDON FOREFRONT/EMI CMG
41	14	ALWAYS SWITCHFOOT CREDENTIAL/ATLANTIC/EMI CMG
42	11	WE WANT THE WORLD TO HEAR BIG DADDY WEAVER FERVENT/WORD-CURB
43	10	NEVER SAW YOU COMING BERO NORMAN BEC TOOTH & NAIL
44	2	FIREFLIES OWL CITY UNIVERSAL/REPUBLIC
45	14	FORGET AND NOT SLOW DOWN RELENT X MONO VS STEREO/GOTITE
46	2	WE SHINE STELLAR KART INO
47	NEW	HERE IN THIS MOMENT BEKAN SHAE SHAE SHOC
48	NEW	I'LL BE NEWSBOYS INPOP
49	NEW	GET BACK UP TOBYMAC FOREFRONT/EMI CMG
50	45	OPEN HANDS MATT PAPA CENTRICITY

With Greatest Gainer honors (up 7%) in his 32nd chart week, Earnest Pugh logs a fifth week as the runner-up on Hot Gospel Songs. "Rain on Us" is the title-track lead single from Pugh's current album, which was recorded live at the Temple of Praise in Washington, D.C.



TOP CHRISTIAN ALBUMS™			
THIS WEEK	LAST WEEK	ARTIST	
WEEK	WEEK	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	
WEEKS ON CHART	WEEKS ON CHART	CERT.	
1	HOT SHOT DEBUT	#1 TOBYMAC TOMTAC FOREFRONT 6371/EMI CMG	
2	3	CASTING CROWNS UNTIL THE WHOLE WORLD HEARS BEACH STREET REUNION/PLG	
3	2	VARIOUS ARTISTS CITY ON OUR KNEES TOBYMAC FOREFRONT/EMI CMG	
4	1	SKILLET AWAKE AROUND INO/ATLANTIC/2654/PROVIDENT-INTEGRITY	
5	NEW	FIREFLIGHT FOR THOSE WHO WAIT FLICKER 10009/PROVIDENT-INTEGRITY	
6	13	GREATEST GAINER CHRIS TOMLIN HELLO LOVE SPOTSPRAPHIC 2300/EMI CMG	
7	4	FLYLEAF MEMENTO MORI A&M/OCTONE 013512/EMI CMG	
8	12	TENTH AVENUE NORTH CANDY AND BRANDON REUNION 1023/PROVIDENT-INTEGRITY	
9	20	FRANCESCA BATTISTELLI MY PAPER HEART FERVENT 862376/WORD-CURB	
10	5	KUTLESS IT IS WELL BEC 7174/EMI CMG	
11	38	BRANDON HEATH WHAT IF WE KNOW/REUNION 1032/PROVIDENT-INTEGRITY	
12	RE-ENTRY	SOUNDTRACK FIREPROOF/REUNION 10143/PROVIDENT-INTEGRITY	
13	11	SWITCHFOOT HELLO/REUNION/CHERRY/PRO/ATLANTIC/GERMAN 9918/EMI CMG	
14	23	VARIOUS ARTISTS SONGS & WORDS 59 INTEGRITY 24702/TIME LIFE	
15	RE-ENTRY	LEELAND LOVE IS ON THE MOVE ESSENTIAL 10065/PROVIDENT-INTEGRITY	
16	7	MARY MARY THE SOUND BY BLACK COLUMBIA 206871/SONY MUSIC	
17	32	JASON CRABB JASON CRABB GATHER MUSIC GROUP 1143/EMI CMG	
18	6	GAITHER VOCAL BAND BETTER DAY GATHER MUSIC GROUP 6031/EMI CMG	
19	16	NEEDTOBREATHE THE OUTREACHES ATLANTIC/310027/WORD-CURB	
20	15	STEVEN CURTIS CHAPMAN BEAUTY WILL RISE SPARROW 6516/EMI CMG	
21	10	GAITHER VOCAL BAND REUNITED GATHER MUSIC GROUP 6044/EMI CMG	
22	14	DAVID CROWDER BAND CHURCH MUSIC SIX/STEPS SPARROW 6616/EMI CMG	
23	19	MORNING TABERNACLE CHORUS/CELESTIAL TEMPLE SQUARE (W/LEERO) HEAVENSONG MORNING TABERNACLE CHORUS 50362/200	
24	17	SIDEWALK PROPHETS THESE SIMPLE TRUTHS FERVENT 88760/WORD-CURB	
25	18	KARI JOBE KARI JOBE INTEGRITY 4550/PROVIDENT-INTEGRITY	
26	27	BRITT NICOLE THE LOST GET FOUND SPARROW 2358/EMI CMG	
27	28	MICHAEL W. SMITH A NEW HALLELUJAH REUNION 10135/PROVIDENT-INTEGRITY	
28	31	MERCYME 19 INO 4826/PROVIDENT-INTEGRITY	
29	25	VARIOUS ARTISTS WOW WEY 2009 101 CMG/PROVIDENT-INTEGRITY 88714/WORD-CURB	
30	40	ANTHONY EVANS UNDEVELOPED/WHYOH/CLANGING DIGITAL EXPLORE/PROVIDENT-INTEGRITY	
31	22	RED PROCKING & MINDFUL ESSENTIAL 10889/PROVIDENT-INTEGRITY	
32	29	MATTHEW WEST SOMETHING TO SAY SPARROW 4520/EMI CMG	
33	49	JEFF & SHERI EASTER EXPECTING GOOD THINGS SPRING HILL 1164/EMI CMG	
34	30	JEREMY CAMP SPEAKING LOUDER THAN BEFORE BEC 6780/EMI CMG	
35	24	THOUSAND FOOT KRUTCH WELCOME TO THE MASQUERADE TOOTH & NAIL 4763/EMI CMG	
36	13	YOLANDA ADAMS WELCOME TO THE MASQUERADE TOOTH & NAIL 4763/SONY MUSIC	
37	35	SELAH YOU DELIVER ME CURB 79136/WORD-CURB	
38	45	BARLOWGIRL LOVE & WAR FERVENT 887861/WORD-CURB	
39	37	MANDISA FREEDOM SPARROW 6779/EMI CMG	
40	34	MAT KEARNEY CITY OF BLACK & WHITE WAVE/COLUMBIA/INPOP 1466/EMI CMG	
41	43	PHILLIPS, CRAIG & DEAN FEARLESS INO 4506/PROVIDENT-INTEGRITY	
42	RE-ENTRY	TERNER CIELO SINGING IN THE RAIN/REUNION/SONY MUSIC/PROVIDENT-INTEGRITY	
43	44	PILLAR CONFESSIONS ESSENTIAL 10904/PROVIDENT-INTEGRITY	
44	36	VARIOUS ARTISTS THE BEST NEW PRAISE & WORSHIP SONGS, 2009 10305/EMI CMG	
45	41	ISRAEL HOUGHTON THE POWER OF ONE INTEGRITY 4561/PROVIDENT-INTEGRITY	
46	33	PHIL WICKHAM HEAVEN & EARTH INO 3903/PROVIDENT-INTEGRITY	
47	RE-ENTRY	SEABIRD ROCKS INTO WAVES CREDENTIAL 6966/EMI CMG	
48	RE-ENTRY	JEREMY CAMP LIVE BEC 2923/EMI CMG	
49	39	HILLSONG FAITH + HOPE + LOVE LIVE HILLSONG/INTEGRITY 880/PROVIDENT-INTEGRITY	
50	50	THE DEVIL WEARS PRADA WITH ROOTS ABOVE AND BRANCHES BELOW FERRET 1030/WORD-CURB	

Opening as the Hot Shot Debut on Christian Songs with "Beautiful History" (1.3 million listener impressions), Plumb achieves her highest rank on that list with a nonseasonal song. She previously rose as high as No. 17 with "Silver Bells" during Christmas week in 2008.



HOT CHRISTIAN AC SONGS™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST / IMPRINT / PROMOTION LABEL
WEEKS ON CHART	WEEKS ON CHART	
1	2	#1 WHAT FAITH CAN DO KUTLESS BEC TOOTH & NAIL
2	1	UNTIL THE WHOLE WORLD HEARS CASTING CROWNS BEACH STREET REUNION/PLG
3	3	CITY ON OUR KNEES TOBYMAC FOREFRONT/EMI CMG
4	5	THERE IS A WAY NEWORLDSON INPOP
5	4	THE WORDS I WOULD SAY SIDEWALK PROPHETS FERVENT/WORD-CURB
6	8	SAFE PHIL WICKHAM FEAT. BART MILLARD INO
7	7	FOLLOW YOU LEELAND WITH BRANDON HEATH ESSENTIAL/PLG
8	6	REVELATION SONG PHILIPPS, CRAIG & DEAN INO
9	10	FORGIVEN SANCTUS REAL SPARROW/EMI CMG
10	9	HOLD MY HEART TENTH AVENUE NORTH REUNION/PLG
11	11	LET THE WATERS RISE MIKESCHAIR CURB
12	17	GREATEST GAINER ALL OF CREATION MERCYME INO
13	13	HE IS WITH YOU MANDISA SPARROW/EMI CMG
14	5	SOMETHING BEAUTIFUL NEEDTOBREATHE ATLANTIC/WORD-CURB
15	12	SING, SING, SING CHRIS TOMLIN SIX/STEPS SPARROW/EMI CMG
16	12	ALIVE POCKET FULL OF ROCKS MYRRH/WORD-CURB
17	20	LOVE NEVER FAILS BRANDON HEATH MONOMODE/REUNION/PLG
18	19	BEFORE THE MORNING JOSH WILSON SPARROW/EMI CMG
19	21	CAN ANYBODY HEAR ME MEREDITH ANDREWS WORD-CURB
20	22	HEALING HAND OF GOD JEREMY CAMP BEC TOOTH & NAIL
21	23	YOUR HANDS JI HELLER STONE TABLE
22	18	ON AND ON CHASER INO
23	17	WALK ON THE WATER BRITT NICOLE SPARROW/EMI CMG
24	25	MORE LIKE FALLING IN LOVE JASON GRAY CENTRICITY
25	28	SAVE A PLACE FOR ME MATTHEW WEST SPARROW/EMI CMG

CHRISTIAN CHR™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST / IMPRINT / PROMOTION LABEL
WEEKS ON CHART	WEEKS ON CHART	
1	1	#1 ON AND ON CHASER INO
2	3	WHAT FAITH CAN DO KUTLESS BEC TOOTH & NAIL
3	2	DONT YOU KNOW YOU'RE BEAUTIFUL SEABIRD CREDENTIAL/EMI CMG
4	5	WALK ON THE WATER BRITT NICOLE SPARROW/EMI CMG
5	4	FORGIVEN SANCTUS REAL SPARROW/EMI CMG
6	8	HANDS THE ALMOST TOOTH & NAIL
7	7	WE SHINE STELLAR KART INO
8	11	AGAIN FLYLEAF A&M/OCTONE/INTERSCOPE
9	14	DESPERATE FIREFLIGHT FLICKER/PLG
10	6	FORGET AND NOT SLOW DOWN RELENT X MONO VS STEREO/GOTITE
11	9	HERE IN THIS MOMENT BEKAN SHAE SHAE SHOC
12	18	LET THE WATERS RISE MIKESCHAIR CURB
13	12	SOMETHING BEAUTIFUL NEEDTOBREATHE ATLANTIC
14	10	CITY ON OUR KNEES TOBYMAC FOREFRONT/EMI CMG
15	19	GREATEST GAINER HEALING HAND OF GOD JEREMY CAMP BEC TOOTH & NAIL
16	17	HANG ON PLUMB CURB
17	18	REDISCOVER YOU STARFIELD SPARROW/EMI CMG
18	16	SAFE IN YOUR ARMS ABANDON FOREFRONT/EMI CMG
19	22	SAFE PHIL WICKHAM FEAT. BART MILLARD INO
20	10	LOSERS ME IN MOTION CENTRICITY
21	21	MESS OF ME SWITCHFOOT ATLANTIC
22	27	WALLS MANIC DRIVE WHIP/LASH
23	NEW	ALREADY HOME THOUSAND FOOT KRUTCH TOOTH & NAIL
24	6	BEST I CAN DECFYER DOWN INO
25	17	THE WORDS I WOULD SAY SIDEWALK PROPHETS FERVENT/WORD-CURB

TOP GOSPEL ALBUMS™			
THIS WEEK	LAST WEEK	ARTIST	
WEEK	WEEK	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	
WEEKS ON CHART	WEEKS ON CHART	CERT.	
1	1	#1 VARIOUS ARTISTS WOW WEY 2009 101 W/PROVIDENT-INTEGRITY 88403	
2	3	GREATEST GAINER BEBE & CECE WINANS STRA 006 2115/SONY MUSIC	
3	2	JAMES FORTUNE & FIYA THE POWER OF ONE INTEGRITY 4561/PROVIDENT-INTEGRITY	
4	4	TAMELA MANN THE MASTER PLAN TILLYMANN 8135	
5	5	FRED HAMMOND LOVE UNSTOPPABLE F HAMMOND/VERITY 43041/JLG	
6	6	MARY MARY THE SOUND BY BLACK COLUMBIA 206871/SONY MUSIC	
7	7	HEZEKIAH WALKER & LFC SOULZED OUT/VERITY 23487/JLG	
8	9	VARIOUS ARTISTS WOW WEY 2009 101 W/PROVIDENT-INTEGRITY 88403	
9	8	BRIAN COURTNEY WILSON JUST LOVE SPIRIT RISING 086/MUSIC WORLD	
10	12	BYRON CAGE FAITHFUL TO BELIEVE GOSPEL CENTRICITY/JLG	
11	14	VARIOUS ARTISTS WOW WEY 2009 101 W/PROVIDENT-INTEGRITY 88403	
12	13	YOLANDA ADAMS WELCOME TO THE MASQUERADE TOOTH & NAIL 4763/SONY MUSIC	
13	15	DONALD LAWRENCE & C THE LAW OF CONFESION PART 1/LOUIE WATER/VERITY 234732/JLG	
14	10	VARIOUS ARTISTS WOW WEY 2009 101 W/PROVIDENT-INTEGRITY 88403	
15	17	J MOSS JUST JAMES 16/JAM GOSPEL CENTRICITY 47910/JLG	
16	18	VARIOUS ARTISTS GOTTA HAVE GOSPEL 7/INTEGRITY GOSPEL/CENTRICITY 53271/JLG	
17	22	ISRAEL HOUGHTON THE POWER OF ONE INTEGRITY/COLUMBIA 42848/SONY MUSIC	
18	26	DONNIE MCCLURKIN WE ALL ARE ONE (LIVE IN DETROIT)/VERITY 36108/JLG	
19	24	SMOKIE NORFUL LOVE THE TRIVALS 12888/EMI GOSPEL	
20	21	VARIOUS ARTISTS GOTTA HAVE GOSPEL 7/INTEGRITY GOSPEL/CENTRICITY 53271/JLG	
21	28	LECRAE REBEL REACH 88070/INFINITY	
22	16	VICKIE WINANS HOW I GOT OVER DESTINY JOY #120	
23	19	BISHOP PAUL S. MORTON PRESENTS THE FOG/BLACK CRY YOUR LAST TEAR TELL/LAN LIGHT	
24	11	JAMES FORTUNE & FIYA THE TRANSFORMATION BY BLACKSMOKE 2045/WORDWIDE	
25	20	DONNIE MCCLURKIN PLAYERS: THE NEW BEST OF DONNIE MCCLURKIN 075910/SONY MUSIC	

HOT GOSPEL SONGS™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST / IMPRINT / PROMOTION LABEL
WEEKS ON CHART	WEEKS ON CHART	
1	1	#1 THEY THAT WAIT FRED HAMMOND FEAT. JOHN PREE / W/PROVIDENT-INTEGRITY
2	2	GREATEST GAINER RAIN ON US GARNETT ROSE / PRO/BLACKSMOKE/WORDWIDE
3	3	THE BEST IN ME MARTIN SAPP CENTRICITY/JLG
4	4	CLOSE TO YOU BEBE & CECE WINANS SAC/MALACO
5	7	ENCORE JAMES FORTUNE & FIYA BLACKSMOKE/WORDWIDE
6	5	GOD FAVORED ME HEZEKIAH WALKER & LFC FEAT. MARTIN SAPP & DJ ROGERS/VERITY
7	6	ALL I NEED BRIAN COURTNEY WILSON SPIRIT RISING & MUSIC WORLD
8	8	JUSTIFIED SMOKIE NORFUL TREMLES/EMI GOSPEL
9	12	GRACE BEBE & CECE WINANS SAC/MALACO
10	9	GOD IN ME MARY MARY FEAT. KIERRA "KIKI" SHEARD MY BLACK COLUMBIA
11	13	ARE YOU LISTENING KIRK WALLON FEAT. LAJAN HADJIMAN / PRO/POWER/BLACKSMOKE/WORDWIDE
12	10	HOW I GOT OVER VICKIE WINANS FEAT. TIM BOWMAN, JR. DESTINY JOY
13	11	FAITHFUL TO BELIEVE BYRON CAGE GOSPEL CENTRICITY/JLG
14	14	RESTORED J MOSS PALM GOSPEL CENTRICITY/JLG
15	16	BREAKTHRU GREG O'QUINN & IPRAIZE PENN/INNO
16	17	THE MASTER PLAN TAMELA MANN TILLYMANN
17	18	GOOD NEWS VANESSA BELL ARMSTRONG/EMI GOSPEL
18	20	FREE RIZEN/VERITY/JLG
19	23	EVERY PRAYER ISRAEL HOUGHTON FEAT. MARY MARY INTEGRITY/COLUMBIA
20	21	RESTING ON HIS PROMISE YOUTHFUL PRAISE FEAT. J.J. HARRISON/INTEGRITY GOSPEL/LIGHT
21	24	THE LIFTER TED WINN TEDDY/JAMZ SHANACHE
22	20	NOBODY BUT JESUS SHIRLEY CAESAR FEAT. J MOSS SHU-BEL/LIGHT
23	25	HE'S BEEN JUST THAT GOOD KIRK WALLON FEAT. LAJAN HADJIMAN / PRO/POWER/BLACKSMOKE/WORDWIDE
24	29	I WANT TO SAY THANK YOU LISA RICE BROOKS FEAT. RONALD PREE/HOOD SHEPHERD/HARRINGTON
25	26	DONT DO IT WITHOUT ME BISHOP PAUL S. MORTON TELL/LAN LIGHT

CHRISTIAN SONGS: 95 all-format (terrestrial) stations, including 51 Christian AC. TOP GOSPEL ALBUMS: 10 all-format (terrestrial) stations, including 5 Christian AC. HOT GOSPEL SONGS: 95 all-format (terrestrial) stations, including 51 Christian AC. See charts legend for full details and explanations. © 2010, ASC Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT DANCE CLUB SONGS™ chart listing 25 songs with columns for week, title, artist, and label.

DJ DANCE/ELECTRONIC ALBUMS™ chart listing 25 albums with columns for week, title, artist, and label.

HOT DANCE AIRPLAY™ chart listing 25 songs with columns for week, title, artist, and label.

TOP TRADITIONAL JAZZ ALBUMS™ chart listing 15 albums with columns for week, title, artist, and label.

TOP TRADITIONAL CLASSICAL ALBUMS™ chart listing 15 albums with columns for week, title, artist, and label.

TOP CONTEMPORARY JAZZ ALBUMS™ chart listing 15 albums with columns for week, title, artist, and label.

TOP CONTEMPORARY CROSSOVER ALBUMS™ chart listing 15 albums with columns for week, title, artist, and label.

SMOOTH JAZZ SONGS™ chart listing 15 songs with columns for week, title, artist, and label.

TOP WORLD ALBUMS™ chart listing 15 albums with columns for week, title, artist, and label.

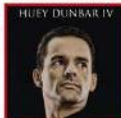
HOT LATIN SONGS™		
THIS WEEK	LAST WEEK	TITLE
1	1	#1 DILE AL AMOR
2	2	ANDO BIEN PERO
3	3	ME GUSTA TODO DE TI
4	4	GREATEST GAINER MIENTES
5	5	COLGANDO EN TUS MANOS
6	6	LA CALABAZA
7	7	DID IT AGAIN (LO HECHO ESTA HECHO)
8	8	SE ME VA LA VOZ
9	9	EL TORTADO
10	10	HAY OJITOS
11	11	INTOCABLE
12	12	HASTA ABAJO
13	13	ME ENAMORE DE TI
14	14	SIN EVIDENCIAS
15	15	TE PIDO PERDON
16	16	YA LO SE
17	17	BAD ROMANCE
18	18	SOY TODO TUYO
19	19	TE VES FATAL
20	20	ESA MUCHACHITA
21	21	TIK TOK
22	22	AL MENOS
23	23	EQUIVOCADA
24	24	DESCONTROL
25	25	TE AMO
26	26	COMANDOS DEL M.P.
27	27	MI NINA BONITA
28	28	DOWN
29	29	CARITA DE ANGEL
30	30	CIELO AZUL
31	31	MI CON OTRO CORAZON
32	32	PONTE EN MI LUGAR
33	33	DESDE CUANDO
34	34	TE SIENTO
35	35	WATAGATAPITUSBERRY
36	36	90 MILLAS (90 MILES)
37	37	POR AMARTE ASI
38	38	SEXY CHICK
39	39	MENTIRAS PIADOSAS
40	40	CAMINOS DIFERENTES
41	41	MI CURIOSIDAD
42	42	ESTAMOS EN ALGO
43	43	ESTA VIDA TUYA Y MIA
44	44	AMOR QUEDATE
45	45	STAND BY ME
46	46	ESTO ES VIDA
47	47	YO ME CONFIE
48	48	NADIE TE AMARA COMO YO
49	49	CONFESADOS
50	50	

Puerto Rican entertainer Ana Isabelle lands her first charting album as "Mi Sueno" debuts at No. 5 on Top Latin Albums and at No. 2 on Latin Pop Albums, selling 5,000 copies. "Mi Sueno" is her second studio album; her 2007 debut, "Por el Amor," didn't reach either chart.



TOP LATIN ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST
1	1	#1 CAMILA
2	2	AVENTURA
3	3	ANA ISABELLE
4	4	BANDA LOS RECODITOS
5	5	GREATEST GAINER JENNI RIVERA
6	6	JENCARLOS
7	7	WISIN & YANDEL
8	8	ALEJANDRO FERNANDEZ
9	9	ALEJANDRO FERNANDEZ
10	10	ESPIÑOZA PAZ
11	11	PESADO
12	12	LA ORIGINAL BANDA EL LIMON
13	13	TITO "EL BAMBINO"
14	14	EL TRONO DE MEXICO
15	15	BANDA EL RECODO DE CRUZ LIZARRAGA
16	16	LARRY HERNANDEZ
17	17	THALIA
18	18	INTOCABLE
19	19	LOS INQUETOS DEL NORTE
20	20	PATRULLA 81
21	21	MARCO ANTONIO SOLIS
22	22	LARRY HERNANDEZ
23	23	TERCER CIELO
24	24	LUIS FONSI
25	25	DRACO
26	26	TONY DIZE
27	27	LOS TIGRES DEL NORTE
28	28	ALEJANDRO FERNANDEZ
29	29	DON CHETO
30	30	LOS BUKIS
31	31	NEW PACE SETTER EDNITA
32	32	PATRULLA 81
33	33	COSCULLUELA
34	34	EL TRONO DE MEXICO
35	35	MARISELA
36	36	NEW CARLOS BAUTE
37	37	LOS TEMERARIOS
38	38	LAURA PAUSINI
39	39	VICENTE FERNANDEZ
40	40	VARIOUS ARTISTS
41	41	VARIOUS ARTISTS
42	42	LA ARROLLADORA BANDA EL LIMON
43	43	ANGEL LOPEZ
44	44	NEW JOSE JOSE
45	45	CONJUNTO PRIMAVERA
46	46	JUAN GABRIEL
47	47	RICARDO ARJONA
48	48	VARIOUS ARTISTS
49	49	DAVID BISBAL
50	50	

Former DLG frontman Huey Dunbar returns to the top five of Tropical Airplay for a sixth time as a soloist as "Te Amare," his first chart appearance since 2004, rises 7-5. Dunbar is still searching for his first solo No. 1 after posting three with DLG.



REGIONAL MEXICAN ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST
1	1	#1 BANDA LOS RECODITOS
2	2	JENNI RIVERA
3	3	ALEJANDRO FERNANDEZ
4	4	ESPIÑOZA PAZ
5	5	PESADO
6	6	LA ORIGINAL BANDA EL LIMON
7	7	EL TRONO DE MEXICO
8	8	BANDA EL RECODO DE CRUZ LIZARRAGA
9	9	LARRY HERNANDEZ
10	10	INTOCABLE
11	11	LOS INQUETOS DEL NORTE
12	12	PATRULLA 81
13	13	MARCO ANTONIO SOLIS
14	14	LARRY HERNANDEZ
15	15	LOS TIGRES DEL NORTE
16	16	DON CHETO
17	17	LOS BUKIS
18	18	PATRULLA 81
19	19	EL TRONO DE MEXICO
20	20	LOS TEMERARIOS

TROPICAL ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST
1	1	#1 AVENTURA
2	2	VARIOUS ARTISTS
3	3	LUIS ENRIQUE
4	4	HECTOR ACOSTA
5	5	VARIOUS ARTISTS
6	6	VICTOR MANUEL
7	7	VARIOUS ARTISTS
8	8	GILBERTO SANTA ROSA
9	9	OMEGA
10	10	VARIOUS ARTISTS
11	11	JOSEPH FONSECA
12	12	VARIOUS ARTISTS
13	13	VARIOUS ARTISTS
14	14	VARIOUS ARTISTS
15	15	XTREME
16	16	ZONE D'TAMBORA
17	17	BACHATA HEIGHTZ
18	18	VARIOUS ARTISTS
19	19	GRUPO MANIA
20	20	

BETWEEN THE BULLETS

CAMILA ARRIVES ATOP LATIN TALLIES

Mexican pop group Camila opens atop the Top Latin Albums and Latin Pop Albums charts (see story, page 39) as second set "Dejarte de Amar" moves 12,000 copies—the act's best sales week. Camila's debut, "Todo Cambio," spent two weeks at No. 1 on Top Latin Albums and 18 weeks at the summit of Latin Pop Albums in 2007. Lead single "Mientes" steps 2-1 on Latin Pop Airplay to become the group's first No. 1 hit at radio.

—Raully Ramirez



HOT LATIN SONGS: 14 stations (60 regional Mexican, 20 Latin pop, 7 tropical, 6 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. All charts © 2010, ASCAP, BMI, GEMA, INC., NACAM, LLC and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK		LAST WEEK		JAPAN	
ALBUMS					
				(NIELSEN SOUNDSCAN JAPAN PLATINUM)	FEBRUARY 16, 2010
1	NEW	KAELA KIMURA	5 YEARS (LTD EDITION)	COLUMBIA	
2	NEW	KUMI KODA	BEST THIRD UNIVERSE & 8TH AL UNIVERSE(4) AVEX TRAX		
3	NEW	KUMI KODA	BEST THIRD UNIVERSE & 8TH AL UNIVERSE(5) AVEX TRAX		
4	NEW	KAELA KIMURA	BYEARS CD LUMINA		
5	1	HY	WHISTLE (CD+DVD LTD EDITION)	AVEX TRAX	
6	6	ORIANI	BELIEVE (LTD EDITION)	UNIVERSAL	
7	NEW	RHYMESTER	MANIFESTO (CD+DVD LTD EDITION)	KISSON	
8	3	HILCRHYME	REGITAL (CD + DVD LTD EDITION)	UNIVERSAL	
9	5	HILCRHYME	REGITAL	UNIVERSAL	
10	8	ARASHI	ALL THE BEST! 1999-2009	J-STORM	

THIS WEEK		LAST WEEK		UNITED KINGDOM	
ALBUMS					
				(THE OFFICIAL UK CHARTS CO.)	FEBRUARY 14, 2010
1	1	ALICIA KEYS	THE ELEMENT OF FREEDOM J		
2	2	ANDRI RIEU	FOREVER VIENNA DECCA		
3	3	PAOLO NUTINI	SUNNY SIDE UP ATLANTIC		
4	NEW	SADE	SOLDIER OF LOVE EPIC		
5	6	LADY GAGA	THE FAME STREAMLINE/MONJAE/CHERRYTREE/INTERSCOPE		
6	NEW	MASSIVE ATTACK	HELIGOLAND VIRGIN		
7	9	PETER ANDRE	UNCONDITIONAL LOVE SONGS RHINO		
8	15	MICHAEL BUBLE	CRAZY LOVE 1.43 REPRISSE		
9	4	FLORENCE + THE MACHINE	LUNGS ISLAND		
10	13	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		

THIS WEEK		LAST WEEK		GERMANY	
ALBUMS					
				(MEDIA CONTROL)	FEBRUARY 16, 2010
1	1	PETER MAFFAY	TATTOOS (40 JAHRE MAFFAY)	SONY MUSIC	
2	NEW	SADE	SOLDIER OF LOVE EPIC		
3	3	LADY GAGA	THE FAME STREAMLINE/MONJAE/CHERRYTREE/INTERSCOPE		
4	NEW	MASSIVE ATTACK	HELIGOLAND VIRGIN		
5	2	WISE GUYS	KLASSENHART PAVEMENT		
6	5	ADORO	FUER IMMER UND DICH UNIVERSAL		
7	NEW	KESHA	ANIMAL KEMOSABE/RCA		
8	4	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		
9	7	FALCO	THE SPIRIT NEVER DIES STARDWATCH		
10	6	ICH + ICH	DUITE REISE DOMESTIC POP		

THIS WEEK		LAST WEEK		EUROPEAN HOT 100 SINGLES	
				(NIELSEN/BILLBOARD)	FEBRUARY 10, 2010
1	1	TIK TOK	KESHA KEMOSABE/RCA		
2	2	BAD ROMANCE	LADY GAGA STREAMLINE/MONJAE/CHERRYTREE/INTERSCOPE		
3	3	FIREFLIES	OWL CITY UNIVERSAL REPUBLIC		
4	4	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE		
5	5	RUSSIAN ROULETTE	RIHANNA SRP/DEF JAM		
6	8	DINGUE, DINGUE, DINGUE	CHRISTOPHE MAE WARNER		
7	6	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION		
8	7	STEREO LOVE	EDWARD MAYA FT. VIKI JIGULINA SPINNIN'		
9	NEW	UNDER PRESSURE (ICE ICE BABY)	JEDWARD FT. VANILLA ICE SONY MUSIC		
10	11	I LIKE	KERI HILSON MOSLEY/INTERSCOPE		
11	49	IF WE EVER MEET AGAIN	TIMBERLAND FT. KATY PERRY INTERSCOPE		
12	12	MORNING AFTER DARK	TIMBERLAND FT. KELLY ROWLAND BLACKSPYRD/INTERSCOPE		
13	10	DON'T STOP BELIEVIN'	GLEE CAST FOX COLUMBIA		
14	NEW	GEBOREN UM ZU LEBEN	UNHEILIG UNIVERSAL		
15	15	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE		
16	9	REPLAY	IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISSE		
17	13	I WILL LOVE YOU MONDAY (365)	AURA DIONE MUSIC FOR DREAMS		
18	24	EMPIRE STATE OF MIND (PART 2)	ALICIA KEYS J		
19	17	WHATCHA SAY	JASON DERULO BELUGA HEIGHTS/WARNER BROS.		
20	18	SEXY CHICK	DAVID GUETTA FT. AKON GUM VIRGIN		

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS	
				(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 27, 2010
1	2	EVERYBODY HURTS	HELPING HATI SYCO		
2	1	FIREFLIES	OWL CITY UNIVERSAL REPUBLIC		
3	3	TIK TOK	KESHA KEMOSABE/RCA		
4	4	IF WE EVER MEET AGAIN	TIMBERLAND FT. KATY PERRY INTERSCOPE		
5	9	EMPIRE STATE OF MIND (PART B)	BROKEN DOWN ALICIA KEYS M&J		
6	5	BAD ROMANCE	LADY GAGA STREAMLINE/MONJAE/CHERRYTREE/INTERSCOPE		
7	6	REPLAY	IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISSE		
8	8	DON'T STOP BELIEVIN'	GLEE CAST 20TH CENTURY FOX TV COLUMBIA		
9	18	RUDE BOY	RIHANNA SRP/DEF JAM		
10	NEW	HALO/WALKING ON SUNSHINE	GLEE CAST 20TH CENTURY FOX TV COLUMBIA		
11	10	STARSTRUCK	3OH3 FT. KATY PERRY PHOTO FINISH		
12	11	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE		
13	13	ONE SHOT	JLS EPIC		
14	14	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION		
15	NEW	IT'S MY LIFE/CONFESSIONS PART II	GLEE CAST 20TH CENTURY FOX TV COLUMBIA		

THIS WEEK		LAST WEEK		FRANCE	
ALBUMS					
				(SNEP/IFOP/TITE LIVE)	FEBRUARY 16, 2010
1	NEW	SADE	SOLDIER OF LOVE EPIC		
2	NEW	MASSIVE ATTACK	HELIGOLAND VIRGIN		
3	1	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		
4	2	LADY GAGA	THE FAME STREAMLINE/MONJAE/CHERRYTREE/INTERSCOPE		
5	3	VARIOUS ARTISTS	MOZART L'OPERA ROCK WARNER		
6	5	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER		
7	6	MICHAEL BUBLE	CRAZY LOVE 1.43 REPRISSE		
8	4	DAVID GUETTA	ONE LOVE GUM VIRGIN		
9	10	COEUR DE PIRATE	COEUR DE PIRATE BARCLAY		
10	8	MIKA	THE BOY WHO KNEW TOO MUCH CASABLANCA ISLAND		

THIS WEEK		LAST WEEK		CANADA	
ALBUMS					
				(NIELSEN BDS/SOUNDSCAN)	FEBRUARY 27, 2010
1	NEW	SADE	SOLDIER OF LOVE EPIC/SONY MUSIC		
2	3	LADY ANTEBELLUM	NEED YOU NOW CAPITOL NASHVILLE/FM		
3	2	VARIOUS ARTISTS	NOW! 15 UNIVERSAL		
4	NEW	K.D. LANG	RECOLLECTION Nonesuch/WARNER		
5	6	LADY GAGA	THE FAME STREAMLINE/MONJAE/CHERRYTREE/INTERSCOPE/AVRCA		
6	12	MICHAEL BUBLE	CRAZY LOVE 1.43 REPRISSE WARNER		
7	1	VARIOUS ARTISTS	2010 GRAMMY NOMINEES GRAMMAY/CAPITOL/FM		
8	7	SUSAN BOYLE	I DREAMED A DREAM SYCO COLUMBIA/SONY MUSIC		
9	9	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		
10	NEW	MARJO	MARJO ET SES HOMMES VOLUME 2 SPHERE/DEP		

THIS WEEK		LAST WEEK		AUSTRALIA	
ALBUMS					
				(ARIA)	FEBRUARY 14, 2010
1	2	MUMFORD & SONS	SING NO MORE ISLAND		
2	1	SUSAN BOYLE	I DREAMED A DREAM SYCO		
3	7	TAYLOR SWIFT	FEARLESS BIG MACHINE		
4	3	LADY GAGA	THE FAME STREAMLINE/MONJAE/CHERRYTREE/INTERSCOPE		
5	6	MICHAEL BUBLE	CRAZY LOVE 1.43 REPRISSE		
6	4	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER		
7	5	KESHA	ANIMAL KEMOSABE/RCA		
8	NEW	MASSIVE ATTACK	HELIGOLAND VIRGIN		
9	9	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		
10	8	THE MCCLVMONTS	WRAPPED UP GOOD UNIVERSAL		

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT	
				(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 27, 2010
1	1	TIK TOK	KESHA KEMOSABE/RCA		
2	4	ALORS ON DANSE	STROMAE WERE MUSIC GROUP		
3	2	BAD ROMANCE	LADY GAGA STREAMLINE/MONJAE/CHERRYTREE/INTERSCOPE		
4	3	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION		
5	NEW	RUDE BOY	RIHANNA SRP/DEF JAM		
6	6	STEREO LOVE	EDWARD MAYA + VIKI JIGULINA CAT		
7	9	POUR UN INFIDELE	CELESTE/RENE ANGELINI/ONE TO FREQUENCIES/ROTA/RY		
8	NEW	PAS BESIN DE TOI	JOYCE JONATHAN MYM&J/COMPANY		
9	8	DINGUE, DINGUE, DINGUE	CHRISTOPHE MAE WARNER		
10	5	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE		

THIS WEEK		LAST WEEK		EUROPEAN AIRPLAY	
				(NIELSEN/BILLBOARD)	FEBRUARY 10, 2010
1	1	LADY GAGA	THE FAME STREAMLINE/MONJAE/CHERRYTREE/INTERSCOPE		
2	2	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		
3	3	ALICIA KEYS	THE ELEMENT OF FREEDOM J		
4	4	MICHAEL BUBLE	CRAZY LOVE 1.43 REPRISSE		
5	NEW	PETER MAFFAY	TATTOOS (40 JAHRE MAFFAY) ARIOLA		
6	16	ANDRI RIEU	FOREVER VIENNA DECCA		
7	7	RIHANNA	RATED R SRP/DEF JAM		
8	5	PAOLO NUTINI	SUNNY SIDE UP ATLANTIC		
9	NEW	WISE GUYS	KLASSENHART PAVEMENT		
10	19	BEYONCE	I AM... SASHA PIERCE MUSIC WORLD/COLUMBIA		
11	37	KESHA	ANIMAL KEMOSABE/RCA		
12	10	SUSAN BOYLE	I DREAMED A DREAM SYCO		
13	15	DAVID GUETTA	ONE LOVE GUM VIRGIN		
14	12	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER		
15	8	FLORENCE + THE MACHINE	LUNGS ISLAND		

THIS WEEK		LAST WEEK		ITALY	
ALBUMS					
				(NIELSEN)	FEBRUARY 12, 2010
1	NEW	SADE	SOLDIER OF LOVE EPIC		
2	1	VASCO ROSSI	TRACKS 2 (INEDITI E RARITA) CAPITOL		
3	5	LADY GAGA	THE FAME STREAMLINE/MONJAE/CHERRYTREE/INTERSCOPE		
4	4	GIANLUCA GRIGNANI	ROMANTIC ROCK SHOW COLUMBIA		
5	6	ALESSANDRA AMOROSO	SENZA NUOVE EPIC		
6	2	MARIO BIONDI	IF TATTILO		
7	3	MICHAEL BUBLE	CRAZY LOVE 1.43 REPRISSE		
8	9	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT M&J EPIC		
9	15	GIANNA NANNINI	GIANNA DREAM RCA		
10	10	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		

THIS WEEK		LAST WEEK		SPAIN	
ALBUMS					
				(PROMUSICAE/MEDIA)	FEBRUARY 17, 2010
1	NEW	SADE	SOLDIER OF LOVE EPIC		
2	2	ALEJANDRO SANZ	PARAISO EXPRESS DRG		
3	1	ESTOPA	X ANIVERSARIUM SONY MUSIC		
4	NEW	NICK JONAS & THE ADMINISTRATION	WHO I AM HOLLYWOOD		
5	4	DAVID BISBAL	SIN MIRAR ATRAS VALE		
6	3	JOAQUIN SABINA	VINAGRE Y ROSAS SONY		
7	5	FILO & FITZPALLANS	ANTES DE QUE CUENTE DIEZ D.R.O.		
8	6	EL CANTO DEL LOCO	RADIO LA COPIRATA PRESENTA: EL CANTO DEL SOUV. MUSIC		
9	14	EL BARRIO	DUERMEVELLA SENADOR		
10	7	LADY GAGA	THE FAME STREAMLINE/MONJAE/CHERRYTREE/INTERSCOPE		

THIS WEEK		LAST WEEK		PORTUGAL	
ALBUMS					
				(RIIM)	FEBRUARY 16, 2010
5	3	THE RUMOUR SAID FIRE	THE LIFE AND DEATH OF A MALE BODY ALARM/MD		
1	NEW	SADE	SOLDIER OF LOVE EPIC		
2	1	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		
3	2	BEYONCE	I AM... SASHA PIERCE MUSIC WORLD/COLUMBIA		
4	3	PAULO GONZO	PERFIL COLUMBIA		
5	NEW	MASSIVE ATTACK	HELIGOLAND VIRGIN		
6	4	D'RTT	PROJECT FAROL		
7	6	LEANDRO	TAMBER EU ESPACIAL		
8	5	HOJE	AMALIA HOJE LA FOLIE		
9	7	LADY GAGA	THE FAME STREAMLINE/MONJAE/CHERRYTREE/INTERSCOPE		

Formed in 1978, the colorful pop/rap act EAV shows no sign of slowing down, as it earns its ninth No. 1 on the Austria Albums chart.



THIS WEEK		LAST WEEK		NETHERLANDS	
SINGLES					
				(MEGA CHARTS BV)	FEBRUARY 12, 2010
1	1	YOU RAISE ME UP	WESLEY NEDY		
2	2	NO SURRENDER	KANE UNIVERSAL		
3	NEW	ZACHTE G HARDE L	JOS VAN OSS JOS VAN OSS		
4	11	EVA	AGORA EN DE MURKIN UNIVERSAL		
5	3	A NIGHT LIKE THIS	CARO EMERALD GRANDMOND		

THIS WEEK		LAST WEEK		ALBUMS	
1	1	CARO EMERALD	DELETED SCENES FROM THE CURTAIN GRANDMOND		
2	2	SUSAN BOYLE	I DREAMED A DREAM SYCO		
3	6	MICHAEL BUBLE	CRAZY LOVE 1.43 REPRISSE		
4	3	K3	MAMASE STUDIO 100		
5	NEW	MASSIVE ATTACK	HELIGOLAND VIRGIN		

THIS WEEK		LAST WEEK		AUSTRIA	
SINGLES					
				(AUSTRIAN IFPI/AUSTRIA TOP 40)	FEBRUARY

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Group International promotes **Olivier Robert-Murphy** to head of international business development. He was VP of international strategic marketing.

Legacy Recordings names **David Griffith** senior VP of marketing. He was managing director at teamDigital.

Atlantic Records U.K. names **Stuart Price** creative consultant. He is a producer/remixer/songwriter.

McMurry Records names **Gator Michaels** VP of national promotion. He was senior VP of promotion at Warner Music Nashville.

Stoney Creek Records names **Abi Durham** manager of regional promotion for the Northeast. She was promotion coordinator at Curb Records.



PUBLISHING: Cherry Lane Music promotes **Jill Pedone** to manager of creative services and marketing. She was coordinator.

TOURING: AEG Live promotes **Ira Miller** to social marketing coordinator in Los Angeles. He was office manager in New York.

RELATED FIELDS: SESAC names **Ellen Bligh Truly** VP of corporate relations. She was associate VP.

Telemundo promotes **Michelle Alban** to VP of corporate communications and public affairs. She was director of corporate communications. —*Edited by Mitchell Peters*

GOODWORKS

PEPSI TAPS ARTISTS TO PUSH GRANT PROGRAM

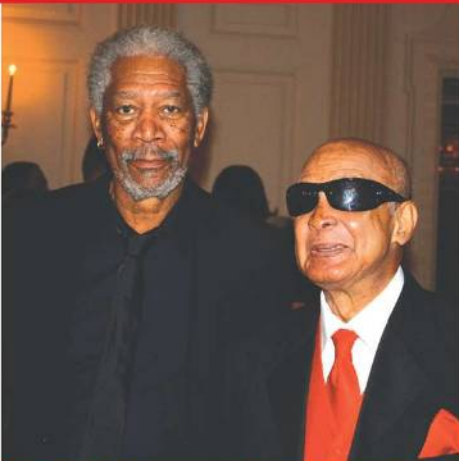
Pepsi has recruited Asher Roth, Ryan Leslie and Fonworth Bentley to host seminars in U.S. cities to promote its recently launched Pepsi Refresh Project, an online voting campaign that will give away more than \$20 million in grants in 2010.

In early February, the artists traveled to a public library in Miami to host a workshop designed to educate the community about submitting their ideas for the project, which launched in January and encourages individuals, businesses and nonprofits to submit ideas that help "move the world forward," Pepsi VP of marketing Ralph Santana says. "It's a platform that enables people to fund their own ideas."

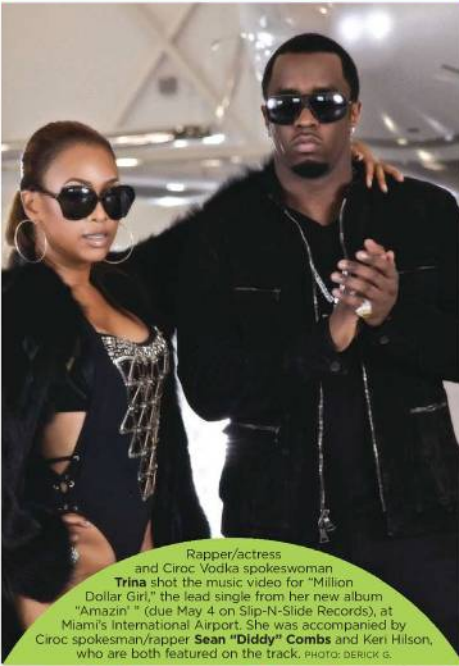
At the beginning of each month, Pepsi will accept submissions in six categories (health, arts and culture, food and shelter, the planet, neighborhoods and education) on RefreshEverything.com. Following a monthlong voting process, the company will announce a designated number of winners whose ideas will be funded through grants ranging between \$5,000 and \$250,000. The first round of winners will be announced March 1.

Santana believes the project will have a positive influence on the music community. Through submissions in the arts and culture category, "the hope was to get ideas submitted that would enhance or sustain music programs," he says. "If a community or local school district has cutbacks on budgets, we're encouraging people to submit ideas about getting music programs back into schools."

To help spread the word, Roth, Leslie and Bentley will push the project in the coming months in Chicago, Pittsburgh, San Francisco, Los Angeles and New York. Dates and venues for the workshops hadn't yet been revealed at press time. Pepsi will also promote the campaign at South by Southwest in Austin. —*Mitchell Peters*



The Blind Boys of Alabama joined such luminaries as Natalie Cole and Smokey Robinson Feb. 9 for "In Performance at the White House: A Celebration of the Civil Rights Movement," in honor of Black History Month. President Barack Obama and first lady Michelle Obama attended the event, where the Blind Boys of Alabama's **Jimmy Carter** (right) got to meet up with actor **Morgan Freeman**. PHOTO: SUE SCHRAEDER



Rapper/actress and Ciroc Vodka spokeswoman **Trina** shot the music video for "Million Dollar Girl," the lead single from her new album "Amazin'" (due May 4 on Slip-N-Slide Records), at Miami's International Airport. She was accompanied by Ciroc spokesman/rapper **Sean "Diddy" Combs** and Kerl Hilton, who are both featured on the track. PHOTO: DERRICK G.



MSO 15th-ANNIVERSARY CELEBRATION

The Mitch Schneider Organization, better-known as MSO, has been a major presence in publicity for years, representing David Bowie, the Crystal Method, Dolly Parton and the Allman Brothers Band. The company celebrated its milestone anniversary with a "15 Years of Hits, Haves & History" party Feb. 10 at the Roxy Theatre in West Hollywood. Perry Farrell and Lucent Dossier Experience performed for more than 500 guests, who also enjoyed DJ sets by Steve Jones, DJ Casper and the Crystal Method's Scott Kirkland. PHOTOS: JOSEPH BLANES

LEFT: MSO president **Mitch Schneider** (center) backstage at the Roxy with **Perry Farrell** and Farrell's wife, **Etty**. **RIGHT:** The MSO executive team (from left): senior VPs **Todd Brodinski** and **Marcee Rondan**, president **Mitch Schneider** and VPs **Libby Coffey** and **Alex Greenberg**.



Martina McBride is doing all right with her latest single, "Wrong Baby Wrong," which is No. 32 on Billboard's Hot Country Songs chart. She dropped by Nashville-based syndicated morning show "Tony & Kris in the Morning" to visit hosts **Tony Randall** (left) and **Kris Rochester**.



The ChildLine & Nordoff Robbins Music Therapy Nile Bike Ride exercised the adage of "Give 'til it hurts." The marathon covers a grueling 100-plus miles along the Nile River in Egypt. Phantom Music Management principal **Rod Smallwood** rounded up a crowd of friends to complete the course with him in January, raising more than \$313,000 for the charities. From left: Anderson & Pennington partner **Steve Pennington**, Hit and Run's **Robin Moore**, Miles Commercial director **Michael Hole**, Smallwood and Stage Entertainment CEO **Bill Taylor**.



Guitarist **Zakk Wyld** signed his band Black Label Society to a two-album deal for North America with E1 Music. He stopped by E1 Entertainment's Port Washington, N.Y., offices to discuss BLS' next record, which is tentatively scheduled for a June release. From left: E1 Music VP of metal **Scott Givens**, Wyld, E1 Music VP of promotion **Chuck Oliner**, Wyld's manager **Bob Ringe** of Survival Management and E1 Music GM/executive VP of finance and operations **Michael Healy**. PHOTO: DAVID BOSCH





BMI staff celebrated cover girl **Ke\$ha's** debut album, "Animal," at a private dinner at SLS Hotel in Beverly Hills. First single "TiK ToK" has been atop the Billboard Hot 100 for nine weeks (see story, page 20). From left: BMI VP of writer/publisher relations for New York, **Charlie Feldman**, VP/GM of writer/publisher relations for Los Angeles **Barbara Cane** and executive director of writer/publisher relations for New York **Samantha Cox**; Ke\$ha and her mother, songwriter **Pebe Sebert**; and BMI senior VP of writer/publisher relations **Phil Graham**. PHOTO: COURTESY OF ANNAMARIA YOUNG



Reggaeton superstar **Daddy Yankee** (right) and Sony Music U.S. Latin president **Ruben Leyva** announced a new distribution deal with Sony Music Latin during a press conference at the Viceroy in Miami. Yankee also received plaques commemorating multiplatinum sales of his albums "Barrio Fino," "Barrio Fino en Directo," "Talento de Barrio" and "El Cartel del Big Boss," as well as a framed copy of Billboard's "Decade in Music" issue, where his album "Barrio Fino" landed as the top-selling Latin album of the decade. PHOTO: ZUPHOTOS AGENCY

NEW MUSIC SEMINAR

The New Music Seminar drew a sold-out crowd of music and technology leaders Feb. 2 at the Music Box at the Henry Fonda Theatre. The one-day conference—which counted Billboard, Yahoo Music and Filter Magazine among its media partners—focused on a business model that encourages artists to work in partnership with labels and managers so they can maximize both their exposure and their revenue opportunities. PHOTOS: JULIANNA YOUNG

RIGHT: MySpace Music president **Courtney Holt** (left) and American Assn. of Independent Music president **Rich Bengloff** at the invite-only breakout session NMS Indie Label Summit.

FAR RIGHT: NMS co-founder **Tom Silverman** (left) comments during Spotify co-founder/CEO **Daniel Ek's** NMS keynote address.

BOTTOM RIGHT: NMS' Opening Night Party at the Roxy in West Hollywood was rocked by the band Semi-Precious Weapons, led by singer **Justin Tranter**.

BOTTOM LEFT: NMS and OurStage.com sponsored the "Artist on the Verge" Winter New Artist search contest, which helps aspiring talents break into the business. Pop-rockers **Loomis & the Lust** won the grand prize package that included mentoring sessions with industry experts. Standing, from left: Mountain Dew director of marketing **Brett O'Brien**, NMS co-founder **Tom Silverman**, OurStage.com marketing manager **Chris Sita** and director of sales **Derrick Brown**. Seated, from left: Loomis & the Lust's **Will Loomis**; hip-hop artist **Nikki Lynette**, who placed second; and pop-rock trio **Admiral Twin**, which took third.



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