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## 2010 MONEY MAKER\$



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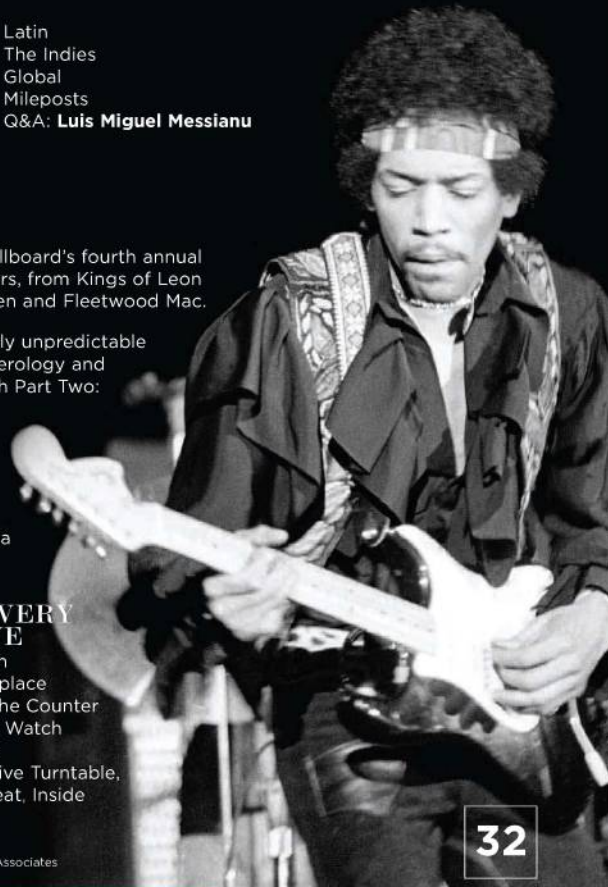
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360 DEGREES OF BILLBOARD

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**MUSIC & MONEY**  
Join the music, legal and financial communities March 4 at New York's St. Regis to discuss the future of the music biz, including a keynote Q&A with Island Def Jam's Antonio "L.A." Reid. More at [billboardmusicandmoney.com](http://billboardmusicandmoney.com).

**LATIN MUSIC**  
The Billboard Latin Music Conference & Awards is set for April 26-29 in Puerto Rico and will feature speakers Marc Anthony and Universal's Jesus Lopez as well as a Q&A with Aventura. More at [billboardlatinconference.com](http://billboardlatinconference.com).

### Online

**.COM EXCLUSIVES**  
Check out the new video series, Mashup Mondays, where artists cover unexpected songs. This week, you'll never guess whose tune R&B star Keri Hilson performs. Watch now and every Monday on [billboard.com/mashups](http://billboard.com/mashups).

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# A Cultural Gateway

## Latin Music Must Not Forget The Central Role Of Songwriters

BY ALEXANDRA LIOUTIKOFF

Latin music is currently enjoying a greater level of popularity in the United States than at any other time in its long history. Spanish radio has become a leading format in major markets like Los Angeles, New York, Miami and Houston, while growing in such emerging markets as Atlanta; Charleston, S.C.; and Portland, Ore. Latin stations represent about 9% of all U.S. radio licensing fees that ASCAP collects annually.

The use of Latin music is increasing in popular movies and TV. Most telling, last November the Latin Grammy Awards telecast made Univision the No. 2 network for the night among adults 18-34, beating CBS, NBC, Fox and the CW. In fact, in key local markets like Los Angeles, New York, Miami, Houston and Phoenix, Univision stations were No. 1 for the night, despite broadcasting in Spanish.

The popularity of Latin music, across all demographics and ethnicities, means that it's leading the way in mainstreaming Latin culture in America. For example, the current Broadway revival of Leonard Bernstein and Stephen Sondheim's "West Side Story" features a bilingual performance of the beloved song "I Feel Pretty." The Spanish lyrics add to the authenticity of the production and enhance the audience's appreciation of the Puerto Rican experience.

"In the Heights," the musical created and written by Lin-Manuel Miranda, uses Latin music to reinforce the passion of the story with award-winning results. Other musical genres are being influenced by Latino writers and artists, who are actively being sought for collaboration.

Without question, Latin music is providing a welcoming introduction for members of all other ethnic groups to



As the Latin music industry grows and matures, it's important that we don't lose our respect for the contributions of songwriters.

new thinking and a new culture. Other entry points to cultural understanding and acceptance, such as food, clothing, movies or TV, don't come close to the impact of Latin music. It's universal and infectious.

This phenomenon and growth has, of course, been good for Latin writers and has led to a dramatic increase in their performing right royalties during the past five years. ASCAP's performance right revenue distribution to its Latin members was 45% higher in 2009 than in 2004, thanks to the increasing popularity of Latin radio. In the meantime, Latin songwriters, like those of other genres, face challenges in being

fairly compensated for use of their compositions on the Internet and on wireless services.

But in the Latin songwriting world, other challenges to earning recognition and a fair livelihood also exist. Traditionally, Latin songwriters have always enjoyed great respect. Writers were referred to as "maestro" and their songs were viewed as the heart of the message and aggressively sought after by artists. As Latin music has become mainstream and used as a marketing tool, the song and its author have fallen behind the artist in importance.

As the Latin music industry grows and matures, it's important that we don't lose our respect for the contributions of the songwriters who breathe musical life into ideas to create songs that resonate with people around the world.

Addressing this challenge must begin with Latin writers themselves. It's essential that they get help from those who understand the business today. Songwriting is a unique talent that produces compositions with immediate and future value. Most important, Latin writers need to understand that their work is sacred and valuable to the artist who records it and the label that distributes it.

To ensure that our music remains as healthy and vibrant as it has been, we must help to nurture our songwriters and focus on building new career opportunities made possible by the international reach of the industry and new business models.

But all the talent in the world will not matter if new-media services don't respect writers' performing rights. Songwriters of all genres must unite in advocating for copyright protection, in the courts, in Congress and in school education.

All of us in Latin music are excited about the opportunities to expand our business. As we do so, let's ensure that songwriters' important creative contributions aren't diminished or forgotten. Without them, there would be no music and we would lose an important and positive gateway to cultural understanding.

Alexandra Lioutikoff is senior VP of membership/Latin at ASCAP.

### FOR THE RECORD

- In the Feb. 20 cover story on Lady Antebellum, Billboard referred to January's Grammy Awards as the 51st annual event. It was the 52nd.
- In the same issue, the news headline "APRA Facing Charges" should have read "APRA Facing Changes."
- In the Feb. 27 issue, Billboard stated that Selena had won multiple Grammys. She won only one.

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NARM's Mickey Granberg dies at 83



**AGENCY OF RECORD**  
Alma DDB chief on Latin music branding

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**>>> SIMON FULLER'S NEW SHOW HEADS TO HULU**

Simon Fuller's new talent show, "If I Can Dream," will premiere March 2 on Hulu. The show, created by Fuller and produced by 19 Entertainment, is Hulu's first original series. Audiences will be able interact with the aspiring performers through text, blogs, MySpace, Twitter and Facebook. Among the show's contestants is former "Nashville Star" aspirant Justin Gaston. Contenders are chosen by Fuller, and the show is open to actors, singers, dancers, models and comedians.

**>>> MYSPACE PUTS ADS 'IN-STREAM'**

MySpace quietly began testing a new "in-stream" ad unit that appears within a user's personal stream of friend activities and status updates. The new placement debuted Feb. 10, with Coca-Cola offering fans a free download of the Selena Gomez song "Naturally." Later that week, Procter & Gamble used an in-stream ad to offer samples of Scope mouthwash and Crest toothpaste.

**>>> SPOTIFY GETS HENDRIX EXCLUSIVE**

Jimi Hendrix's music video for his previously unreleased cover of blues song "Bleeding Heart" is now available exclusively on the European streaming service Spotify. The video marks the first time Spotify has run a full-length video. The clip was directed by Julien Temple, who has directed feature films and documentaries including the Sex Pistols' "The Filth and The Fury."

# UP FRONT



Deal or no deal: Recent releases by **LADY ANTEBELLUM** (left) and **CORINNE BAILEY RAE** were pulled from consideration as Amazon Daily Deals; 'Contra' by **VAMPIRE WEEKEND** (right) debuted at No. 1 on the Billboard 200 after being featured as a Daily Deal.

**DIGITAL** BY ED CHRISTMAN

## APPLE AGONISTES

iTunes Tries To Steer Labels Away From Amazon's Daily Deal

Apple's iTunes store has always dictated the terms of its dealings with record labels. As such, the largest U.S. music retailer has never censured the labels over marketing or promotion strategies.

But that may be changing. The bee in iTunes' bonnet? Amazon's MP3 Daily Deal.

When Amazon first launched the Daily Deal in June 2008, its primary aim was to drive more customer traffic to the online retail giant's MP3 store. "The labels paid nothing for being included in that privilege, nor were they asked," a major-label head of sales says.

But in mid-2009, the executive says, "that promotion morphed into something where the labels make arrangements to provide an exclusive selling window with Amazon for a big release expected to do a lot of business on street date."

In exchange for a Daily Deal promotion on a new album,

Amazon has been asking labels to provide it with a one-day exclusive before street date and such digital marketing support as a banner ad on an artist's MySpace page and messages on label and artist Web sites and social network feeds.

"When that happened," the executive says, "iTunes said, 'Enough of that shit.'"

Sources say that iTunes representatives have been urging labels to rethink their participation in the Amazon promotion and that they have backed up those warnings by withdrawing marketing support for certain releases featured as Daily Deals.

In response, label executives at Capitol, Capitol Nashville and Jive recently opted against participating in Daily Deal promotions they had been considering for Corinne Bailey Rae's "The Sea," Lady Antebellum's "Need You Now" and Ke\$ha's "Animal," sources say.

An executive at Sony Music Entertainment denied that Jive had ever considered participating in a Daily Deal promotion for "Animal." Representatives for Apple and EMI declined to comment.

The iTunes pushback against Amazon's Daily Deal began when Island placed Mariah Carey's "Memoirs of an Imperfect Angel" in the promotion. Amazon customers could purchase the album for \$5.99 a day before its Sept. 29 street date, helping drive first-week U.S. sales of 168,000 units, according to Nielsen SoundScan.

To help labels sidestep iTunes' objections, Amazon has been fine-tuning its Daily Deal pitch on new titles, agreeing, for instance, to forgo the one-day exclusive window on certain ones. But executives familiar with the situation say iTunes has continued to voice its displeasure with other aspects of the promotion, such as

label marketing support.

"They are... diverting their energy from 'let's make this machine better' to 'let's protect what we got,'" says a major-label executive who has been following the situation.

Now that iTunes' objections to the Daily Deal are widely known, most labels are shying away from allowing their new releases to be part of the promotion on either street date or the day before. For example, sources say that when Amazon recently approached Hollywood Records to highlight "Who I Am," the debut album by Nick Jonas & the Administration, the label declined.

Still, other label executives say the whole situation is fluid. While it may not make sense to participate in a Daily Deal promotion for artists that iTunes would typically promote, it may

be sensible to partner with Amazon on a Daily Deal with other releases that may not get the red carpet treatment at iTunes, a major-label head of sales says.

One of the few albums to participate in an early-street-date Daily Deal promotion so far this year is Vampire Weekend's "Contra," which Amazon made available for \$3.99 Jan. 11, a day before it was available anywhere else. The promotion played an obvious role in powering the album's No. 1 debut on the Billboard 200, with first-week U.S. sales of 124,000, of which 60% were digital downloads, according to Nielsen SoundScan.

"The whole issue is a kind of interesting dynamic," a senior major-label distribution executive says. "Amazon is fighting a guerrilla war against iTunes, and now iTunes is getting frustrated because they work hard to set up and promote a release weeks in advance of the street date, and then lo and behold, Amazon jumps in there with this deal of the day and scrapes off some of the cream." ...

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## >>> EAGLES TEST VARIABLE TICKET PRICING

The Eagles, managed by the artist services division of Live Nation Entertainment, is testing a variable-pricing approach to ticket sales for its April 27 show in Sacramento, Calif. Bloomberg reports that the tickets have 10 price levels based on anticipated demand. Some tickets are priced higher than usual, which allowed the band to price the cheapest seats at \$32. The goal is to keep overall revenue the same as other stops on the tour, as well as to keep secondary brokers from profiting. The \$32 tickets use a paperless ticketing system that limits transfers.

## >>> ITUNES HITS 10 BILLION SOLD

Apple's iTunes store has sold more than 10 billion downloads. The company commemorated the 10 billionth sale by awarding a gift card worth \$10,000 to the iTunes user who bought the record-breaking download. The song purchase, by Louie Sulcer of Woodstock, Ga., was Johnny Cash's "Things Happen That Way." iTunes launched in April 2003.

## >>> E1, PURPOSE MUSIC GROUP PARTNER

New York-based E1 Entertainment and Purpose Music Group have partnered to release new albums by R&B artists Elisabeth Withers and Anthony David. The exclusive licensing deal covers all territories excluding Europe, Australia, the United Kingdom and South Africa, with the labels collaborating on artists' development and marketing. The first E1/Purpose release will be singer/songwriter Withers' as-yet-untitled second album, due in June. David, formerly on India.Arie's SoulBird Records, will release his first E1/Purpose project this summer.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Gail Mitchell, Andre Paine, Glenn Peoples and Mike Shields.

RADIO BY AYALA BEN-YEHUDA

# STATIC NOISE

## Labels, Broadcasters Trade Barbs Over Radio Performance Royalties

Even as the recording industry and radio broadcasters try to work out a settlement on performance royalties, the public rhetoric between the two sides has been strikingly short of collegial.

In recent ads targeting members of Congress, both sides have renewed their attacks against each other over the Performance Rights Act, which would require U.S. terrestrial radio broadcasters to pay labels and artists performance royalties for use of their sound recordings.

The moves come as the two sides vie to sway opinion on Capitol Hill over what both record labels and broadcasters have marked as a top legislative priority in 2010.

After an aggressive lobbying push by the musicFirst Coalition, the U.S. House and Senate judiciary committees last year passed the Performance Rights Act, which is strongly opposed by the National Assn. of Broadcasters. In November, members of both committees asked the two sides to hold talks to reach a settlement (Billboard, Nov. 14, 2009).

Since then, musicFirst and the NAB have little to show for their efforts, with representatives from both sides declining to reveal what, if anything, they've accomplished.

"I don't know if 'impassé' is the right word," NAB executive VP Dennis Wharton says. "We've sat down with them on a couple of occasions and engaged in dialogue."

## BIG RADIO IS BEING PIGGISH...



Just when you thought you couldn't take one more corporation expecting a free handout -- now BIG RADIO is nosing around for another bailout by refusing to pay musicians for their work.

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Bringing home the bacon: The musicFirst Coalition takes aim at 'big radio' in a recent print ad.

RIAA chairman/CEO Mitch Bainwol strikes a conciliatory tone. "I think we've made real constructive progress," he says. "There's a lot of bluster, but beneath the bluster there's a more material understanding."

But if the two sides are finding common ground behind closed doors, it isn't apparent in public. During the week of the Presidents Day holiday, the NAB urged radio listeners to "stop the radio tax" in ads that aired across the country to coincide with a period when members of Congress were expected to visit their home districts.

The ads, which have also aired on TV, urged listeners to lobby their elected representatives by signing an online petition at NoPerformanceTax.org. Trade

publication Inside Radio reported that the ads aired about 40,000 times during the week, edging the number of spots run by top-spending advertiser Geico. "Most of the stations that ran them, ran them for a week," Wharton says. "There have been thousands of e-mails to members of Congress in support of radio."

In a more targeted response, musicFirst ran a print ad in Capitol Hill trade paper Roll Call, portraying "Big Radio" as a pig that's "nosing around for another bailout by refusing to pay musicians for their work." Like the NAB, the organization also ran radio ads in Washington, D.C., and launched its own online petition at PiggyRadio.com. In a Feb. 18 letter to Congress, musicFirst criticized the timing of the broadcasters' ads, which aired as the two sides "continue to meet privately at the request of members of Congress to create a radio performance right."

The dueling messages are preparing the ground for when congressional leaders may finally decide to put the Performance Rights Act to a floor vote.

The NAB says a nonbinding resolution opposing the legislation has been signed by 256 representatives and 27 senators. That "raises a significant question whether there's really a reason to put a separate stand-alone bill to the floor of the House," says David Oxenford, a partner at D.C. law firm Davis Wright Tremaine. Oxenford specializes in regulatory and intellectual property issues facing broadcasters and digital media companies.

"The fear on the broadcaster side is that even if a stand-alone bill doesn't happen, a bill gets attached to another piece of legislation," he says, "which is partly why the NAB has been pushing members to keep in touch with members of Congress."

The NAB's Wharton echoes that concern. "There's not many people who think on a straight up-or-down vote this thing would pass," he says. "I guess the other side could try to attach this to some sort of must-pass appropriations or jobs bill."

# HOME FRONT

## 360 DEGREES OF BILLBOARD

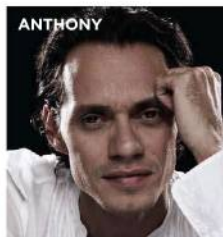
### LATIN MUSIC CONFERENCE TO FEATURE RARE MARC ANTHONY INTERVIEW

Singer/actor Marc Anthony will participate in an exclusive, in-depth interview April 28 at the Billboard Latin Music Conference presented by State Farm in association with T-Mobile.

Anthony will talk about his new album, which is due in May. The as-yet-untitled set will be his first since 2007's "El Cantante," the soundtrack to the film by the same name that featured Anthony performing the music of fabled sonero Hector Lavoe.

On the new album, Anthony will pay homage to some of Latin music's greatest singers, including José Luis Perales and Juan Gabriel. The release will include songs they popularized, as well as original material.

During his onstage Billboard interview, the



also talk about his changing role in the music industry, including his acting career (with leading roles in "El Cantante" and "Man on Fire") and his recent acquisition of a minority stake in the Miami Dolphins football team.

One of the few Latin artists who has enjoyed successful careers in English and Spanish, Anthony expanded the possibilities of bilingual and bicultural acts in the United States and abroad. Born in New York to Puerto Rican parents, Anthony's participation at this year's Billboard Latin Music Conference is especially fitting, as it is the first time the conference will take place in Puerto Rico. The conference will be held April 26-28 at the Conrad San Juan, Condado Plaza, followed on April 29 by the Billboard Latin Music Awards, which will air live on Telemundo from the Coliseo de Puerto Rico in San Juan.

Anthony joins a roster of artists and top industry executives who will participate in the conference, including manager Angelo Medina, Westwood Entertainment founder Jorge Juarez, Lopez-Negrete Communications president/CEO Alex Lopez Negrete, songwriter Omar Alfanno and urban producer Echo. The conference will also feature a superstar Q&A with urban/bachata group Aventura.

For more information on the conference, go to [billboardlatinconference.com](http://billboardlatinconference.com).

### MUSIC & MONEY SYMPOSIUM ADDS CASE STUDIES

Case studies examining a unique music publishing joint venture, a mobile music application developer and a new digital-media-focused investment bank will be among the highlights of Billboard's ninth annual Music & Money Symposium. The event takes place March 4 at the St. Regis in New York.

The first case study will feature an interview with BMG Rights Management CEO Hartwig Masuch. The company, a joint venture formed last year by Bertelsmann and private equity group KKR, reportedly has €250 million (\$338 million) to spend to acquire publishing assets during the next five years. In his first North American conference appearance as CEO of the new company, Masuch will discuss the types of assets he's seeking.

The second case study will focus on

Tunewiki, the developer of a popular media player app for mobile handsets that combines music, videos, fully licensed lyrics and social elements. The company recently announced a new round of funding led by Motorola. Tunewiki COO Larry Goldberg will discuss the new features and capabilities that the company's working on.

In the final case study, former CBS Interactive CEO Quincy Smith and media/entertainment lawyer Fred Davis will discuss the business model of Code Advisors, their new investment bank, which they say will target "the intersection of media and technology." Before joining CBS Interactive in November 2006, Smith was an investment banker at Allen & Co. Davis is the founder of law firm Davis Shapiro Lewit & Hayes, whose clients have included such digital media companies as MySpace, Hulu, iLike, Last.fm and Rhapsody.

The Music & Money Symposium will include panel discussions with top executives from EMI Music Publishing, Walden Venture Capital and Cracker Barrel, as well as mobile app makers Tapulous and Smule. The conference will also feature keynote Q&As with Island Def Jam Music Group chairman/CEO Antonio "L.A." Reid and MTV Networks Music and Logo Group president Van Toffler.

For more information on the symposium, go to [billboard-musicandmoney.com](http://billboard-musicandmoney.com).



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DIGITAL BY ANTONY BRUNO

# Penny Arcade

Streaming Music Still Generates Only Tiny Returns For Artists

As the music business continues to watch traditional revenue streams slow or even evaporate, a good deal of faith often has been placed in what's hailed as a panacea for the industry's ills: online streaming.

But a Billboard analysis shows that even the amount of money earned by top artists from on-demand streams and noninteractive streams (such as Internet radio) is, in plain terms, shockingly low.

When we calculated the rankings for our annual Money Makers report, Billboard assigned a value to each digital download or song streamed based on what we know about labels' licensing deals with those services and assumptions made about standard artist contracts (see story, page 19).

The results show that of the more than 100 artists we examined to compile the Money Makers list, only 10 made more than \$2,000 from non-interactive streams in 2009, with Beyoncé topping the list with an underwhelming \$5,000. Only 25 artists made more than \$1,000 from on-demand streams, with Michael Jackson topping that list—due to a barrage of interest following his death—with \$10,000. Neither totals include any due publishing royalties and all are for U.S. activity only.

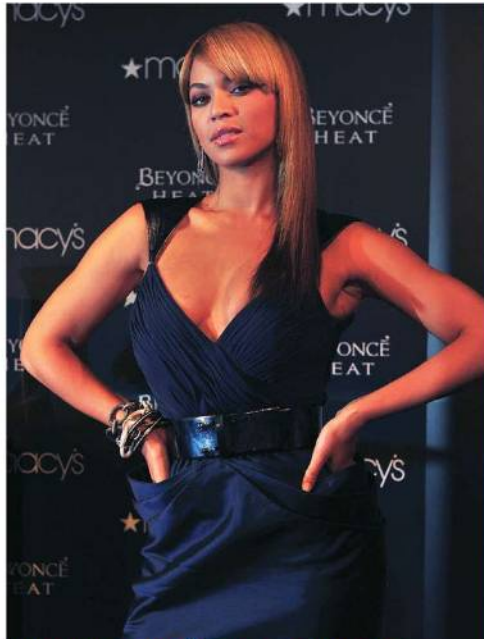
Now compare that with the money that artists make from other digital channels. Digital album download sales generated sales of at least \$200,000 for 13 artists, led by Jackson with \$800,000, while

another 26 sold \$100,000 or more of the same. Three acts pulled in more than \$1 million in digital track sales for the year, led by Lady Gaga, with 33 making more than \$100,000 from digital single sales.

Even tethered subscription downloads—tracks downloaded from services like Rhapsody that must have their licenses renewed monthly—showed better numbers. Nickelback, Jackson and Taylor Swift made about \$500,000 from such services, leading a field of 26 acts that earned in excess of \$100,000.

So when pundits declare online streaming access to be the future of the music industry over buying and downloading music, it's understandable that both artists and labels get a little nervous. It's numbers like these that prompted Warner Music Group chairman/CEO Edgar Bronfman Jr. to take aim at the streaming model during the company's recent first-quarter earnings conference call.

"Free streaming services are clearly not net positive for the industry, and as far as Warner Music is concerned, will not be licensed," Bronfman said. "So the 'get all your music you want for free, and then maybe with a few bells and whistles we can move you to a premium price' strategy is not the kind of approach to business that we will be supporting in the future."



Put a ring on it: BEYONCÉ netted only \$5,000 from non-interactive streams in 2009—and that was still more than any other artist.

These figures show why labels are so afraid of streaming services cannibalizing digital and physical sales. If artists and labels are already making less money from digital album sales than physical album sales, why would they want to replace that with digital streams that bring in even less?

The answer, of course, is that they may not have much of a choice. The last thing record labels should do is dismiss the streaming model as unimportant or, even worse, try to force fans to consume music differently. The lessons of the original Napster, digital rights management and continuing online piracy are that it's better to give consumers what they want than to fight them. If music fans want to access music through streaming services from multiple devices rather than buy and download files that they must transfer from device to another, the recording industry needs to figure out a way to make that happen.

Doing so in a manner that's profitable for both the label and the service provider is the challenge. Critics of the industry

are quick to call labels shortsighted for focusing too much on near-term profits instead of long-term planning. In some cases they're right, such as demanding huge upfront payments for music licensing deals that hamper a new service's marketing and customer acquisition abilities. User volume will go a long way toward increasing these noninteractive and on-demand streaming revenues in the long term.

But charging per-stream rates that make it necessary for services to focus on the subscription model rather than the ad-supported model doesn't seem that outrageous. Nor do deals that reward services with lower streaming rates for driving transactions that carry better margins.

The access-over-ownership model only works if it works for everyone—artist, label, service and fan. And while it holds great potential to drive significant music consumption and revenue, the results so far make it clear that there's a long road ahead before either is realized.

For 24/7 digital news and analysis, see [billboard.biz/digital](http://billboard.biz/digital).

## BITS & BRIEFS

### SOUNDTRCKR ADDS FEATURES

Soundtrkr introduced two new features to its location-based social music-sharing app. Users can now create randomly streamed playlists based on any artist in the service's catalog rather than just from their own collections as well as see the location of Soundtrkr friends who've given permission for their location to be shown. The Soundtrkr app uses the iPhone's GPS technology to let users assign songs or playlists to specific areas. So if a Soundtrkr user is standing in front of the former CBGB venue and creates a playlist to commemorate the experience, other Soundtrkr users visiting the site in the future can see and play it, as well as share with others.

### SHAZAM UNVEILS AD-TAGGING

Building off its Super Bowl ad promotion with Dockers, the Shazam mobile music ID service launched an audio ID-based on-air advertising service called the Shazam Audio Recognition Advertising program. The service

allows users to "tag" the on-air ads of participating advertisers so their mobile phones can receive additional information or offers through the Shazam app. Audio tags can be either music or speech. Given the app's popularity with identifying music, there are opportunities for artists to let fans hear more about an upcoming album than the few seconds aired during a TV ad.

### JINGLE PUNKS SIMPLIFIES MUSIC UPLOADS

Jingle Punks is one of several online music licensing services that offers a collection of prelicensed music, mostly from unsigned acts or jingle composers, for use in TV shows, films, ads, videogames and other purposes. The company recently updated its site to give artists more control over their content. For example, artists can now upload their music to the service over the Internet, as opposed to mailing in CDs. It also provides insight into the status of their music, orders and licensing details.

## HOT MASTER RINGTONES™ MAR 6 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	10	<b>BEDROCK</b>	YOUNG MONEY FEATURING LLOYD
2	2	22	<b>NEED YOU NOW</b>	LADY ANTEBELLUM
3	3	16	<b>TIK TOK</b>	KESHA
4	4	10	<b>HOW LOW</b>	LUDACRIS
5	5	15	<b>BAD ROMANCE</b>	LADY GAGA
6	6	4	<b>HEY DADDY (DADDY'S HOME)</b>	USHER FEATURING PLIES
7	8	12	<b>SAY AHH</b>	TRU SONGS FEATURING FABOLOUS
8	7	8	<b>SAY SOMETHING</b>	TIMBALAND FEATURING DRAKE
9	-	1	<b>RUDE BOY</b>	RIHANNA
10	9	34	<b>I GOTTA FEELING</b>	THE BLACK EYED PEAS
11	28	4	<b>IMMA BE</b>	THE BLACK EYED PEAS
12	10	23	<b>EMPIRE STATE OF MIND</b>	JAY-Z + ALICIA KEYS
13	14	4	<b>LEMONADE</b>	SILCO KEYS
14	12	19	<b>TIE ME DOWN</b>	NEW BOYZ FEATURING RAY J
15	20	22	<b>SMILE</b>	UNCLE KRACKER
16	11	5	<b>DROP THE WORLD</b>	LIL WAYNE FEATURING EMINEM
17	22	3	<b>HEY, SOUL SISTER</b>	TRAVIS
18	17	3	<b>O LET'S DO IT</b>	WAKA FLORJA FLAME
19	15	13	<b>TRY SLEEPING WITH A BROKEN HEART</b>	KE\$HA
20	19	7	<b>HILLBILLY BONE</b>	BLAKE SHELTON FEATURING TRACE ADKINS

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

"Rude Boy" becomes the 11th charted ringtone from Rihanna, entering her into a tie with Beyoncé for the most charted ringtones among female artists. Entering at No. 9, it is the first top 10 debut for Rihanna, the first top 10 debut by a female solo artist and the second top 10 debut overall in 2010.

## SONIC WOMB

Putting aside the ongoing debate about whether babies benefit from listening to music while in the womb, there's no shortage of prenatal listening gadgets competing for the expecting parent's dollar.

One of the newer options takes a decidedly digital bent. The Lullabelly is a belt designed to plug into any MP3 player, including iPods and iPhones, so mom and dad can create custom playlists for lil' junior. The device keeps the volume low enough to accommodate unborn ears and has an optional dual adapter for parents to plug in their own headphones and listen along with their own volume settings.

The standard package runs \$50, while the deluxe set—which includes the dual earphone adapter and extra earphones—costs \$55. —AB





# 6 QUESTIONS

with BRAD NAVIN  
by ANTONY BRUNO

The Orchard recently named Brad Navin its new CEO, a role he had been filling on an interim basis after the departure of former CEO Greg Scholl in October. Navin previously served as executive VP/GM of the indie-focused digital distribution firm. In an interview, Navin outlined his immediate plans for the company, the Orchard's strategic approach to new digital models and why access to content will be the winning model in the end.

## 1 What's your plan for the Orchard now that you're officially in charge?

First and foremost, we're proud of being a distributor. It's our core business model. We'll continue to be one of the best at doing that. The Orchard has always been about working closely with our partners on marketing and promotion and distribution. We're going to focus more on the technology side to do that better, whether it's data analytics from the stores themselves or working more

with marketing partners to get the stats and data needed to understand that information. We have a long way to go to understand what sells where and why, and I want to bring that to the forefront.

## 2 Any staffing changes expected?

We just brought in a new head of engineering, and he's going to help us with a lot more technological throughput. Not being a technology company per se, but using the informa-

tion we get in a digital and mobile world and putting it to work for our clients better. It just enhances the core of what we've been doing all along.

## 3 Will anything change from how things were done previously?

We're really focused on our core business. We don't have the need to be caught chasing revenue streams. What may be sexy or interesting today may be gone six months from now. We won't get caught in that trap.



One of the things we've done well is partnering more and more with our distributed label clients when they have a hot release and help them take it to the next level by getting involved in more direct marketing and promotion. That includes investing in the product itself.

4 What are you doing about new revenue streams, such as on-demand and noninteractive streams or mobile apps? Just as you'd expect when a new revenue stream launches, you're

still dependent on what you've known and what's been your revenue stream. You may see a transition to new models, and we want to support and be in those models. But all of us, whether it's the Orchard or Universal Music, have to balance the increasing activity in a streaming on-demand or ad-based model to make up for the shortfall of what we've known as price-per-download before that.

## 5 Can you discuss your plans for new funding or address the rumor that you're looking for a buyer?

Unfortunately, due to the way the legal construct is and the fact that it's fairly well-known that Dimensional [Associates] is making a play to buy out the outstanding shares of the company, it's something I can't comment on right now. We'll continue to be really aggressive in this space that we know and are best at.

6 Where will the Orchard, or the broader digital music market, be in the near future? It's more of a philosophy than a

prediction. I'm a firm believer that it doesn't matter to a consumer if they own the music outright. It's about access to music. If access is through subscription or through outright ownership, it doesn't matter. When that convergence happens, that's the exciting part. People are still confused over what devices work with what stores, or fears that you're with an iPhone and the next day they're out of business. When these things shake out and it no longer matters where you get it or how you get it as long as you can get it, that's all that people are going to care about. The Orchard will continue to look at the world that way. And that's the beauty of working with independent clients. They're interested in finding new ways to expand revenue and promote their artists.

Dimensional Associates CEO Danny Stein will be a featured speaker at Billboard's Music @ Money Symposium March 4 at the St. Regis in New York. For more information, go to [billboardmusicandmoney.com](http://billboardmusicandmoney.com).

GLOBAL BY MARK WORDEN

# Lost In The Stars

Italy's Sanremo Festival Contends With TV Talent Show Influx

MILAN—Stars from TV talent shows brought strong ratings for this year's Sanremo Festival, but label executives divided over the long-term implications for breaking new artists through the flagship music show.

The 60th annual Sanremo Festival of Italian Song, which was broadcast at 9 p.m. Feb. 16-20 on state-owned RAI Uno, averaged 10 million viewers nightly, including 12.5 million on its final night, according to ratings bureau Auditel. The nightly average matched the 2009 figures, although the final night dipped slightly from 13 million. Both were considerable improvements on 2008's nightly average of 8 million and finale rating of 9.6 million.

Ratings benefited from the presence of familiar faces from TV. Valerio Scanu, singer of its overall song contest winner "Per Tutte le Volte Che" (EMI), and third-place singer Marco Mengoni emerged from TV talent show "Amici di Maria de Filippi" (Billboard, Jan. 30). The winner of the New Generation section was "Il Linguaggio Della Resa" (Non Ho L'Età) by Tony Maiello, a finalist on Italy's version of "The X Factor."

Enzo Mazza, president of labels group FIMI, hails the talent show influx for having "revived an event which was becoming fossilized and faced extinction."

But other executives fear it could further undermine the event's once unparalleled

reputation as a platform for launching new talent. Previous winners include Italian superstars Laura Pausini (1993) and Andrea Bocelli (1994).

"Young artists who don't come from a talent-show background might think twice about performing at Sanremo next year," Universal Music Italy president Alessandro Massara says.

The final stages of both contests are decided by a public vote, which, according to artist manager Fabrizio Giannini—whose clients include Sanremo 2010 contestant Nina Zilli—gives talent-show artists "an unnatural advantage."

"When a TV audience votes, they're picking singers who are already media personalities," he adds.

Massara also complains that the New Generation contestants—generally artists who have yet to release an album—received less airtime this year, with the introduction of earlier elimination forcing some contestants to perform only once, compared with the previous two-performance minimum.

"It's hard to develop a relationship with an audience under those circumstances," he says.

Sanremo artistic director Giancarlo Mazza couldn't be reached for comment. But Mario Limongelli, president of indie labels group PMI, suggests that this year's programming did newcomers few favors.

On Feb. 18, for example, guest artists including domestic stars Elisa and Carmen Consoli marked the festival's 60th anniversary by performing Sanremo classics from yesteryear.

While conceding the veterans' segment was a festival highlight, Limongelli says that "artists in the New Generation section that night did tend to play second fiddle, as they came onstage later," when viewing figures traditionally drop.

However, EMI Italy president Marco Alboni notes that new talent can still emerge from Sanremo, citing the impact made this year by "three exciting young acts which did not come from talent-show backgrounds—Malika Ayane [Sugar], Nina Zilli [Universal] and our own Jessica Brando."

Despite his concerns, Giannini agrees. "I'm sure Nina Zilli and Malika Ayane will be the real winners when it comes to sales and airplay," he says.

While the official FIMI charts hadn't been published by press time, there was plenty of evidence that Sanremo can still boost sales, with participants taking nine of the top 10 tracks at iTunes Italy, including Ayane's "Ricomincio da Qui" at No. 1.

But Warner Music Italy chairman/CEO Massimo Giuliano still urges caution.

"There can be no denying the talent shows have rejuvenated Sanremo," he says, "but [long term], let's see how the records sell."



Familiar friend: Sanremo 2010 winner VALERIO SCANU

# Philadelphia Freedom

After Leaving Live Nation, Touring Vet Larry Magid Mulls His Next Move

It was the end of an era when pioneering concert promoter **Larry Magid** stepped down as chairman of Live Nation Philadelphia. News that Magid would vacate the post stunned the concert industry, as one would be hard pressed to find a promoter more closely associated with his home market.

Magid is one of a handful of entrepreneurial swashbucklers who built the modern concert touring business as it is known today. In the touring world, the 67-year-old Magid has been "Mr. Philadelphia" for more than 40 years, from his opening of the legendary Electric Factory club in 1968 to his key role in developing virtually every rock act of note in one of the most passionate rock markets in the United States.

"Quite honestly, it's been a long time coming," Magid says in his first interview after Billboard.biz broke the news of his departure Feb. 16.

Magid sold his Electric Factory Concerts business in 1998 to **Robert Sillerman** as part of the promoter consolidation under the SFX banner. After Clear Channel Entertainment acquired SFX in 2000, Magid found himself at odds with how that business was run. "The last couple of years of that were agonizing for me," he says. "I wasn't going to continue. I was either going to do something completely different or start my own company again."

But things changed after Clear Channel Communications spun off CCE into a separate company called Live Nation in 2005.

"I decided that it was a new company, a new outlook," Magid says. "[Live Nation CEO] **Michael Rapino** was very charming, a great guy with a lot of energy. I thought he might have a different path, and he certainly did."

Magid operated without a contract during the last 14 months and had again considered leaving when Ticketmaster/Front Line CEO **Irving Azoff** told him about his company's proposed merger with Live Nation and asked Magid to stay on.

"He gave me the challenge of doing different things and staying with the company," Magid says. "And then a couple weeks ago I was in L.A. and Irving said he wasn't going to run the company after the merger. It was pretty much going to be run the same way."

Magid says there was much back-and-forth as to what his role would be in the merged company, "but never to the point where anybody was jumping out of the window. But it just wasn't productive for me to be there anymore, not for them and not for me. We had an amicable parting."

Though he declined to elaborate on specific philosophical differences, in speaking with Magid one gets the sense that this is an old-school promoter who, while in tune with the

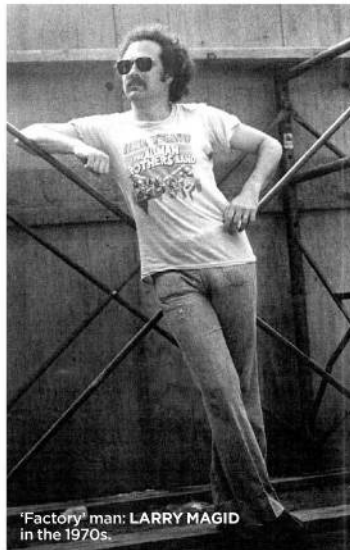
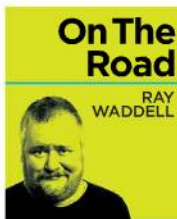
times, is still more interested in putting butts in seats than talking about new models, vertical integration and quarterly reports. Though he's enjoyed post-consolidation success, Magid is at heart a risk-taker schooled in controlling his own destiny—not exactly the perfect fit for the corporate structure.

"Basically, you're sitting in an office and you're listening to newer ideas and views that don't integrate with how you think," he says. "That doesn't make it wrong, it's just somebody else's view. And I'm an entrepreneur, and the corporate life is very difficult for some people to adapt to."

Magid estimates that he has promoted and/or produced more than 16,000 shows, including tours with **Bette Midler**, **Billy Crystal**, **Stevie Wonder** and **Robin Williams**. He anticipates working with these artists again

in some fashion. And the 2,500-seat Electric Factory at the corner of Seventh and Willow Streets "is mine, it's always been mine," he says. "I don't plan on not having it in my life."

New business models aside, the basics of concert promotion haven't changed, and Magid's vast knowledge of the business remains



"Factory" man: **LARRY MAGID** in the 1970s.

a valuable resource. "People are offering me things and I just say, 'Wait, I just got out of one thing, let me catch my breath,'" he says. "I had somebody offer me a tour last night for 2012. I said, 'I can't say what I'll be doing in three weeks, let alone three years from now.'"

Magid says he isn't contractually prohibited from promoting shows or producing tours. "I'm good to go," he says. "I've just got to decide what it is I want to do when I grow up." ...

**biz** For 24/7 touring news and analysis, see [billboard.biz/touring](http://billboard.biz/touring).

## BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,948,930 (\$28/830 Australian) \$106.37/\$82.63	<b>CLIFF RICHARD &amp; THE SHADOWS</b> Rod Laver Arena, Melbourne, Australia, Feb. 13-14	20,719 / 22,048 two shows one sellout	Dainty Consolidated Entertainment
2	\$1,879,099 \$177/\$55.50	<b>BILLY JOEL &amp; ELTON JOHN</b> Rose Garden, Portland, Ore., Feb. 10	15,440 sellout	Live Nation
3	\$1,790,533 \$181/\$55.50	<b>BILLY JOEL &amp; ELTON JOHN</b> Pepsi Center, Denver, Feb. 22	15,470 sellout	Goldenvoice/AEG Live
4	\$1,627,510 (\$186/94 Australian) \$73.12/\$57.29	<b>TAYLOR SWIFT, GLORIANA</b> Rod Laver Arena, Melbourne, Australia, Feb. 10-11	23,493 two sellouts	Michael Coppel Presents
5	\$1,576,240 (\$119/22 Australian) \$88.98	<b>TIËSTO</b> Hisense Arena, Melbourne, Australia, Feb. 5-7	17,714 / 22,287 three shows two sellouts	Totem Industries, Hardware Corp.
6	\$1,511,893 \$200/\$15	<b>RICARDO ARJONA</b> Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Feb. 13-14	27,441 two sellouts	Spanish Broadcasting System
7	\$1,191,390 (\$126/84 Australian) \$124.88/\$98.83	<b>CLIFF RICHARD &amp; THE SHADOWS</b> Sydney Entertainment Centre, Sydney, Feb. 21	10,790 sellout	Dainty Consolidated Entertainment
8	\$1,083,980 (\$126/28 Australian) \$175.23/\$56.16	<b>WHITNEY HOUSTON, ANTHONY CALLEA</b> Brisbane Entertainment Centre, Brisbane, Australia, Feb. 22	7,386 / 7,752	Andrew McManus Presents
9	\$1,076,760 (\$185/490 Australian) \$125.20/\$99.08	<b>CLIFF RICHARD &amp; THE SHADOWS</b> Brisbane Entertainment Centre, Brisbane, Australia, Feb. 18	9,571 / 9,637	Dainty Consolidated Entertainment
10	\$1,035,318 \$92.50/\$72.50/ \$49.50	<b>THE BLACK EYED PEAS, LUDACRIS, LMFAO</b> American Airlines Arena, Miami, Feb. 6	15,466 sellout	Concerts West/AEG Live
11	\$988,471 (\$100/200 Australian) \$98.85/\$89.86	<b>TIËSTO</b> Horden Pavilion, Sydney, Jan. 29-30	11,000 two sellouts	Totem Industries, Hardware Corp.
12	\$969,267 (\$123/37 Australian) \$105.56/\$73.67	<b>ROB THOMAS, VANESSA AMOROSI</b> Rod Laver Arena, Melbourne, Australia, Feb. 5	9,800 / 10,550	Michael Coppel Presents
13	\$953,729 (\$104/57 Australian) \$56.67/\$69.55	<b>ROB THOMAS, VANESSA AMOROSI</b> Brisbane Entertainment Centre, Brisbane, Australia, Feb. 10	8,243 / 8,830	Michael Coppel Presents
14	\$857,619 \$93.50/\$73.50/ \$49.50	<b>THE BLACK EYED PEAS, LUDACRIS, LMFAO</b> Philips Arena, Atlanta, Feb. 4	11,921 sellout	Concerts West/AEG Live
15	\$845,556 (\$94/246 Australian) \$124.21/\$89.63	<b>ROB THOMAS, VANESSA AMOROSI</b> Acer Arena, Sydney, Feb. 17	7,705 / 7,941	Michael Coppel Presents
16	\$836,288 (\$93/83 Australian) \$166.08/\$61.94	<b>THE MOTOWN EVENT: THE FOUR TOPS, THE TEMPTATIONS &amp; OTHERS</b> Sydney Entertainment Centre, Sydney, Feb. 19	8,585 / 9,000	Sports & Entertainment Ltd.
17	\$745,981 \$145.50/\$45.50	<b>IL DIVO, KRISTIN CHENOWETH, VANESSA MAE</b> Beacon Theatre, New York, Dec. 15-17	7,270 / 8,307 three shows	Live Nation
18	\$680,106 \$82/\$62/\$39.50	<b>THE BLACK EYED PEAS, LUDACRIS, LMFAO</b> Sommet Center, Nashville, Feb. 12	10,737 sellout	Concerts West/AEG Live
19	\$662,452 (\$120/272 Australian) \$97.16/\$88.33	<b>TIËSTO</b> Riverstage, Brisbane, Australia, Jan. 31	7,500 / 8,000	Totem Industries, Hardware Corp.
20	\$644,324 (\$75/59 Australian) \$66.46/\$18	<b>THE MOTOWN EVENT: THE FOUR TOPS, THE TEMPTATIONS &amp; OTHERS</b> Brisbane Entertainment Centre, Brisbane, Australia, Feb. 23	5,817 / 6,564	Sports & Entertainment Ltd.
21	\$636,653 \$80.50/\$60.50/ \$39.50	<b>THE BLACK EYED PEAS, LUDACRIS, LMFAO</b> Veterans Memorial Arena, Jacksonville, Fla., Feb. 9	11,590 sellout	Concerts West/AEG Live
22	\$605,824 \$82.50/\$62.50/ \$39.50	<b>THE BLACK EYED PEAS, LUDACRIS, LMFAO</b> Schottenstein Center, Columbus, Ohio, Feb. 16	12,565 sellout	Concerts West/AEG Live
23	\$579,427 (\$63/281 Australian) \$143.22/\$50.57	<b>THE MOTOWN EVENT: THE FOUR TOPS, THE TEMPTATIONS &amp; OTHERS</b> Rod Laver Arena, Melbourne, Australia, Feb. 16	5,904 / 8,977	Sports & Entertainment Ltd.
24	\$524,300 \$68.20/\$37	<b>JOHN MAYER, MICHAEL FRANTI &amp; SPEARHEAD</b> St. Pete Times Forum, Tampa, Fla., Feb. 5	9,992 sellout	Live Nation, in-house
25	\$517,029 (\$94/200 Australian) \$87.04/\$78.34	<b>TIËSTO</b> Metro City, Perth, Australia, Feb. 10-12	6,600 / 8,919 three shows	Totem Industries, Hardware Corp.
26	\$511,532 \$64/\$34	<b>JOHN MAYER, MICHAEL FRANTI &amp; SPEARHEAD</b> Veterans Memorial Arena, Jacksonville, Fla., Feb. 6	10,236 sellout	Live Nation
27	\$494,726 \$81.50/\$61.50/ \$39.50	<b>BLACK EYED PEAS, LUDACRIS, LMFAO</b> BJCC Arena, Birmingham, Ala., Feb. 13	9,891 sellout	Concerts West/AEG Live
28	\$467,425 (\$488/62 Canadian) \$71.76/\$47.84	<b>JOHN MAYER, MICHAEL FRANTI &amp; SPEARHEAD</b> Bell Centre, Montreal, Feb. 17	6,937 sellout	Gillett Entertainment Group, Live Nation, Greenland Prods.
29	\$464,750 \$72/\$35	<b>CELTIC WOMAN</b> Fox Theatre, Atlanta, Feb. 15-16	8,007 / 9,332 two shows	Madstone Productions
30	\$425,000 \$100/\$50	<b>DANE COOK, ROBERT KELLY, AL DEL BENE</b> Veterans Memorial Arena, Jacksonville, Fla., Feb. 5	8,030 / 10,951	Live Nation
31	\$420,172 \$66/\$46	<b>JOHN MAYER, MICHAEL FRANTI &amp; SPEARHEAD</b> North Charleston Coliseum, North Charleston, S.C., Feb. 8	7,536 sellout	Live Nation, in-house
32	\$416,265 \$125/\$100/\$75/ \$25	<b>ESPINOZA PAZ</b> Nokia Theatre L.A. Live, Los Angeles, Feb. 15	6,341 / 6,882	Goldenvoice/AEG Live
33	\$302,280 \$146.50/\$126.50/ \$86.50/\$46.50	<b>IL DIVO, KRISTIN CHENOWETH, ANNE AKIKO MEYERS</b> Citi Wang Theatre, Boston, Dec. 18	2,800 / 2,361	MSG Entertainment, CPAC
34	\$247,877 \$34.75/\$29.75/ \$24.75/\$20	<b>JASON ALDEAN, LUKE BRYAN, ASH BOWERS</b> The Bank of Kentucky Center, Highland Heights, Ky., Feb. 19	7,750 sellout	Outback Concerts
35	\$242,870 \$43/\$33	<b>THE SWELL SEASON, JOSH RITTER</b> Radio City Music Hall, New York, Jan. 19	5,970 sellout	AEG Live, MSG Entertainment

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# HOW TO:

## TOUR ON A BUDGET

ERIC MAYERS, PRESIDENT, LADD CIRCLE PRODUCTIONS



With little to no tour support from a record label, budgeting a cross-country trek can be a daunting—and sometimes impossible—task for emerging artists. But thanks to new developments in technology and growing opportunities in the sponsorship world, more touring acts are finding ways to cut costs on the road.

Ladd Circle Productions president Eric Mayers knows the challenge well, having managed tours by My Morning Jacket, the Decemberists, Angélique Kidjo, Nickel Creek and Mindy Smith. Here are some tips on how to maximize a touring budget and perhaps make some money in the process.

### 1. BOOK EARLY

"I've got a My Morning Jacket tour leaving in April. But thankfully we had routing and confirmed dates early, right after New Year's. So I was able to map out the tour, look at the days I needed hotel rooms and driver rooms, and I was able to get my travel agents in touch with sales managers of these various properties really early when they were completely empty and starving for business. And for high-profile festivals, the minute it looks like you're

going to be there, I try to get rooms before the lineup is announced and as soon as you possibly can before they start jacking rates."

### 2. OPT FOR A PER DIEM INSTEAD OF CATERING

"You can prenegotiate whatever that catering number is going to be and get that paid out in advance. So the band members would hop in a cab or walk to a grocery store and do the shopping themselves [and] they get only what they need. If you have

leftover [food] from previous shows, it's less wasteful. You can get exactly what you want and probably turn a little bit of a profit. It should be appealing to the promoter, because the responsibility is off their backs."

### 3. COMPUTERIZE YOUR TOURBOOK

"Tours of any size usually end up printing these big tour-book itineraries. The tourbook has info about hotels, venues, promoters, the full schedule, travel details—everything. So

you end up printing tourbooks for maybe 20 people. They can be up to \$10-\$15 apiece. They don't hold their value after the first week; schedules change as show details shift. What I've been doing on my own is making an electronic version of a tourbook—keeping it as an e-mail-ready PDF that can be continually updated. Then I e-mail updated copies to the band and crew. I've recently started working with a new software package from a company called Eventric. It's a server-based software and it has a connected iPhone app. It keeps everybody current and prevents me from having to print up tourbooks and waste time e-mailing and developing PDFs. My license for that software costs \$30 [per month]."

### 4. MAN YOUR OWN MERCH BOOTH

"It's a great way to have a one-on-one interaction with your fans, regardless of how popular the band is. It's a less formal meet-and-greet and drives immediate traffic to the merchandise booth. I've seen sales double on a nightly basis by that happening. If a band is doing a club tour and they're trying to save money, I can't imagine why anybody would be against it. It's definitely happening a lot in the bluegrass and folk world. And also in the contemporary Christian markets. With the indie-rock and pop scene, I think you'll start to see that more. The newer, hungrier bands are going to be doing that."

### 5. ALIGN WITH LIKE-MINDED SPONSORS

"A way that you can generate revenue and save money is finding like-minded companies that want to go out and target your exact demographic. If you can find companies that are hungry and have a marketing budget that can support sending somebody out to follow your tour, that's how you can trade for sponsor dollars. [If they can offer you] X dollars—which we can earmark as hotel money, gas money, bus rental [money]—you can offer them an opportunity to set up a kiosk or booth in the lobby near the merchandise table. It might not even be a product-based thing; it could be an educational, nonprofit organization. If you have enough lead time to reach out to these companies, say, "Hey, you're targeting college kids on the East Coast. We're about to go do a college tour on the East Coast. So it seems like we might be able to line up and try to set something up that benefits both of us."

—Interview by Mitchell Peters

  
'You end up printing tourbooks for maybe 20 people ... They don't hold their value after the first week.'

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# As Seen On TV

Univision Reality Show Winner Ana Isabelle Scores Hit Album

While Billboard's mainstream sales charts regularly include plenty of TV-spawned product by such artists as **Selena Gomez**, **Nick Jonas** and **Susan Boyle**, such recordings remain a rarity on the Latin charts.

But for the second time in the last three months, a TV-driven artist has debuted in the top five of the Top Latin Albums chart. Last week, "Mi Sueño" (Universal) by **Ana Isabelle**, the first winner of Univision's reality show "Viva el Sueño," landed at No. 3.

Ana Isabelle's bow follows that of Telemundo soap opera star **Jencarlos**, who debuted at No. 2 on Top Latin Albums in late November with his indie debut, "Búscame" (Bullseye). In contrast to Jencarlos, Ana Isabelle isn't a newcomer. Like all "Viva el Sueño" contestants, she's a music pro who hadn't yet broken through to a wide audience. Still, given the anemic sales of her 2007 debut album, "Por el Amor" (La Calle Records), Ana Isabelle's chart success is as much a product of TV as that of any actor-turned-singer.

At the time of their releases, neither she nor Jencarlos had a strong radio single, with Ana Isabelle's "Por Amarte Así" at No. 37 on Hot Latin

Songs and Jencarlos' "Amor Quédate" at No. 44.

This points to their TV celebrity as the primary sales driver. Their success wasn't, however, about screen time alone, but also about market-

ing strategies that linked images to music.

Take Ana Isabelle. Although she won "Viva el Sueño," she had as much exposure during the show's 14-week run as the other three finalists who also

released albums: **Cristina, Zone D'Tambora** and **Ojeda**, none of which have done nearly as well.

And none of them had charting radio singles. But perhaps more importantly, none synched their album content as neatly with the show as Ana Isabelle did.

"The key was the A&R process," Universal Music Latino president **Walter Kolm** says. Ana Isabelle "recorded the songs she performed on the show, which allowed audiences to identify with what they saw on TV." Those songs that weren't on "Viva el Sueño" were covers of hits, in keeping with the spirit of the covers-heavy show, which allowed buyers to make a connection between the artist on TV and the artist on the album.

"People don't buy the record simply because of the exposure, but because they want that record, with those songs," Kolm adds.

However, there's no denying that Ana Isabelle enjoyed plenty of exposure that helped boost sales. While "Viva el Sueño" is hardly "American Idol" (despite strong ratings), Univision did support the winner of its first music reality show, making sure Ana Isabelle got airtime on the network's talk and entertainment

shows in the weeks leading up to her album release.

The one place she wasn't seen was on rival network Telemundo, which, until recently, was heavily promoting its own music star, Jencarlos (Billboard, Dec. 5, 2009). Telemundo, which received a share in Jencarlos' music sales, provided unprecedented support for his release, even landing a performance spot on sibling network NBC's "The Tonight Show With Conan O'Brien," a rarity for an artist who records only in Spanish.

Jencarlos has sold 44,000 copies of "Búscame" in the United States, according to

Nielsen SoundScan. And Telemundo is happy enough that it's developing additional scenarios with various artists to take a strategic step into the music arena," Nielsen SoundScan. And Telemundo is happy enough that it's developing additional scenarios with various artists to take a strategic step into the music arena," Nielsen SoundScan.

Telemundo Network Group VP of music affairs **Margaret Rogers** says.

These artists could be either established acts or part of Telemundo's roster of actors, like Jencarlos, Rogers says. Regardless, she says that "any scenario Telemundo develops with music will have a base in our television programming." ■■■



Living the dream: ANA ISABELLE

# Ready For Some Futbol?

## Brands Employ Latin Music For World Cup Campaigns

Soccer fever is revving up in advance of this summer's FIFA World Cup. And brands are already capitalizing on the sport's popularity among U.S. Hispanics to launch campaigns tied to music.

Verizon Wireless is promoting its on-demand streams of Univision's World Cup broadcasts with a marketing campaign featuring regional Mexican act **Los Tigres del Norte**. Under a partnership with the group brokered last year by Tribal Brands, the carrier released an exclusive **Los Tigres** mobile EP and sponsored the

group's 2009 U.S. tour.

For the World Cup campaign, Verizon will set up an area at **Los Tigres** concerts it is sponsoring where fans can pose in front of a greenscreen to shoot a videoclip that makes it appear as though they're playing soccer with the group. They can then have the video sent to their phones. Verizon will also fly 32 fans selected in a sweepstakes drawing to Houston to watch the June 11 match between Mexico and South Africa and to see a private performance by **Los Tigres**.

Meanwhile, official World Cup sponsor **Budweiser** is sponsoring a six-on-six amateur soccer tournament in



It's the network: **LOS TIGRES DEL NORTE** in a Verizon Wireless ad.

California that will culminate in a May 23 championship match at the Home Depot Center in Carson, Calif. The event will feature performances by a variety of Latin music acts, says **Elena Sotomayor**, event marketing VP of **Cardenas Marketing Network**, which is organizing the tournament with

sports marketing company **Primetime Group**.

"We definitely want some regional Mexican talent, maybe some rock as well," Sotomayor says.

While **Budweiser** owns the six-on-six tournament, "they're open to other sponsors coming onboard," Sotomayor says, particularly for the big matchup in May, for which she's pursuing fast food and wireless companies. Other brands that aren't putting in big bucks for international World Cup sponsorship "love it because they can ride the coattails of such a big property for a lot

less money," she says.

As part of a more modest campaign, Hispanic marketing and advertising firm **Lanza Group** is looking to sell a sponsorship for a soccer videogame tournament at **Fiesta Atlanta**, the Cinco de Mayo celebration it puts on every year. "You'll find a lot of the major sponsors that are World Cup sponsors will be incorporating the World Cup within their activations," Lanza Group CEO **Ralph Herrera** says, adding that **Bud Light**, **Coca-Cola** and **McDonald's** are likely to hand out soccer-associated items as giveaways.

—Ayala Ben-Yehuda

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# EN BREVE

## TITO 'EL BAMBINO,' ECHO CONFIRMED FOR LATIN CONFAB

Tito "El Bambino," the leading finalist for the 2010 **Billboard Latin Music Awards**, and producer **Echo** have been confirmed for the "Rising Above: The Evolution of the Latin Urban Movement" panel at the **Billboard Latin Music Conference & Awards**. Tito is up for 18 awards for his album "El Patron" and single "El Amor," while **Echo's** credits include **Don Omar's** hits "Salio el Sol" and "Ciao Bella." The panel will feature discussions on remixes, international exposure and independent promotion strategies. For more information, go to [billboardlatinconference.com](http://billboardlatinconference.com).

## BILLBOARD EN ESPAÑOL PRESENTING SXSW SHOWCASE

**Billboard en Español** will present a showcase at **South by Southwest** in Austin at 8 p.m. March 18 at the **Billboard.com Bungalow**. Division **Minuscula**, **Gustavo Galindo**, **Banda de Turistas**, **No Te Va Gustar**, **Bambarabanda** and **Patafunk** will perform. Other acts scheduled to perform during the conference include **Colombia's Choc Quib Town**, **Bomba Estereo** and **Superlitio**, Chilean rapper **Anita Tijoux** and veteran Mexican rock act **Maldita Vecindad**, which is back with its first studio album in 11 years.

## SAN ANTONIO TO HOST TEJANO MUSIC CONFERENCE

The **Tejano Music National Convention** and the **Tejano Music Awards** are joining together to form **Tejano Music 2010**. The July 9-11 event in **San Antonio** is produced by **Latin-Pointe**, the company that produces the **ALMA Awards** and **Premios Deportes**. The seventh annual convention, an event for fans and industry executives, will include exhibitor booths, workshops and master classes as well as a dance featuring new and established artists. The convention will be capped off by the 30th annual awards ceremony, presented by the **Texas Talent Musicians Assn.** —Ayala Ben-Yehuda

## Know Your Rights

Bloggers Need To Understand The Ins And Outs Of DMCA Takedown Notices

In early February, Google removed a handful of music blogs from its Blogger platform, claiming the sites had a history of posting copyrighted material without permission.

Within hours, Twitter had lit up like a Christmas tree with complaints about the takedowns and plenty of finger-pointing.

By the end of the week, one blog, Masala, had been restored with a note of apology from Blogger—apparently the site hadn't received notices filed against it. Other sites had migrated to new servers or disappeared altogether.

Amid all the yelling about the alleged evils of Google and greedy record-label executives, one thing became clear: Many people in the indie music world still don't know much about the Digital Millennium Copyright Act and the DMCA complaint process that enables copyright owners to block unauthorized use of their content online.

Sometimes, even labels and acts that willingly give music to blogs to post don't fully understand the process of clearing tracks, putting bloggers in a position where they can be punished for acting in good faith.

Just because an artist has recorded a song doesn't give him or her the right to pass along a track to an MP3 blog. At the very least, the artist must first secure the permission of the label and publisher. If the song is a cover, it needs to be cleared with the rights-holders of the original work as well. And make sure all international partners are looped in—depending on the terms of the deal with an overseas label, a party in another country with a license agreement could potentially object and issue a valid takedown notice, according to **Fred von Lohmann**, senior staff attorney at the Electronic Frontier Foundation.

One blogger whose site was deleted by Google publicly admitted he received DMCA takedown notices "almost every other week." And while he says he always removed the offending tracks, it's not enough. Most blogging platforms have a "three strikes" policy, which can be a hazard when a copyright

holder files thousands of notices on the same day, and within hours, a blog has exhausted its three strikes and is deleted.

Bloggers can file a counternotice, but if they simply posted a track because it was cool and they didn't bother to get permission, the counternotice isn't appropriate. Some bloggers simply file counternotices regardless, in order to keep strike counts low, but there is a risk of getting caught.

For labels, filing DMCA notices can risk erasing blogs and alienating the vocal blog community. The upside, though, is that, at least in the experience of Cantora Records co-founder **Will Griggs**, "most bloggers are responsive if you send a nice e-mail and ask them to remove a song—their main goal is often to help artists, and they want to work with you."

Then again, not all copyright owners are as careful as Griggs. Filing a DMCA notice with Google requires filling out a simple form, and Google rarely checks for accuracy. While the law requires those filing to swear under penalty of perjury that they are the copyright owner or authorized to act on behalf of the copyright owner, Google rarely takes steps to verify the information. From the perspective of Google and many other hosting services, it's much better to be conservative and avoid lawsuits, much like the \$1 billion copyright infringement suit that YouTube still faces from MTV parent Viacom.

So far, no bloggers have been sued for copyright infringement for posting links to songs, and most of the labels I spoke to say they want to work constructively with blogs that play by the rules. Von Lohmann says that aggregator sites like the Hype Machine represent a kind of detente between bloggers and labels and demonstrate that they're willing to work together to create a legitimate accommodation for both parties.



The Indies

CORTNEY HARDING

● ● ● ●

**'Most bloggers are responsive if you send a nice e-mail and ask them to remove a song—their main goal is often to help artists, and they want to work with you.'**

—WILL GRIGGS, CANTORA RECORDS

For 24/7 indie news and analysis, see [billboard.biz/indies](http://billboard.biz/indies) or follow [billboardindies](https://twitter.com/billboardindies) on Twitter.

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## MAKING MOVIES

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#### >>> AUSSIE LABELS GROUP CHIEF TO STEP DOWN

Stephen Peach, the high-profile CEO of Australian labels group the Australian Recording Industry Assn. and its sister rights collecting society the Phonographic Performance Co. of Australia, says he will quit both roles in August. Peach has held the posts since January 2002 after previously serving as the principal lawyer for both organizations. Under his leadership, the PPCA secured a key victory in 2007 before Australia's Copyright Tribunal, which approved a sharp increase in the licensing fees that nightclubs pay for the use of sound recordings. A tribunal ruling is pending on a similar dispute over licensing fees for fitness clubs, while the PPCA has also launched a High Court case in an attempt to raise the fees that commercial radio stations pay for broadcasting recorded music.

#### >>> DIGITAL SALES FLAT IN JAPAN

The Recording Industry Assn. of Japan says revenue from sales of digital music totaled ¥91 billion (\$993 million) in 2009, unchanged from 2008. The trade value of online downloads rose 13% to ¥10.2 billion (\$111.3 million). However, the dominant mobile music sector's revenue fell 1% to ¥79.2 billion (\$864 million). That included a 19% drop in master ringtone to ¥16.4 billion (\$178.8 million), although mobile full-track downloads rose 4% in value to ¥49.4 billion (\$538.7 million).

#### >>> ITALIAN REVENUE DROPS

The trade value of recorded-music sales in Italy dropped 19% in 2009 to €144 million (\$196 million), from €178 million (\$242 million) in 2008, according to the IFPI-affiliated national labels group FIMI, based on data compiled by auditing company Deloitte. CD and music DVD sales fell by 24% to €123 million (\$168 million), marking the ninth consecutive fall in CD trade values. Digital music sales surged 27% to €20 million (\$27 million) in 2009.

Reporting by Lars Brandle, Rob Schwartz and Mark Worden.

JOHANNESBURG—South African artists are hoping the country's blossoming film business can help win them international exposure.

Johannesburg vocal septet Overtone is leading the way with English- and Zulu-language contributions to the soundtrack to Clint Eastwood's Academy Award-nominated "Invictus." The film is one of two 2010 Oscar nominees that was shot in South Africa, along with "District 9."

Overtone's "authenticity and dedication in the vocal work was the perfect complement to the score, written by my son, Kyle, and his partner Mike Stevens," Eastwood says. "Once we got one [song] in, it made sense to try another, and another until we had eight—two originals and six covers of South African folk classics."

"Invictus" has grossed about \$37 million since its Dec. 11 U.S. opening, according to Rentrak. In South Africa, the movie has grossed \$1.4 million since Dec. 11; U.K. first-week box-office receipts (Feb. 5-11) totaled \$1.7 million.

The film's soundtrack on Watertower Music has sold 11,000 units in the United States, according to Nielsen SoundScan. The soundtrack was released Feb. 22 on Sony Music South Africa.

Eastwood's wife, Dina, says she spotted Overtone at a March 2009 club performance in Cape Town. They're "teen-idol handsome and hard to resist," says Dina, who was so impressed that she became the act's manager. That helped secure U.S. TV appearances in De-

Celluloid dreams: OVERTONE; Inset (from left): Director CLINT EASTWOOD with MORGAN FREEMAN and MATT DAMON on the set of 'Invictus.'

ember, including "The Ellen DeGeneres Show," "Lopez Tonight" and "The Late Late Show With Craig Ferguson." The group has booked studio time in March to record a follow-up to its 2009 independent debut, "Frequency" (Vonk Musiek), and has West Coast tour dates scheduled in April to open for Corinne Bailey Rae.

Back home, film production is booming. While figures for individual years aren't available, South Africa's Department of Trade and Industry says 40 feature films were made domestically during 2008 and 2009, compared with just 78 made between 1986 and 2006.

Films in production include "The Bang Bang Club," set in apartheid's final days and soundtracked by vintage recordings from South African indie Shifty Records' roster of anti-apartheid artists. Elsewhere, local singer/songwriter Ed Jordan, who is signed to indie Electromode Music, is providing the soundtrack to "Spud," starring John Cleeve.

One recent domestic hit, the romantic comedy "White Wedding" (Stepping Stone Pictures), will be released internationally in the spring. Director Jann Turner says placing local acts like Afro-folk artist Steadyrock and alt-rock band the Black Hotels on the soundtrack "allowed us a fuller sense of place, mood and character."

The Black Hotels' music, released on its own Honeytone imprint, is also featured in the upcoming comedy "Jozi" (Videovision Entertainment/T.O.M. Pictures), due domestically Feb. 26. Johannesburg indie Next Music released the soundtrack Feb. 15, while Videovision plans to shop the movie for international

distribution at the Cannes Film Festival in May.

"[We're] looking to our association with cool movies to give us more sync opportunities," Black Hotels frontman John Boyd says, noting that South African radio rarely plays alternative rock. "White Wedding" led to opportunities in 'Jozi.' With both, we're hoping to have an international platform in the coming year."

"Jozi" producer Robbie Thorpe says publishers have taken leading roles in developing movie tie-ins, praising Sony/ATV Music Publishing for offering "a set number of songs at an all-in licensing fee, making it more affordable for us to place original music prominently in the film."

Sony/ATV South Africa managing director Jay Savage acknowledges that "a reasonable license fee with more prominent, lengthier usages means better performance receipts," adding that having songs on a soundtrack album for a movie that might be released internationally "means revenue is driven on a variety of fronts."

Eastwood insists groups like Overtone can offer something special to international audiences.

"South African singers and musicians bring an almost genetic soul to their work," he says. "It's astounding, the talent pool." ◆◆◆

GLOBAL BY LARS BRANDLE

## Opening Shots

### Aussie Touring Biz Split Over Compulsory Local Support Act Plan

BRISBANE, Australia—International acts could soon be obliged to feature local support acts for tours Down Under, if proposed changes to entertainment visa regulations become law.

The Department of Environment, Water, Heritage and the Arts—headed by minister Peter Garrett, former frontman of Aussie rock band Midnight Oil—outlined its plans in December in a discussion document titled "Bringing Aussie Musicians Centre Stage."

While Garrett could not be reached for comment, a department representative says he wants to ensure Australian acts "leverage exposure, gain valuable performing experience and make new industry connections" when international acts tour.

Interested parties had until Feb. 12 to submit feedback; the department confirms it's now studying 23 responses, with a final decision due later this year.

Under the plan, local promoters would have responsibility for booking Australian support acts. But executives have mixed opinions on the proposals, which wouldn't apply to shows with a capacity of less than 400 or to festivals with local acts on the bill.

Australian Music Managers Forum chairman Nathan Brenner says the proposal acknowledges "a lack of Australian supports being offered by local promoters," accusing promoters of a "singular failure" in dealing with the problem.

But veteran promoter Michael Chugg counters that "the industry has self-regulated itself until now and it's done a very good job."

Self-regulation has "only

partially worked," says Michael McMartin, director of Sydney-based Melody Management, whose clients include Australian rock veterans the Hoodoo Gurus. "We've always asked for this to be legislated. It will help economically and culturally."

But according to Evelyn Richardson, chief executive of promoters/festival operators trade group Live Performance Australia, the administrative burden created by the plan would far outweigh "the limited opportunities it will create for Australian musicians."

LPA claims its members use domestic support artists on more than 90% of international acts' shows in Australia, an increasingly popular destination for overseas artists.

Recent on-tour pairings have teamed Green Day with Jet and Pink with Aussie alt-rock band

Faker, while Them Crooked Vultures used different domestic acts nightly. However, Massive Attack's March dates will feature British vocalist Martina Topley-Bird as the opener, while Marianne Faithfull's tour in January and February didn't feature any support act.

Overseas agents are watching the situation closely. Chicago-based Windish Agency president Tom Windish is currently setting up Australian shows for Animal Collective and the Books.

"Local acts are already opening for our international clients," Windish says. "It doesn't make economic sense for international touring acts to bring [in] a non-Australian opener."

But Neil Warnock, CEO of the Agency Group in London, says he's wary of legislation curtailing choice. "An artist like [Agency Group client] David Gilmour doesn't like opening acts," Warnock says. "He doesn't have a problem in the U.S., the U.K. or in Germany—why should he be forced to take an Australian act?"

Garrett has said the plan should boost Australia's live entertainment sector, which, according to the LPA's latest figures, generated \$1.1 billion Australian (\$940 million) in 2008, down 13% from 2007.

McMartin bluntly dismisses any suggestion that some niche international acts won't be able to find suitable Australian support.

"You've got to be bloody kidding," he says. "We're well-stocked with great artists." ◆◆◆

Additional reporting by Juliana Koranteng in London.



CHUGG



RICHARDSON

# Righting The Ship

## PRS For Music Strives For Stability Under New CEO

LONDON—Leaning back in his plush office in London's west end, PRS for Music's newly appointed CEO Robert Ashcroft doesn't have the air of a man helming an organization in crisis.

But the former Sony Corp. and Walt Disney executive is the fifth person in the last five years to head PRS for Music, formerly known as the MCPS-PRS Alliance, the licensor of authors' rights for more than 60,000 publisher and songwriter members.

Ashcroft is convinced he can steer what has sometimes seemed like a rudderless ship. "I have over the years taken on a number of seemingly intractable problems," he says. "I just find that very compelling."

The revolving door at PRS for Music, which combines the Performing Right Society and the Mechanical Copyright Protection Society (MCPS), began spinning with CEO John Hutchinson's re-

irement in January 2005. His replacement, veteran broadcasting executive Adam Singer, unexpectedly quit in November 2006. He remains deputy chairman of the content board at telecommunications/broadcast regulator OfCom.

Singer's successor Steve Porter, the organization's former managing director and finance director, left abruptly in July 2009. At the time of his departure, the PRS for Music board issued a statement saying that "as the business faces new challenges, a new set of skills is required to take PRS for Music forward."

MCPS managing director Jeremy Fabinyi served as interim CEO until Ashcroft took over Jan. 25. PRS chairman Ellis Rich says Ashcroft has "skills suited to both the music industry and the wider digital and media environment in which it now operates."

The constant leadership changes have hampered lobbying efforts, says Eddie Levy, owner of indie publisher Chelsea Music in London, especially

on efforts to institute a levy on blank media and electronics products to compensate for unauthorized copying, as is found in other European Union countries. "We should have pushed for that years ago," Levy says. "We're paying for our weakness."

Alan Kading, head of administration at London-based publisher Stage Three, says Ashcroft's nonpublishing background could be an advantage, as "someone not hampered by preconceptions may be more capable of the radical change which is necessary."

Ashcroft oversaw the launch of Sony's Music Club, Connect and StreamMan digital music services as

a senior VP heading Sony Corp.'s network services division in Europe and mobile products division in the United States. At Walt Disney, he was VP of marketing and business development for Europe and the Middle East.

Despite the changes at the top, PRS for Music's revenue has grown consistently. Total collections of £517 million (then \$982.3 million) in 2004 grew steadily to £608 million (then \$875.5 million) in 2008. Figures for 2009 are due shortly.

Still, Ashcroft's arrival follows a challenging year. In June, Porter said he expected MCPS' overall 2009 income to total £4 million (then \$5.6 million) less than previously expected due to turn-

ing interest rates. And he predicted a 10%-15% reduction in revenue from recorded music in 2009.

The society also agreed to lower rates for licenses that cover a combined mechanical/performance right in online music streams. PRS' dispute with YouTube over royalty rates prompted the online video giant to block access in the United Kingdom to music videos for six months (Billboard.biz, Sept. 2, 2009).

Recent successes include the launch of the Independent Music Publishers' European Licensing initiative in January and a Pan-European licensing deal with iTunes.

PRS for Music members say Ashcroft's priorities should include keeping MCPS profitable as mechanical royalties fall and streamlining what some perceive as a top-heavy management structure.

As the European Commission pushes societies toward Pan-European licensing (Billboard, Nov. 21, 2009), Kading suggests that Ashcroft also "needs to convince U.K. publishers [that PRS for Music] has a handle on it." ♦♦♦



Someone not hampered by preconceptions may be more capable of the radical change which is necessary.

—ALAN KADING, STAGE THREE

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OBITUARY BY ED CHRISTMAN

**M**ickey Granberg, a driving force behind the National Assn. of Recording Merchandisers for nearly three decades, died Feb. 17 at her home in Pompano Beach, Fla. She was 83. In a statement, NARM president Jim Donio described Granberg as "the grand dame" of the music sellers' trade group, saying that "she invested so much of herself and her life into the association that her contributions were truly inestimable."

Beginning in 1961, Granberg and her then-husband, Jules Malamud, oversaw NARM during its formative years. In the early days of the association, Granberg worked days teaching English at Philadelphia's Temple University and nights as NARM's office administrator. When Malamud stepped down as executive director in 1977, Granberg remained as a senior member of the staff and eventually rose to head the organization, becoming one of the top female executives in the music industry.

After Granberg retired in 1989, she continued to serve as an adviser to the organization on government relations and public affairs for another decade. In total, her affiliation with NARM lasted for nearly 40 years.

"There wouldn't have been a NARM if it wasn't for Mickey," Tower Records founder Russ Solomon says. "In the early days Jules was more of a figurehead, but she was the one who held it together."

As NARM flourished, it provided "cohesion and growth of the industry," Solomon adds. "NARM became the lubrication that allowed companies to become partners and flourish. It greased the progress of the industry and she was greatly responsible for that."

Hastings Entertainment chairman/CEO John Marmaduke credits Granberg with being "the spirit, mover and creator" of NARM, saying that "she had phenomenal organization skills, coupled with great common sense, and was able to navigate through a fast-growing and emotional industry where few others could."

Universal Music Group Distribution president/CEO Jim Urie placed Granberg's tenure at the organization in the context of the

## Mickey Granberg 1927-2010



Name, please? **MICKEY GRANBERG** (far left) registering attendees at the 1961 NARM convention; inset, left: in 1989 with **PAM HOROVITZ**, who succeeded her as NARM executive VP.

two NARM administrations that followed her.

"The current one so far is doing a good job, but the book hasn't been written yet," Urie says. "The middle one . . . which were not the best years, and before that there were the Mickey years, which were fantastic. Mickey was great at juggling the various constituencies."

Granberg's first encounter with NARM came in June 1959,

when she attended the trade group's inaugural convention at the Edgewater Beach Hotel in Chicago, accompanying Malamud, who at the time was a sales manager for Miller International.

"When he was at his meetings and whatnot, I began to meet the people who were involved in the industry for the first time," she recalled in a Sept. 12, 1998, Billboard article about NARM's 40th anniversary.

Malamud became executive director of NARM in 1961, which also marked the start of Granberg's work with the association. At first, she handled secretarial and bookkeeping responsibilities, which she balanced with her teaching duties at Temple.

"At one point in time, I was doing NARM when I came home from school," she told Billboard. "The office was in the basement of my house, and we had an IBM typewriter . . . And we used carbon paper; we didn't have a Xerox."

Granberg's duties at NARM eventually expanded to include membership promotion, public relations and convention services. She replaced Malamud as executive director in 1977 and then began heading the organization in 1984 as executive VP until she stepped down from full-time work at the organization in 1989.

"The history of NARM was certainly the history of my business career and virtually the history of my life from the time I was 30," Granberg told Billboard.

Rachelle Friedman, NARM chairman and president/co-CEO of J&R Music World, said in a statement that Granberg was "a friend, a respected colleague and a mentor . . . a strong, no-nonsense lady with a soft, empathetic and classy side."

Granberg is survived by her husband, Martin; two sons, Eric and Steven; and seven grandchildren.

Contributions can be made in her name to the NARM Scholarship Foundation for the creation of a Mickey Granberg Memorial Scholarship Fund. For further information, contact scholarship foundation executive director Pat Daly at daly@narm.com or 856-596-2221.

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## Luis Miguel Messianu

The ad agency head talks about his use of music in campaigns targeting Hispanic consumers.



As recently as 10 years ago, the U.S. Hispanic market was a homogenous space en español. Today, with U.S.-born Hispanics outnumbering immigrants, and an increasing number of Hispanics defining themselves by culture rather than language, marketing to Hispanic consumers is a whole new ballgame.

As the co-founder of Miami ad agency Rivero Messianu in 1994, Luis Miguel Messianu has long been known for campaigns that bridge the Latin and mainstream marketplaces. That success prompted worldwide ad agency DDB to acquire a majority stake in Rivero Messianu in 2001 to form Rivero Messianu DDB.

Renamed Alma DDB two years ago ("alma" means soul in Spanish), the company has handled campaigns for such big-brand clients as Exxon/Mobil, Hidden Valley, Perdue, Clorox and others. In 2009, it took over DDB's Miami office and was named to Advertising Age's annual Top 10 Agency A-List, which cited its innovative work for McDonald's and State Farm. Alma's work for both brands included extensive use of Latin music, including the creation of regional Mexican band Los Felinos de la Noche in a campaign for State Farm.

In an interview with Billboard, Messianu discusses his agency's use of music in campaigns that target the evolving Hispanic market.

**Your 2009 campaign for McDonald's prominently featured music by up-and-coming Latin artists. What were the components of the campaign?**

It was a multiplatform program that included a sweepstakes, but also street parties, TV ads and a museum. McDonald's has a relationship with the Latin Grammys, and we wanted to leverage that in a unique kind of way. We created a traveling music exhibit that features memorabilia of more than 50 Latino artists who have made important contributions to the advancement of music, culture and education, and we took it to 31 markets, reaching 5.2 million consumers. [Mexican star] Thalía was a spokesperson and donated some of her concert wardrobe to the museum.

Then we had an interesting TV approach. We organized a great party [in Miami] under the slogan "Sabemos lo que te mueve" [We know what moves you] and shot hours and hours and hours of footage that was edited [into three different TV ads]. And each version had a track by an up-and-coming Latin band [Bomba Estereo, Sistema Solar and el Tambor de la

Tribu]. We also used those spots for the sweepstakes and to engage people to go to the McDonald's Web page. That case illustrates one of the new ways of going to market and being far more media-neutral.

**Why aren't more emerging Latin bands appearing in commercials?**

It's an easier route to leverage the equity of a Juanes or Carlos Vives. What's unique with [the McDonald's] program is the focus on the unknown side of music, as opposed to "Here comes big brand McDonald's showing it has money to bring you Shakira or some other big name." We wanted to support emerging bands, but do it in a relevant way.

We're fishing where the fish are. We went to the streets, we put together this museum, we were online, we organized the parties, even the TV commercials didn't feel like typical TV commercials. And we got a lot of exposure.

**Has there been an increase in the use of music licensing and synchs among your clients?**

Not really. I always tell my creatives, "The dog needs to wag the tail." Of

course, music is a crucial component, but we don't start the other way around, striking a deal with a music licensing company or a brand. We start with an understanding of what role music plays in the life of our consumer, which to me is the difference.

**The U.S. Hispanic population is becoming increasingly bilingual. Has your company's approach changed in the past two years to accommodate the bilingual consumer?**

Yes. The Ad Age recognition has to do with going from the "Don Francisco" mentality [alluding to the popular Univision TV show] of a few years ago to a wide range of consumers. And we're constantly studying and analyzing and opening our eyes. Because at the end of the day, it's a continuing education of how this market is evolving. And music is a great example of the cultural influence Latinos are playing and the impact of Latino culture in the general market. In fact, we have stopped talking about the general market; we always say the general market became the multicultural market and we have different ethnic groups.

**Do you use non-Latin music for your campaigns?**

We seldom use non-Latin music, but there have been a few exceptions when as an executional element it makes sense. The high cost has been a deterrent on several occasions where the use of mainstream pop would have made sense. An example that comes to mind is a Bud Light spot we created a few years ago where an unattractive girl is being asked to dance by a bunch of several good-looking guys. As it turns out, she's sitting on a Bud Light cooler. We wanted to use "Dancing Queen" but we couldn't justify the cost to the client.

**Agencies have long complained that Latin budgets are smaller than in the general market. Is that still a concern?**

If anything, I think in the Latino market we're better equipped and better prepared to deal with adversity. In a way, we know how to stretch the dollars, we know how to use our ingenuity to come up with solutions, and our focus has always been, "This is our reality. Let's make the most of it." Whoever has complained about Latin budgets, that's an excuse not

to play up creativity and the spirit of exploration. Some years are better than others. But it's not just because there are more eyeballs to reach, it's that we're able to show results . . . It's about return on investment, not about being cooler.

**Do you get a lot of clients saying, "We want to reach the Hispanic market"?**

I wouldn't say "a lot" but we're getting more advertisers. When I first came here [in the '80s], the reality was [that targeting the Hispanic market] was more for political reasons than anything else. We would call it the "1 million syndrome." They would say, "Let's put \$1 million to work in the Hispanic market. That way we won't get any letters, we won't get any calls [complaining that the market was being ignored]." Now, in many cases, they realized Hispanics overindex the general market; the sales are there. It's no longer about a separate mentality. You have an overall budget, and it's about how you allocate those dollars. And in many cases, multicultural, and specifically the Hispanic markets, show better results.

**What advice would you give Latin music labels that want to make alliances with ad agencies and brands?**

I would tell them, "Reach out and be more open to ideas. Reach out to ad agencies and progressive brands, and be open to brainstorm." I always talk about the "not invented here syndrome." I think some of the labels have been a little narrow-minded in the sense of, "We have full control [over the content]." And in today's environment, you have to be willing to relinquish control. ♦♦♦

I always tell my creatives, 'The dog needs to wag the tail.' Of course, music is a crucial component, but we don't start the other way around, striking a deal with a music licensing company or a brand.

# 2010 MONEY MAKERS

In music, success can be measured by many yardsticks: Billboard No. 1s, Grammy Awards, AA medallions. But as acts from Barrett Strong to Pink Floyd to Sean "Diddy" Combs have testified in song, when you come right down to it, it's all about the benjamins. The fourth edition of our annual countdown of music's highest earners finds wide-eyed youngsters—Kings of Leon, Taylor Swift—rubbing elbows with their well-heeled elders—Bruce Springsteen, Fleetwood Mac.

As the music industry grows ever more complicated, so does our top-secret\* Money Makers formula—comprising, among other variables, monies earned from CD and digital sales, publishing royalties and all forms of streaming. But one thing remains constant: Touring is the prime fattener of bank accounts, as evidenced most dramatically in the eye-popping, chart-topping tally of high-end road hog U2. >>>



COLOR: TOM SHEEHAN; PINK: ANDREW MACHESON; BEYONCÉ: JIM SHELLEMAN/VEPARE.COM; MADONNA: TOM MUNRO; MILEY: SHERYL NIELDS; U2: ANTON CORRIJN; SPRINGSTEEN: DANNY CLINCK; RASCAL FLATTS: LEANN MEILLER

\*OK, NOT REALLY TOP-SECRET. SEE INSET ON PAGE 20 FOR A QUICK TUTORIAL.

1



## U2 \$108,601,283

Midway through what is destined to be the highest-grossing tour in history and still a top album seller on a global basis, U2 remains the biggest band in the world. Its 360° tour is the group's first under a 12-year multirights deal with Live Nation that includes worldwide touring, merchandising and the band's lucrative U2.com Web site, a digital distribution gold mine for all things U2. The act's current global stadium tour is the most expensive ever mounted—the daily nut is said to be \$750,000—but those costs are well offset by the highest capacities ever from the band's 360-degree configuration. Revenue from the Live Nation deal is performance-based and thus hard to pin down, but by even the most conservative estimates U2 was far and away the top revenue generator in music last year. Songwriting credits are presented in different ways, often shared between the band and its producers, but all songs are created “in-house” and the bulk of publishing revenue stays within the U2 fold. This is a fully realized music-business machine, tapping into all of our indicating sources.

—Ray Waddell

2



## BRUCE SPRINGSTEEN \$57,619,037

With a new studio album, a Walmart-exclusive hits compilation and a relentless touring schedule, Bruce Springsteen was

at the top of his revenue-generating game in 2009. Springsteen's profile has never been higher, with added-value exposure from the Super Bowl halftime show, Kennedy Center Honors and even a run-in with Ticketmaster all keeping the Boss in the public eye. Full-album shows at the tail end of the tour provided box-office muscle, and all the event-specific T-shirts from those shows surely boosted his merch per cap at concerts. Springsteen was also a force at retail and on the digital sales front, with more than 2 million tracks downloaded. And since he writes all his own songs, publishing revenue stays at Camp Bruce. Remarkably, Springsteen Inc. is peaking more than 35 years after his debut album. —RW

3



## MADONNA \$47,237,774

Like U2, Madonna toured for the first time under a long-term multirights Live Nation deal (hers valued at \$120 million), and also like U2 it's a performance-based pact.

Madonna delivered: Her Sticky & Sweet tour tacked on a “victory lap” run of international stadium dates that solidified the trek as the highest-grossing tour ever by a solo artist. Obviously, Madonna tours aren't cheap, but with ramp-up costs absorbed in 2008, the coda to Sticky & Sweet was pure gravy. Madonna's CD sales were well off the pace of her peak hitmaking years, but still more than respectable at physical and digital. Because her songs come from a wide range of writers, the publishing pie is pretty well-sliced. But her branding, licensing and merch efforts are among the most diversified and lucrative in the music business. —RW

4



## AC/DC \$43,650,466

Although the overwhelming majority of AC/DC's 2009 earnings came from touring international arenas and stadiums (it pulled in \$41.4 million from

concerts and ranked No. 4 on Billboard's 2009 tally of the top 25 highest-grossing tours), the Australian rockers also experienced consistent album sales from their catalog. Indeed, the group's highest-selling album was its 2008 Walmart exclusive, “Black Ice,” which shifted 227,000 copies. But coming in at a close second was the classic “Back in Black,” with 215,000 copies. AC/DC is one of the few consistently strong-selling catalog acts, and six other past releases sold 60,000 apiece. In total, the group sold 1.1 million albums in 2009. —Mitchell Peters

5



## BRITNEY SPEARS \$38,885,267

It seemed unlikely that Britney Spears could ever recover professionally from a series of bizarre events that led up to her 2008 “Circus” CD.

But the album bowed atop the Billboard 200 in December of that year, and the pop star's success continued into 2009 with an arena tour that earned her \$36.4 million and album sales that totaled 763,000 copies. “Circus” represented the largest chunk of those sales, with 535,000 units. But her “Singles Collection,” released last November on Jive, shifted 107,000 copies. Digitally, Spears sold 7.5 million downloads; the largest seller was the racy Max Martin-produced single, “3,” which moved 1.6 million downloads. —MP

6



## PINK \$36,347,658

Even before she lofted herself onto a trapeze at the MTV Video Music Awards, Pink was already having the best year of her career. She officially shook her underdog status in 2008 with the release of “Funhouse,” but

2009 vaulted her to new heights thanks in part to an international arena tour, which netted her \$35 million. While Pink's album royalties are still eclipsed by her peers in the top 10, she tallied \$535,000 in digital track royalties. Moreover, Pink's show-stopping 2010 Grammy Awards performance of “Glitter in the Air”—and the track's subsequent 1,143% digital sales increase—means that her funhouse is still open for business. —Monica Herrera

7



## JONAS BROTHERS \$33,596,576

The Jonas Brothers released their fourth studio album, “Lines, Vines and Trying Times” (Hollywood) June 15, debuting at No. 1 on the Billboard

200 and setting up the boy band for another fruitful year of album sales and touring. The act racked up almost \$1.3 million in CD royalties; the group's writer's share of mechanical royalties came to \$405,000. The band's world tour netted them \$31.4 million and won the group the Eventful Fans' Choice Award at the 2009 Billboard Touring Awards. —Ann Donahue

## MAKING MONEY MAKERS

For the first time, Billboard's annual Money Makers ranking, which is the most comprehensive report card of its kind, is based on the artist's share of revenue as opposed to total dollars generated by each artist in the ranking.

In compiling these rankings, the editors used proprietary data from the Billboard Boxscore archives (concert grosses), Nielsen SoundScan (sales of physical albums, digital albums and digital tracks), Nielsen BDS (tethered downloads, on-demand streams and noninteractive streaming at Rhapsody, Napster, AOL and Yahoo) and Nielsen RingScan (master ringtone sales), and then applied the corresponding mechanical rates and estimates where necessary for each category to determine the industry's top-earning artists.

The ranking covers the one-year period from the first week of 2009 (which ended Jan. 4) through the last tracking week of the calendar year ended Jan. 3. It combines an artist's estimated take from those products with box-office results from concert performances that took place during the calendar year.

Sales data tallies all available titles for each artist during the tracking period. Artists receive 100% credit for sales of a title if credited as the lead artist or as an equally billed lead artist.

In calculating an artist's share of revenue from recorded-music sales, Billboard used a royalty rate of 20% for superstars and 16% for newer artists, minus producer fees and the usual packaging and free-goods deductions for CDs.

An artist's take of revenue from on-demand streams was calculated based on the average wholesale rate paid to labels, while revenue from noninteractive streams was based on SoundExchange's rate settlement with webcasters.

An artist's share of revenue from tethered downloads was calculated on an average-per-download basis.

In instances when the artist is a songwriter, Billboard estimated the share of songs written by the artist. CD mechanical royalties for artist/songwriters were calculated by assuming the standard royalty rates.

For digital downloads for track, album and ringtone sales, Billboard used the current statutory rates, assuming 12 tracks per album.

Billboard also subtracted a 10% manager's fee for each revenue category.

For touring revenue, we credited each artist with 34% of gross tour receipts, after the promoter's fee, the artist manager's fee and other costs are subtracted.

Our figures do not include revenue from merchandise sales, sponsorships, synchronization deals and songwriter performance royalties.

The data used in this report was compiled and calculated by Billboard Research manager Gordon Murray, senior Billboard correspondent Ed Christman, Nielsen Music special projects manager Deborah Schwartz and Boxscore chart manager Bob Allen.

8



## COLDPLAY \$27,326,562

Coldplay didn't let a copyright infringement lawsuit filed by guitarist Joe Satriani dampen its spirits last year. Despite the legal turmoil (the two parties settled in September and the

allegations were dismissed), the band earned \$24.7 million touring behind its 2008 album, “Viva La Vida or Death and All His Friends,” which sold 495,000 copies in 2009. Overall, the group sold 852,000 albums in 2009, bringing in \$1 million in revenue. Coldplay's biggest-selling digital track was “Viva La Vida,” which accounted for 1.2 million of its 3.8 million overall song downloads. —MP



9

### KENNY CHESNEY \$26,581,141

As one of the elite touring artists in the world, Kenny Chesney has sold more than 1 million tickets for seven consecutive years, bringing his country party to North American arenas, amphitheatres and stadiums. In country music, the big ticket sellers also sit atop radio and retail charts, and Chesney is no exception, with physical album sales in the United States running roughly the same as tickets sold. Chesney is a U.S. phenomenon and has yet to translate to international audiences. His digital album sales are solid, with digital track numbers among the highest on this list, and the country star rang up more than half a million ringtones in 2009. Chesney will take the year off from touring for the first time in a decade, but his remarkable run should afford him a nice vacation. —RW



10

### METALLICA \$25,564,234

Metallica had at least two things to celebrate in 2009: its induction into the Rock and Roll Hall of Fame and the release of "Guitar Hero: Metallica." Along with touring revenue—the band pulled in \$22.8 million from 55 arena shows reported to Boxscore that drew more than 968,000 fans—Metallica sold 694,000 albums in 2009. The majority of those sales came from its Rick Rubin-produced 2008 release, "Death Magnetic" (297,000), and the remainder came from the prior albums "Metallica" (181,000), "Master of Puppets" (110,000) and "... And Justice for All" (106,000). Album sales revenue totaled \$1.6 million. And most of Metallica's track download earnings came from its 1991 hit "Enter Sandman," which sold 450,000. —MP



11

### FLEETWOOD MAC \$24,751,540

The baby boomer idols land on the list for the first time thanks to the group's \$24 million take from its Unleashed tour, its first in five years. The trek grossed \$71.2 million from 65 shows reported to Boxscore and landed at No. 14 on Billboard's top tours list last year. Fleetwood Mac earned less than \$700,000 in the United States from its album sales, track sales and writer's share on mechanical sales last year, with its 1988 "Greatest Hits" moving 135,000 copies—about half its U.S. album total for the period. The band earned roughly the same amount from digital track sales (\$71,100) as it did from digital album sales (\$70,200). —Ayala Ben-Yehuda



12

### NICKELBACK \$23,674,214

Nonstop touring and continued radio play that spurred album sales were two of the main factors that contributed to Nickelback's success in 2009. The band sold 1.9 million albums, the majority of which came from its most recent release, 2008's "Dark Horse." That set sold 1.4 million copies; its second-biggest seller was 2005's "All the Right Reasons," which sold 252,000. The resulting revenue from CD sales was \$2.9 million. And fans didn't stop seeing Nickelback in concert, either. During the year, the group played 73 amphitheater and arena shows (produced by Live Nation) reported to Boxscore that earned it \$18.3 million and drew more than 1 million people. —MP



13

### BEYONCÉ \$23,658,131

The millions of YouTube views for the "Single Ladies (Put a Ring on It)" video could mean only one thing: Beyoncé continued to reap rewards for her triple-threat artistry in 2009. The singer earned \$2.3 million in CD royalties for her latest album, "I Am... Sasha Fierce," a total rivaled only by Nickelback in the top 15 of the Money Makers list. The set was just as well-received from a critical perspective—it won six 2010 Grammy Awards, the most ever for a female artist. Beyoncé also netted \$952,000 in digital track royalties and \$9,000 in on-demand stream royalties, with the latter total topping everyone but Michael Jackson on the list. —MH



14

### ELTON JOHN \$22,141,315

As half of the most successful co-headlining tour in history with Billy Joel, as well as being very active on his own, Elton John again struck box-office gold in 2009. Even without an album of new material, John still moved a quarter of a million physical units in the United States. On much of his catalog, John splits publishing revenue with longtime collaborator Bernie Taupin, and it remains one of the most beloved portfolio of songs in music history. —RW



15

### MILEY CYRUS \$21,285,996

Miley Cyrus is No. 4 on the 2010 Money Makers list in terms of CD royalties with more than \$4.3 million; her one new release during the year was the Walmart-exclusive EP "The Time of Our Lives." Her \$840,000 in digital track royalties—including the Hot Digital Songs No. 1 "Party in the U.S.A."—places her at No. 5 in that category. Cyrus' Wonder World tour earned her slightly more than \$15 million, according to Boxscore. Not included in this tally, but still of note: Her feature-film debut, "Hannah Montana: The Movie," grossed \$79.5 million at the box office, according to BoxOfficeMojo.com. —AD



16

### IL DIVO \$20,909,735

The Armani-clad popera quartet lands at No. 16 this year thanks to a global tour promoted by Live Nation. Il Divo's 118 dates in 2009 put \$20 million in their suit pockets, with an estimated value of nearly \$21 million for the band. That comprises nearly all of Il Divo's take; the act's next-largest source of revenue (\$809,300) was physical sales of its albums, nearly half of which came from its late-2008 release "The Promise." Live Nation's deal also covered merchandise, which isn't included in the Boxscore tally. —ABY



17

### DAVE MATTHEWS BAND \$20,046,148

No act has sold more tickets in this millennium than Dave Matthews Band, and in 2009 the group also received some serious juice from one of its best-selling albums, "Big Whiskey & the GrooGrux King." The strength of the record's performance boosted DMB back into the company of elite earners. The band's 800,000 Nielsen SoundScan units dwarf the band's 14,788 digital album sales, but it did enjoy more than 2 million track downloads. The impact of a new studio album—DMB's first since 2005—is welcome, but the band's business is still very much driven by touring. The act sits in a coveted sweet spot where box-office success isn't dependent on radio and retail, but can still benefit from both. —RW



18

### ANDRÉ RIEU \$19,468,768

The Dutch violinist and PBS pledge-drive mainstay sold only 59,000 albums but was No. 6 on Billboard's list of top tours last year; his 30th-anniversary trek earned him more than \$19 million and brought in nearly 500,000 people to 94 shows in Europe, Japan, North America, Australia and New Zealand in 2009. Rieu has logged 22 releases on Billboard's Top Traditional Classical Albums chart, with three of them in the top 10 last year. Rieu was No. 4 on Billboard's Top Traditional Classical Artists chart for 2009. —ABY



19

### RASCAL FLATTS \$17,996,964

It's a safe bet that exposure through sponsorships from Hershey's and JCPenney helped Rascal Flatts sell tickets to its 2009 summer amphitheater tour. Overall, the trio pulled in \$14.3 million from 55 concerts that were reported to Boxscore. Indeed, the total gross was enough to land Rascal Flatts at No. 22 on Billboard's 2009 tally of the top 25 highest-grossing tours. The band's 2009 album, "Unstoppable," was also a contributing factor to its success, with 1.1 million copies sold. Digitally, the group sold 4.1 million tracks, earning more than \$406,000; its biggest seller was "Here Comes Goodbye" (624,000), which went to No. 1 on the Hot Country Songs chart last April. —MP



20

### MICHAEL JACKSON \$17,301,639

Michael Jackson was the No. 1 earner in CD royalties and ringtone royalties in the 2010 Money Makers tally, with physical album sales pulling in \$13.2 million and ringtones totaling \$255,000. Jackson's writer's share of mechanical royalties totaled \$1.2 million for the year, third to Bob Dylan and Taylor Swift, and his digital track royalties totaled just north of that, placing him right behind the Black Eyed Peas. In addition, "This Is It" became the top-grossing concert film of all time, earning \$72 million at the box office, according to BoxOfficeMojo.com. —AD **continued on >>p22**

CHESNEY: GLEN ROSE; METALLICA: ANTON CORBIN; FLEETWOOD MAC: STEVE THORNE/REDFERNS/GETTY IMAGES; NICKELBACK: CHARHAN BAHLER; BEYONCÉ: GEORGE HANOUK/TX/ILMAG.COM; JOHN: UNIS; CYRUS: SHIRLEY NELSON; IL DIVO: VINCENZO SERRA/REDFERNS/GETTY IMAGES; WIREIMAGE.COM; RIEU: SERGIO DOMINGOS/GETTY IMAGES; RASCAL FLATTS: LEAH WHEELER; JACKSON: KEVIN MAZUR/REDFERNS/GETTY IMAGES



We're in the money (from left): DEPECHE MODE, KISS, BRAD PAISLEY, LIL WAYNE

**21**  
**TAYLOR SWIFT**  
\$17,204,646

At an age when many of her peers are working for minimum wage, Taylor Swift is in the big leagues of earners. Her financial package is well-rounded, and she's one of the few on this list whose income wasn't driven mostly by touring. Swift's debut headlining tour in 2009 was an unqualified success, but touring revenue accounted for less than half of her Money Makers total, and her CD royalties were topped only by Michael Jackson. —RW

**22**  
**DEPECHE MODE**  
\$16,035,102

While Depeche Mode's Tour of the Universe trek was briefly put on hold when frontman Dave Gahan fell ill, the group still took in \$15.4 million for the world tour, according to Boxscore. The band's album "Sounds of the Universe" earned \$300,000 in CD royalties. —MH

**23**  
**BILLY JOEL**  
\$15,721,607

Though he hasn't released an album of new material since "River of Dreams" in 1993, Billy Joel's catalog performed well on all fronts. But on the Joel spreadsheet, that's a drop in the bucket; the resonance of his songs, consistent road work and reputation as a top-shelf live performer during the past four decades continue to serve him best. —RW

**24**  
**TRANS-SIBERIAN ORCHESTRA**  
\$14,606,313

Steady sales of its holiday-themed albums during Christmastime aren't the only thing Trans-Siberian Orchestra relies on each year: The band consistently sells out arenas during the nine-week winter season with its over-the-top laser- and light-filled concerts. Last year, the Paul O'Neill-led group sold 815,000 albums and earned nearly \$13 million in touring revenue. —MP

**25**  
**KINGS OF LEON**  
\$14,421,763

In 2009, Kings of Leon finally broke through in America, selling more than 1.2 million units. KOL also taps into a digital-friendly audience, racking up more than 500,000 album sales and more than 5 million tracks in the format. And it's all about the upside with this band, as it continues to grow as a headliner, netting \$9.9 million from touring. —RW

**26**  
**CELINE DION**  
\$14,326,129

Last year, Celine Dion's take came almost entirely from 23 North America dates on her Taking Chances tour. This is her third year in a row on the Money Makers list; she came in at No. 5 last time, thanks to her residency at Caesars Palace's Colosseum in Las Vegas and her worldwide touring. —ABY

**27**  
**BRAD PAISLEY**  
\$14,299,322

Established as a hitmaker and an album seller, Brad Paisley has consistently been improving his clout at the box office in the past several years. He's now an arena-level headliner, but Paisley's popularity is due to his songs. Country music isn't especially known for its strength at digital, but Paisley enjoyed close to 3 million track downloads. —RW

**28**  
**KEITH URBAN**  
\$14,075,581

Keith Urban scored his first No. 1 on the Billboard 200 last April with his 2009 album, "Defying Gravity." The set sold 723,000 copies and helped him earn \$1.4 million in CD sales. The artist's Escape Together world tour, which visited arenas in the United States, earned nearly \$12 million. —MP

**29**  
**TINA TURNER**  
\$13,169,806

The 71-year-old artist is still going strong, as evidenced by her Farewell European tour, which earned her \$13 million. Turner also scored \$116,700 in CD sales. —Mariel Concepcion



**30**  
**LIL WAYNE**  
\$12,866,174

The soon-to-be-incarcerated rap star will be missed by fans and promoters. In 2009 he had the highest-grossing hip-hop tour of the year—and the most lucrative rap trek that Billboard has ever tracked, raking in \$10.4 million. —MC

**31**  
**PAUL MCCARTNEY**  
\$12,203,170

Although his Beatles take isn't factored into his Money Makers earnings, Paul McCartney did just fine on his own last year, making most of his money (\$11.4 million) from playing arenas, stadiums and a headlining slot at Coachella. His latest release, "Good Evening New York City," sold 234,000 copies, contributing to the \$609,000 he earned from album sales. —MP

**32**  
**GREEN DAY**  
\$12,152,004

Green Day had two major highlights in 2009: the release of its second No. 1 album, "21st Century Breakdown," and a sellout run in Berkeley, Calif., of the musical stage show adaptation of 2004 set "American Idiot." All of the buzz helped the band earn nearly \$1.9 million in album sales and pull in \$8.8 million from touring arenas. —MP

**33**  
**TOBY KEITH**  
\$11,941,345

Stateside fans weren't the only ones treated to Toby Keith's Ford-sponsored tour in 2009—the artist also played his first European trek in support of his latest album, "American Ride," which sold 295,000 copies and debuted at No. 1 on the Top Country Albums chart. Touring revenue totaled slightly more than \$10 million. —MP

**34**  
**KISS**  
\$11,833,930

Kiss spent 2009 on the road promoting its highest-charting album, the Walmart exclusive "Sonic Boom," which debuted at No. 2 on the Billboard 200 and sold 238,000 copies. The new set helped Kiss earn \$10.6 million in touring revenue and \$879,000 in album sales. —MP

**35**  
**CHER**  
\$11,421,553

Cher hasn't released a studio album since 2002's "Living Proof," but she's been a live blockbuster ever since. The singer took Celine Dion's place at Caesars Palace in 2008, and her successful Cher at the Colosseum residency earned her \$11.2 million. —Evie Nagy

**36**  
**ANDREA BOCELLI**  
\$10,711,746

A touring favorite who earned \$6.1 million on the road last year, classical crossover star Andrea Bocelli also banked \$4.4 million in CD royalties and \$121,100 in digital album royalties. —EN

**37**  
**PHISH**  
\$9,998,242

The jam band reunited in 2009, and while new album "Joy" didn't exactly fly off the shelves, it did provide new material to play on a sold-out tour that included a high-grossing two-night stand at Bonnaroo and the band's own Halloween Phish-fest in Indio, Calif. —RW

**38**  
**BOB DYLAN**  
\$9,610,011

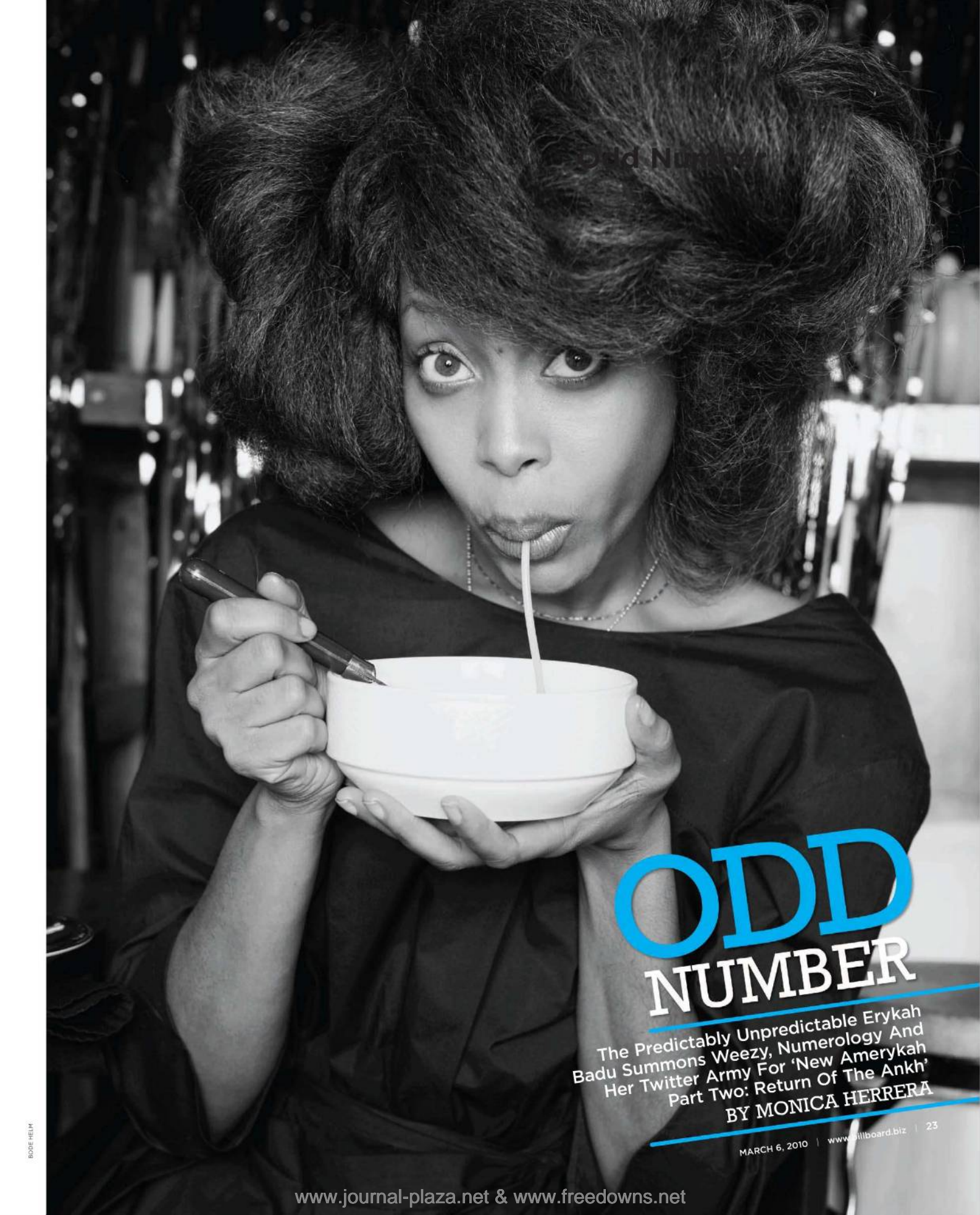
He may be one of America's most prolific songwriters and recording artists, but Bob Dylan is raking it in these days with his 20-plus-year Never Ending Tour. His box-office share in 2009 was \$7.4 million, compared with \$1.5 million in CD royalties, \$154,592 in digital album royalties, \$121,955 in digital track royalties and \$350,514 in songwriter mechanical royalties. —EN

**39**  
**LEONARD COHEN**  
\$9,511,958

Leonard Cohen played his first U.S. concert in 15 years in February 2009. The show kicked off a successful year on the road that earned him \$9.2 million in box-office share, dwarfing his \$236,200 in CD royalties and \$34,748 in digital album royalties. —EN

**40**  
**BETTE MIDLER**  
\$9,421,947

Bette Midler has long been a successful touring artist, but her 90-date sitdown at Las Vegas' Colosseum at Caesars Palace accounted for all her box-office revenue in 2009, as well as the overwhelming bulk of her income for the year. Even so, she did better than many artists with her digital tracks, presumably with lots of "Wind Beneath My Wings" downloads. —RW



Odd Number

# ODD NUMBER

The Predictably Unpredictable Erykah Badu Summons Weezy, Numerology And Her Twitter Army For 'New Amerykah Part Two: Return Of The Ankh'  
BY MONICA HERRERA

MARCH 6, 2010 | [www.billboard.biz](http://www.billboard.biz) | 23

'Amerykah' the beautiful:  
ERYKAH BADU performs at  
the Fox Theater in Oakland,  
Calif., in February.



**IF LIL WAYNE IS FROM MARS**, then Erykah Badu is the high priestess of Venus. ♀ It's a cosmic bummer that the syrup-soaked rapper and the future-funk diva hadn't thought to pair up before Badu's new single, "Jump in the Air." Originally a cut from her upcoming "New Amerykah Part Two: Return of the Ankh" album, the duo's collaboration leaked and was subsequently released as a Web-only track, accompanied by one acid trip of a music video, in which Wayne's and Badu's heads float and multiply. (Badu describes it as an "Erykahleidoscope.") Wayne raps about going "nuts like a danish" and vanishing into thin air while Badu howls and ululates, beckoning the listener to "come fly with us" over a sample of Parliament Funkadelic's "Hydraulic Pump." Viral music videos don't get any weirder—or really, more genius—than this.

"No one can say anything negative about it, because it's just fun," Badu says of the song. "That's all it's meant to be."

"Jump in the Air" (now retitled "Jump Up in the Air and Stay There") is no longer on "New Amerykah Part Two" because Badu is a woman of her word. In December, she gathered with Universal Motown president Sylvia Rhone, Jay Electronica (her longtime boyfriend and the father of her third child, Mars Merkaba) and select journalists for an album listening at New York's Chung King Studios. Over candlelight, she unveiled each track like it was sacred text and threatened to toss the album altogether if it leaked before the official street date.

Badu hasn't performed any of the unreleased material live, either, instead performing catalog tracks and a take on Snoop Dogg's raunchiest party anthem, "Ain't No Fun," on

a string of recent West Coast dates. When she explains her reasoning behind this to Billboard, she's just returned home to Dallas, where she raises her children: 12-year-old son Seven Sirius, 5-year-old daughter Puma Sabti and 1-year-old Mars.

"The Age of Aquarius is a whirlwind, baby," Badu says. "I can say, 'No pictures, no video,' but everything is a video camera now. Because of the kind of artist I am, I don't want to lose the boutique-ness or the exclusivity of the music. The element of surprise is a true element for an artist, just like earth, wind, fire and water."

Due March 30, "New Amerykah Part Two" is Badu's fifth studio album and first since 2008's "New Amerykah Part One: 4th World War," which found Badu riffing on politics, drawing from jazz, hip-hop and funk and sticking with mostly electronic production to

freer and freakier effect than on her 2003 release, "Worldwide Underground."

"New Amerykah Part One" landed on many music critics' year-end lists and sold 360,000 copies, according to Nielsen SoundScan—Badu's lowest total of her career. Her 1997 breakout debut, "Baduizm," remains her best-selling, with 2.6 million copies sold. What's helped the singer maintain her relevance through the years—namely, her uncompromising far-out-ness—could also be why longtime fans have occasionally had trouble keeping up.

"We got flak over 'New Amerykah Part Two' because it wasn't a traditional Badu album," says Kay K Rosemond, an A&R exec at Universal Motown who's worked closely with Badu on all of her studio albums. "The thought was, 'Why wouldn't we give fans a classic Badu album now? We're going to lose them.' But ultimately, there's a piece of art

for every season."

Badu originally planned to release her "New Amerykah" projects as a double-album—she describes "Part One" as the left side of her brain and "Part Two" as the right—but split the work with the release of "Part One" in 2008. She kept working on "Part Two" with a host of underground musicians and producers, from Madlib, Shafiq Husayn and 9th Wonder to Kariem Riggins, Georgia Ann Muldrow and the Roots' James Poyser, who produced the lead single, "Window Seat."

"As long as I have time to keep working on the album, that's as long as I'm going to be working on it," Badu says. "I'm always finishing until the last minute."

#### FLIGHT CONTROL

More than any other subsequent album, the spirit of "Part Two" recalls that of "Baduizm."





Free flowing: ERYKAH BADU performs with SNOOP DOGG during Bonnaroo 2009.

Musically, it's as progressive as "Part One," but Badu sings less about politics and more about romance; she sounds vulnerable. On the rapturous "Fall in Love," Badu warns: "You don't want to fall in love with me/ There's gonna be a lot of slow singing and flower bringing, if my burglar alarm starts ringing," in a nod to a lyric by late rapper the Notorious B.I.G. (Traces of Biggie also appear on "Get Money," named after the Junior Mafia song of the same name but more directly harking back to its original sample, Sylvia Stripling's soul classic "Can't Turn Me Away.")

On "Window Seat," Badu sings, "I just want a chance to fly, a chance to cry, and a long bye-bye/ But I need you to want me," over an earthy stomp and slinking piano melody. The track enters Billboard's Hot R&B/Hip-Hop Songs chart at No. 47 this issue, the best debut of the year so far and Badu's second-best career start. Delta Airlines has signed on to use the song as the boarding music for its flights.

Aside from "Window Seat," "Jump" is the main piece of content that Badu is using to entice fans to buy her new album. Different versions of the song are being recorded and rolled out one by one through March 30. Each features a different MC, and the list of names is enough hype on its own: Raekwon, Big Boi,

David Banner, Redman, stic.man of Dead Prez, Snoop Dogg, Mos Def and Jay Electronica. Like the original "Jump," these versions will live online only, and such top hip-hop blogs as Okayplayer.com and NahRight.com will premiere each one exclusively.

"The Internet has afforded us with a way to not limit ourselves to the album project," Badu says. "There are so many ways to put out music now without having it just being a part of an album."

Badu worked with Xavier Jernigan, senior director of digital and traditional marketing at Universal Motown, to devise the album's marketing campaign. Dubbed (((333))), it stems from Badu's fascination with numerology and centers on the release date for "Part Two": March 30, 2010, or 3/3/3 (2 + 0 + 1 + 0 = 3).

"The numerology aspect of the campaign is totally Erykah Badu and who she is," Jernigan says.

"Jump" and its music video were scheduled to premiere at 3:33 p.m. through Badu's Twitter account, which directed her followers to the newly launched ErykahBadu.com. Every subsequent piece of content will be launched at 3:33 as well. (It can occur at a.m. or p.m. and the time zones also vary because, as the label duly notes, "Erykah is worldwide.") Even Badu's performance on "Late

**'I DON'T WANT TO LOSE THE EXCLUSIVITY OF THE MUSIC. THE ELEMENT OF SURPRISE IS A TRUE ELEMENT FOR AN ARTIST, JUST LIKE EARTH, WIND, FIRE AND WATER.'**

—ERYKAH BADU

Night With Jimmy Fallon," scheduled for March 3, fits neatly into the strategy.

"The number has always been in my life—every time I look at the clock it seems to be there, whether it's a.m. or p.m.," Badu says with a laugh. "I look at it as a sign that I'm on the right path."

Though Badu has an executive assistant and tour manager, she's never had a manager, and she does everything from conceptualize and direct her videos to style her outfits and handwrite her albums' thank-you notes.

"She's adept in the digital realm, clear about her imaging and video presentation and able to come with the music, with the strategic plan, with the look," says Sylvia Rhone, who describes "Part Two" as "vintage Erykah."

Artists who keep this level of control are often described as high maintenance, but Badu says, "It's not going to stop me from doing what I do. It doesn't worry me to the point of 'Should I?' There's nothing freaky about controlling your image or your art, especially if you have the understanding and talent to do it."

"Erykah is crazy like a fox, but she knows what she's doing," "Window Seat" producer Poyser says. "The road that she takes is not the normal road that people walk down to get from A to Z. But she always gets to where she's going."

#### MAKING CONNECTIONS

Threes aside, it's two Ts that keep the Erykah Badu machine pressing on these days: Twitter and touring. All announcements surrounding "Part Two" come directly from her Twitter account, which, according to the label, has averaged an increase of 15,000 followers per week since the (((333))) campaign started. "We don't want anyone else to scoop her on her own content," Jernigan says.

Badu was a devout Twitter user long before the Ashton Kutcher/CNN race to 1 mil-

lion followers, and she gained notoriety for taking the concept of oversharing to a new level by live-tweeting giving birth. "Home birth, no painkillers, about five hours, she was a little past due date, but I didn't mind waiting," one of her posts read. Electronica partook as well, tweeting, "I see the head, full of hair."

"I got so close to the little Twitter community that it was important to me they knew what was happening," Badu says. "We laugh and we talk and we cry . . . and it's never like, 'This is the superstar and these are the fans.' It makes me feel less like someone put on a pedestal and more like a human being."

At her live shows, which Badu describes as "another form of therapy" like Twitter, she tries to create the same feeling of connectedness. "I don't drink or smoke or take any kind of drugs, so I'm almost like the lightweight mad bitch walking around," she says. "But what those things do for other people is what performing live does for me. It's the love of my life, and it's what I do best."

Cara Lewis, a senior VP at William Morris Endeavor Entertainment, cites everything from Badu's "eclectic wardrobe" to her "eccentric vocal stylings" as the keys to her draw as a live act. In 2008 Badu grossed \$2.6 million from touring and \$1.2 million in 2009, according to Billboard Boxscore (see chart, below), and she plans to continue touring this summer, with her own headlining dates as well as on the revived Lilith Fair festival. Like "Part Two," Lilith will bring Badu back to the spirit of her early days: The first time she played its main stage was in 1998, a year after "Baduizm" dropped.

"I remember my life at that point and how stress-free it was," Badu says. "I was so confident, inspired and fresh. There were no expectations and there was nothing to top. I didn't know the rules. I didn't care for them—and that's how I feel right now." ■■■

## TOURING SPOTLIGHT

After participating in the Sugar Water Festival tour with Queen Latifah and Jill Scott in 2005, Erykah Badu set out on a series of solo club and theater appearances.

**2007**

GROSS: \$519,470

Attendance: 10,864

Percentage of tickets sold: 52.6%

Shows: Six

Sellouts: Three

**2008**

GROSS: \$2,629,250

Attendance: 46,803

Percentage of tickets sold: 93.2%

Shows: 14

Sellouts: Eight

**2009**

GROSS: \$1,242,593

Attendance: 23,789

Percentage of tickets sold: 92.1%

Shows: Six

Sellouts: Two

SOURCE: Billboard Boxscore

Sweet sounds (from left): QUEEN LATIFAH, ERYKAH BADU and JILL SCOTT at the Sugar Water Festival.



Office party: Vice Music GM JAMIE FARKAS (standing next to TV) and Virtue founder SPENCER BAIM (standing next to Farkas) with Vice employees.



# ROCK BRAND

**Vice Made A Name For Itself By Being Gleeefully Snotty And Courting Hipsters. Now Thanks To Its Branding Agency, Virtue Worldwide, Corporate America Is Courting Vice**  
**BY CORTNEY HARDING**

THE OFFICES OF the Vice media empire are located a few blocks from the East River in the Williamsburg section of Brooklyn. The employees are much like Vice's target audience: attractive, American Apparel-attired millennials, who move around the converted warehouse space, buzzing about events and hot new bands. The staff of VBS.tv, a video site that just signed a partnership with CNN and features original long-form content like the not-for-the-faint-of-heart "Vice Guide to Liberia," sit in one row of cubes near video editing rooms; the writers and editors for Vice magazine and Viceland.com huddle over computers nearby. Vice Films and Vice Music reside against another wall, and in a glass-enclosed space that resembles a fishbowl are the staffers of Virtue Worldwide, Vice's 3-year-old branding agency.

This shabby chic, alt-corporate biosphere is a far cry from the early days of Vice, when three Montreal slackers, armed with a government grant (O, Canada!), started a magazine in the mid-'90s. A few years later, they bought out the original publisher and changed the name of the publication to Vice. The magazine exploded in the early 2000s, becoming the bible of the cool and marginally disaffected. It gawked before Gawker and featured hysterically mean album reviews, snarky and explicit do's and don'ts, and articles about politics, pooping and cocaine.

Vice magazine could've easily flamed out, or, just as easily, sold out, in the hopes of fashioning a next-generation Rolling Stone. But rather than losing its edge, Vice grew, launching Vice Music—which releases albums by such acts as the Raveonettes, Black Lips and Growing—in 2002 and VBS.tv in 2007. The organization has offices in 30 countries across six continents; 500 full-time employees, 50 of them at Virtue; 3,000 creative contributors; and claims to have an audience of 15 million worldwide.

Nothing at Vice happens in a vacuum. "Traditional agencies are very silo-ed," mag-

azine co-founder Suroosh Alvi says. "But Virtue is very integrated into the Vice structure. When they need video assets, for example, they can use VBS; when they need music, they can use Vice Music." (He does add, however, that Vice magazine remains editorially independent from other arms of the company.)

Adding Virtue to the stable was a no-brainer, according to Alvi. Spencer Baim, who worked as a creative strategist at the Fallon Agency, approached Alvi with the idea. "When Spencer came to us, we were doing AdVice Music Marketing, but it was a very music-oriented project," he says. "Spencer had agency experience, and we thought it would work well. We knew there were problems with the traditional industry model that we could address."

Since Baim first pitched the idea to Vice, Virtue has worked with clients like MTV, Dell, Scion and Volvo, among others. Virtue has defined itself as more than just another company willing to take corporate dollars to try to court hipsters. It's the model for what the new 21st-century media company looks like: a branding agency that integrates music and products through means that don't alienate its target market—or its client.

It's that comfort in navigating both corporate and underground cultures that has attracted big-name clients, most recently Harley-Davidson. The motorcycle-maker has worked its way through the Vice chain, first partnering with it for a series of events to launch a cheaper bike aimed at a younger crowd, then with VBS to produce video content. The new venture with Virtue is the most ambitious yet. "We knew Harley was looking for someone to be its social marketing company, and we pitched them in November or December," Baim says. "We won the business, and we'll be forming an editorial team to post commentary and articles and blog posts and photos and video and music for young Harley fans."

But the ability to simply post creative content wasn't what swayed Harley in the end. "Lots of agencies came to us and said, 'Oh, you need a Facebook page, you need a Twitter,' all of that," Harley-Davidson director of market outreach Susanne Dawursk says. "But Virtue went way above and beyond. They actually learned to ride the bikes, and they showed us they knew what could make our customer tick. We didn't get a rote presentation from them; they got into the DNA of our audience."



BLACK LIPS



THE RAVEONETTES



GROWING



ACROSSICODA

**FROM 'ROCK BAND' TO SCION**

Virtue's first big project was designing the packaging for MTV Games' "Rock Band" videogame, using two staff members as silhouettes on the box. It also organized a series of shows across the country to promote the game, partnering with up-and-coming acts in each market and going so far as to organize a musical festival in London. It filmed the performances and posted them online.

Music seems to find its way to the center of most Virtue projects, and Vice Music has played a big role in many campaigns. Virtue's deal with Toyota marque Scion, for example, includes music festivals, a radio station on Scionnav.com, a garage rock 7-inch series and a video initiative, in which Scion underwrote the costs of producing a full-length music video for two Vice Records acts: Acrassicauda and Lullabye Arkestra.

Virtue is open to using acts outside of Vice Records—but some clients want to keep it in the family. Vice's Lullabye Arkestra was in a spot for the Alliance of Action Sports (Alli), for instance, and Alli director of marketing BJ Carretta says that Virtue's sibling relationship to Vice Records was one of the factors that drew him to it.

"We started working with them last year on a re-brand of our organization and found that they were incredibly easy to work with," he says. "They are different from any other creative agency, not only in terms of their style, but the way they operate. It's very seamless and all parts of the campaign have the 'Vice' look."

It's such a one-stop shop, in fact, that in many cases Vice Music handles the licensing for Virtue projects. "Vice Music, when it grew into being a music company, started doing supervision and equipped ourselves to do publishing and agreements in-house," Vice

Music GM Jamie Farkas says.

Farkas and Baim both know music is a central identity marker for much of the audience their clients are hoping to attract. They also know that those clients often have a reflexive distaste for showy corporate sponsorship and realize how hard it is to look cool while rocking out in front of a large, garish banner. So they give their audience some credit: On a Thursday night in January, a line of young people stretched down the block outside Brooklyn venue Bruar Falls, waiting to see two garage rock bands play a free show. Even the most naive music fan at this point knows there's no such thing as a free gig, but the branding was inauspicious and almost invisible. Scion's name was stamped on the ID bracelets at the door and a small logo appeared on the back of a free 7-inch.

"The thread through everything we do with Scion is that they want to be seen as a patron of the arts," Farkas says. "They are going to be seen as allowing artists to be artists." Baim adds that Scion is "a great example of doing things right. Lots of other brands we work with cite them as a model of what they want to do."

Baim says the agency has had a few missteps—an early project was the creation of Virtual Lower East Side for MTV, where users could "virtually" watch bands perform, check out clubs and, one only assumes, be vomited on by weekend-warrior bridge and tunnelers. The game never really took off, which Baim attributes to subpar technology. Still, he's proud of the musical aspects of the venture. "We shot everyone from Jarvis Cocker to Arcade Fire to the Yeah Yeah Yeahs for that project, and we have this incredible library of performances," he says.

**VIRAL EXPOSURE**

While some of Virtue's content shows up in the usual places—on TV and in banner ads—plenty of it lives in the viral world. Computer brand Dell came to Virtue with a goal of connecting with Generation Y, and Virtue responded by creating a site called Motherboard, which was originally hosted by VBS and now lives on its own. The videos created for Dell explore the role of the computer in art, film, culture and, of course, music, featuring artists like Moby talking about vintage synth collections. The videos don't contain any overt product placement, and they come across as something a fan might want to send to fellow followers of a band or DJ rather than a skill.

Virtue, for all that it does for emerging bands, also represents a greater shift in the consumption of culture and the role brands play. It's all well and good to want to be a patron of the arts, but Virtue's clients are for-profit companies, not Medicis. By making advertiser-supported content that's so viral as to appear independent, they blur the lines between the commercial and the creative. It's the root of the cynical response that now seems to appear whenever people start talking about a new YouTube sensation; the feeling that it will inevitably turn out to be underwritten by some insurance company.

Baim, however, is convinced that the clock won't be turned back any time soon. "The seismic shift is permanent," he says. "The old models of advertising and marketing have been dated for at least 10 years and defunct for at least five. It's taken a long time for brands to understand this, but they are finally turning a corner. It's an incredibly exciting time to be doing what we are doing. And if we can facilitate brands supporting bands in a way that is authentic, then that's a good thing." ...

**SPOT CHECK**

What makes a band right for an ad campaign? Vice Music GM Jamie Farkas explains.



**Brand: Hornitos**  
**Band: YOUNG LOVE**  
"We were looking for a band that captured the vibe of our parties. Young Love captured it perfectly. Plus, he looks fantastic on camera."



**Brand: Alli**  
**Band: TWEAK BIRD**  
"We wanted music that captured the energy of riding, and we liked that Tweak Bird was connected to the world of action sports by being signed to Volcom."



**Brand: 'Rock Band'**  
**Band: NO AGE**  
"We wanted to showcase the best upcoming bands in a music scene, and No Age were getting huge in Los Angeles."

BLACK LIPS: ZACH WOLFE; ACROSSICODA: MICHAEL MASSE; RAVEONETTES: CAMILLA STEPHAN; GROWING: HISHAM BHARDOUA

# Billboard MUSIC & money SYMPOSIUM



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and Communities  
Nokia

**SYD SCHWARTZ**  
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Atlanta's Waka Flocka Flame on the come up

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# MUSIC

POP BY MARK SUTHERLAND

## MONKEY BUSINESS

Life's A 'Beach' For Gorillaz, Despite EMI Woes

You'd love to be a fly on the wall when Guy Hands runs this one past his Terra Firma investors.

As if life at EMI hasn't been surreal enough lately, the major's biggest release of its crucial next few months comes from a cartoon band and its latest audiovisual concept—a environmentally conscious project set on a floating South Pacific island made of rubbish and starring everyone from upstart U.K. grime artists like Kano and Bashy to musical legends like Lou Reed and Bobby Womack.

Welcome back to the wacky world of Gorillaz and their third album, "Plastic Beach," due March 8 in the United Kingdom on Parlophone and a day later in the United States on Virgin.

If it sells as well as the two previous Gorillaz records, it will represent another great leap forward in EMI's creative rehab, not to mention a hefty down payment on the major's burgeoning debt. But the logistics of the project—the synchronicity of Damon Albarn's music and Jamie Hewlett's animation—require an expensive outlay just when EMI is watching every cost.

"EMI has invested heavily in this project because it's such a big, global release for the company," London-based Parlophone president Miles Leonard says. "We need to invest in it to get the most out of it."

And, certainly, there's plenty to get from this record. From the opening, Snoop Dogg-enhanced swagger of "Welcome to the World of the Plastic Beach" to the Mick Jones/Paul Simonon Clash reunion on the

title track, it's a hit-stuffed, musically ambitious thrill ride through a dozen collaborations and almost as many genres. Yet, thanks to Albarn's vision, it still hangs together perfectly as an album.

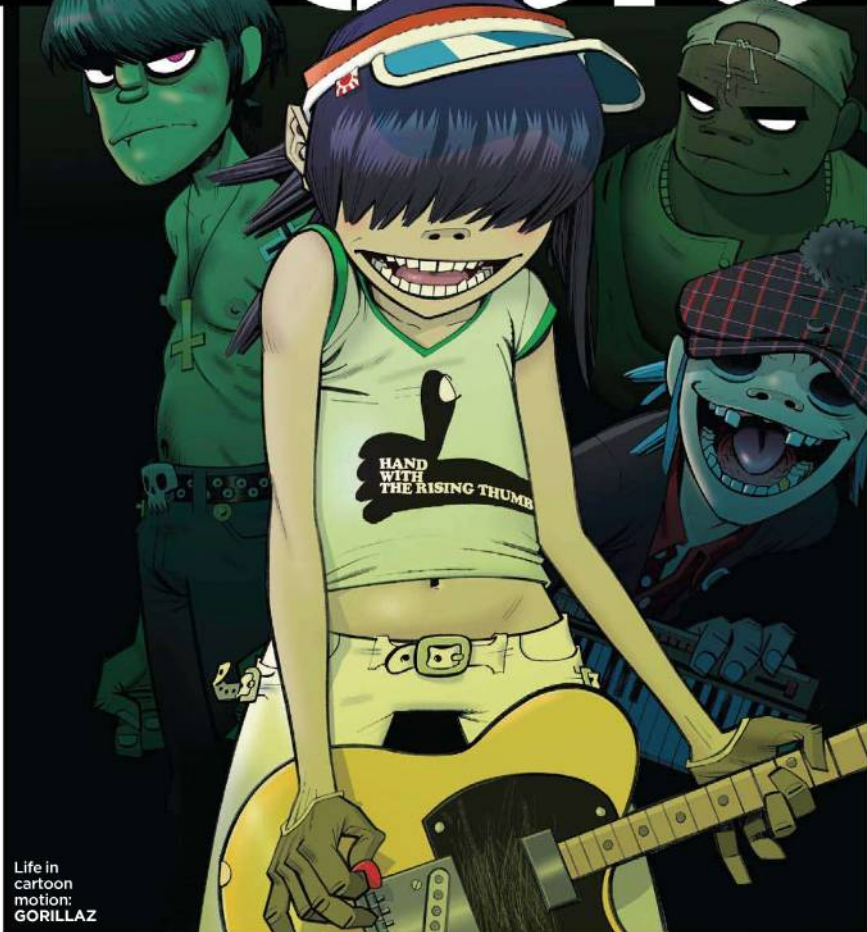
Leonard says he's confident the new album can match the band's previous success. "But," he adds, "it's also about how we can draw revenue from the project as much as pure sales numbers."

Gorillaz' self-titled 2000 debut has sold 1.9 million U.S. copies, according to Nielsen SoundScan, while 2005's "Demon Days" scanned 2.2 million. U.K. sales stand at 881,000 and 1.7 million, respectively, according to the Official Charts Co.

Leonard says a variety of formats and models for accessing content will be featured in the campaign. While details are still being finalized, preorders are being taken at Gorillaz.com for the "Plastic Beach Experience," a CD/DVD edition that will unlock additional audiovisual content on the Web site, which relaunched Feb. 24.

Gorillaz manager Chris Morrison, chairman of CMO Management International, says the new site will also feature a subscription-based fan club that will provide access to extra content, with details to be confirmed shortly.

"We've got so many interesting things to offer people," Morrison says. "It was just a promotional Web site for the first two records. It gets incredible traffic—we had over 9 million hits for one game ["Tiles of the Unexpected"] and you do think that should at least pay for itself."



Life in cartoon motion: GORILLAZ

Morrison says that Gorillaz live online has some disadvantages. With all interviews and even the band's Twitter feed done "in character" as band frontman Murdoc Niccals, press slots are limited, although special artwork can be produced, as for Gorillaz' recent appearance on the cover of U.K. music monthly Q.

The Internet also forced the entire "Plastic Beach" campaign to be moved up, after first single "Stylo" leaked online.

"The great thing is that people stayed very excited about it," EMI

North America executive VP of marketing and promotion Greg Thompson says. "We reacted quickly and got the record out to radio immediately."

"Stylo" has so far peaked at No. 25 on Billboard's Alternative chart and is also gaining at Triple A. The video will debut on YouTube March 2, after several weeks of marketing agency Cornerstone seeding blogs and music sites with various animated trailers.

The band's virtual approach doesn't yet extend to touring, with Thompson anticipating a "very special"

headline appearance—featuring slots from many of the album's guest stars alongside Albarn—April 18 at Coachella.

Further live dates will be announced soon and Morrison expects an 18-month campaign, saying he's "more concerned with where we end up in the chart" than with EMI's financial situation.

"Damon is very loyal to EMI," he adds. "And ultimately, the value of EMI—whether to Citigroup or Guy Hands—is contained in the artists they have and the catalog they own."

## LATEST BUZZ

**>>> ABBEY ROAD NOW PROTECTED**  
Following speculation over the sale of Abbey Road Studios, the U.K. government gave the building in north London a protected status of "Grade II" based on the studio's historic merit. Culture minister Margaret Hodge confirmed the decision Feb. 23. EMI, which owns Abbey Road, announced Feb. 21 that it didn't intend to sell the studios where the Beatles recorded the majority of their songs, and that it is in talks with third parties about revitalizing the site. Further details weren't revealed.

**>>> 'GLEE' TOPS U.K. ALBUM CHART**  
"Glee: The Music Season One Vol. 1" (Epic/Sony Music Entertainment) raced from No. 68 to top the new U.K. albums chart. Sony's all-star Helping Haiti charity cover of R.E.M.'s "Everybody Hurts" (Syco Music) started a second week as the best-selling single, as Lady Gaga and Florence & the Machine's BRIT Awards success last week generated new sales on both charts. The "Glee" album had been in the Official Charts Co.'s top 75 for three weeks due to import sales, but zipped to the summit Feb. 21 with sales of 62,000, according to the OCC, following its official U.K. release Feb. 15.

**>>> NAS PLEADS NOT GUILTY**  
Nas faces a criminal contempt charge for unpaid child and spousal support in his divorce from singer Kelis. He pleaded not guilty through his attorney and was ordered back for a March hearing in Los Angeles. Kelis' attorney says Nas is \$200,000 behind on support payments; in December he was ordered to pay more than \$51,000 per month. One of Nas' attorneys, Anthony Ukran, told presiding judge David S. Cunningham III that the rapper needs more time to prepare his defense and show he cannot pay the court-ordered support amounts.

Reporting by Andre Paine, Paul Sexton and the Associated Press.

LATIN BY AYALA BEN-YEHUDA

# Mexican Miley

'Cheetah Girls' Co-Star Grows Up With Sass And Class

She may only be 20, but Mexican pop princess Belinda has already spent a large part of her life in the music industry. The former star of kids' telenovelas, who recorded on BMG before signing with the now-defunct joint-venture label EMI Televisa in 2006, is beginning a new stage in her career with the March 23 release of "Carpe Diem" on Capitol Latin in the United States and on EMI in Mexico and Latin America. The set will get a May release in Europe.

The album—which has a high-energy, electro-pop-rock sound heavy on the attitude of Pink and Katy Perry—solidifies the transition from kiddie act to teen diva that Belinda made with her 2006 EMI Televisa album, "Utopia."



No longer a girl: BELINDA

That release went platinum for sales of 100,000 copies in Mexico and sold a combined 79,000 copies of its original and deluxe edition in the States, according to Nielsen SoundScan.

Since then, EMI has reorganized its worldwide operations and ended its formal partnership with Mexican broadcasting giant Televisa in the United States and Mexico, with Capitol Latin and EMI Mexico absorbing the artist roster. Belinda will still benefit from Televisa's programming clout in the States, where Televisa supplies shows for the Univision network. Her latest telenovela, the edgy "Camaleones," aired in Mexico last year and will likely air stateside this summer. The show's theme song is "Sal de Mi Piel," a track off "Carpe Diem," but the first official single is "Egoista," a duet with Pitbull.

The single "has nothing to do with things I did before," says Belinda Peregrín Schull, who uses only her first name professionally. "It was a pretty big step." Produced by Carlos Jean and Jimmy Harry, the album builds on the sass of her last album with a more sophisticated uptempo sound that she expects to translate internationally.

To reach her fans with "Carpe Diem," Belinda stands to benefit from a more collaborative approach and a broad range of services that EMI can offer globally. Capitol Latin senior VP Diana Rodriguez says. "We can go anywhere from merch to looking for synchs, endorsements, brand partnerships to just going direct to fan," Rodriguez says.

An English-language version of "Egoista," pairing her with a yet-to-be-determined male artist, will be worked in Europe and possibly in the States by promotion teams elsewhere in the company. "When you need to reach out to the general-market company, you can always call radio or grass-roots or brand partnerships and they'll help you find a way to tap into the markets that you want," Rodriguez says. Following Belinda's appearance in a Coke Zero commercial in Mexico last year, EMI has contacted the company about replicating the campaign stateside.

EMI senior VP of global merchandising Peter Palmer says plans are in the works for a signature collection of Belinda-designed jewelry and accessories, as well as bundles of music, video and merchandise offered through her Web site. "We are no longer parochial in our thinking," says Palmer, who oversees merch and direct-to-consumer music sales. In particular, "merchandise is not an afterthought anymore. We're in at the beginning of projects rather than coming at the end or halfway through."

The approach offers the opportunity to position merch and music at brick-and-mortar retail on both sides of the border, including Mexican music chain Mixup, Palmer says.

Where the label can also help in the States, once her international promo wraps up, is with touring. Capitol Latin is interested in helping set up a tour of small clubs. The live aspect will be key for Belinda, who has never formally toured stateside, despite co-starring in the 2006 Disney Channel movie "Cheetah Girls 2."

For now, the artist is working on choreography to prep for going on the road with her new sound. "You always have to find your own style, and that's what I've achieved on 'Carpe Diem,'" she says. "There's not another Latin artist that's doing this right now." ■■■



BLUEGRASS BY DEBORAH EVANS PRICE

# ROLLIN' ON DOWN THE ROAD

Diverse Partners Help The Grascals Expand Their Audience

Not content to court just one crowd, bluegrass band the Grascals will try to expand their fan base on Hank Williams Jr.'s upcoming Rowdy Friends tour. But the tour is only the first step; in

addition to releasing a new album, "The Famous Lefty Flynn's," March 30 on Rounder Records, the act has a sponsorship deal with Mobil Delvac and an ongoing licensing agree-

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>> COVER ME

Folk artist Jim Moray is following in the footsteps of artists as diverse as Prince and Ray Davies by making his new album a "cover-mount" giveaway in the U.K. press.

But while those artists opted for national newspapers as their conduits for giving away their music, Moray's up-coming fourth album, "In Modern History," will be available with the May edition of acoustic/world music magazine Songlines. Available in 70 countries, Songlines will double its print run to some 40,000 copies for the project.

That will precede a conventional June 11 U.K. release on Moray's NIAG label, distributed by Cadiz/Universal, alongside a limited edition (1,000 copies) two-disc version available through JimMoray.co.uk.

"I'm hoping it will drive people toward the shows, the back catalog, the boxed set," Moray says, "but more than anything, it will drive people toward thinking of me. This isn't about them sucking my album dry so that [afterward] it's dead, it's about building a bigger thing."

The album will subsequently be released internationally through NIAG's network of distributors, including Koch in the United States. The self-published Moray, who's booked through London-based Alan Bearman Music, will play at South by Southwest in March as part of a package under the banner "Looking for a New England" with such acts as Olivia Chaney, Jackie Oates, Trembling Bells and Gadarene. —Paul Sexton

Anything good in the paper? JIM MORAY



Sweet RV park Alabama. THE GRASCALS

become one of bluegrass' most successful acts, winning the International Bluegrass Music Assn.'s entertainer of the year honor in 2006 and 2007, the Society for the Preservation of Bluegrass Music of America's overall bluegrass band of the year in 2008 and 2010, and numerous other accolades.

The title track of the band's fourth album is a yarn loosely based on a barroom brawler in Johnson's Indiana hometown.

He penned the tune in tribute to the classic story songs written by country legend Tom T. Hall. "He made you believe and made you think you were in the middle of the story," Johnson says.

Williams guests on the new album's "I'm Blue I'm Lonesome." "It's one his daddy wrote backstage at the [Grand Old] Opry with Bill Monroe," Johnson says. "He did a great job and then we put our touch on it. It's a pretty good combination."

Williams invited the band to join his Rowdy Friends tour this spring. The band will travel in a bus emblazoned with sponsor Mobil Delvac's logo and filled with the brand's 1300 Super 15W-40 oil. The company began sponsoring the Grascals last September.

Rounder Records senior VP of promotion and marketing Brad Paul says iTunes will

prominently feature the Grascals on its bluegrass page. Consumers will be alerted to the album through e-mail blasts from Amazon, iTunes and the label. The Grascals will also promote the new release on multiple radio and TV outlets including CMT's "Southern Fried Flicks With Hazel Smith," Sirius/XM's "Track by Track" show, RFD-TV's "Larry's Country Diner" and NPR's "Mountain Stage."

As part of its deal with Mobil Delvac, the band calls in and chats on the Midnight Trucking Radio Network's overnight show. "The deal with Mobil Delvac makes perfect sense because these guys are on the road so much of the time," Paul says. "The band calling in updates from the road is great because it puts them in front of a lot of people who wouldn't normally know about the Grascals or gravitate toward bluegrass."

The Grascals will have a presence at the Country Crossing entertainment destination in Dothan, Ala., playing 20 shows per year at an RV park that bears their name. "That's where we can tell Dolly we did learn something," Johnson says. "She's got her own Dollywood. We've got the Grascals Bluegrass Hollow RV Park." ◆◆◆

## >>>STILL DIZZY

Denmark's hottest band in the mid-'90s, rock trio Dizzy Mizz Lizzy, called it quits in 1998. Now it's back—but just to say farewell.

On March 22, EMI Denmark will release the "Dizzycography" four-CD boxed set, accompanied by the single-package reissue of the band's two EMI-Medley albums. EMI says the 1994 self-titled debut sold almost 250,000 units domestically and more than 100,000 in Japan, while the 1996 follow-up, "Rotator," moved 120,000 at home and almost as many in Japan. The boxed set includes live performances, B-sides and demos.

Following Danish shows in March and Japanese concerts in May, the band will play Scandinavian summer festivals. Live booking is handled by PDH (Denmark) and Club Citta (Japan).

Band manager Henrik Seifert says the trio of singer/guitarist Tim Christensen (also a successful solo artist), bassist Martin Nielsen

and drummer Søren Friis felt they never bid farewell to fans. "They were burned out back then and never could get started on a third album, so this is their way of saying thanks," he says. There won't be any new music, Seifert adds, as "it's all for the fun of it. In August, it's over."

The albums will appear in Japan around the time of the group's visit. EMI Denmark product manager Thomas Hemsdorff says some European affiliates may also release them. The band's publishing is administered by EMI. —Charles Ferro

## >>>QUICK STEP

U.K. folk singer/songwriter Kathryn Williams is entering the second decade of her career on an upward curve with her eighth album, "The Quickening," released worldwide Feb. 22 through One Little Indian and its distributors.

The album title is apt, as Williams claims it was recorded in just four days. That has given the album an edgy

immediacy, moving the artist closer to a crossover into mainstream pop, label product manager Michelle Polley says. Williams "has enjoyed a unique position across her career, transcending the traditional rock, pop and folk boundaries," Polley says. With "The Quickening," she adds, "we hope to continue to build on that reputation and further broaden her appeal."

Polley says One Little Indian is treating the album as a priority release in all territories, hoping to expand on Williams' previous success in such markets as Germany and Scandinavia.

Polley, who says that she's "thrilled" to be working with Williams, adds that dates in Northern Europe will likely follow a U.K. tour running Feb. 21 through March 6—booked by Moneypenny—that culminates with a show at London's Purcell Room. An agent is being sought for possible U.S. dates. Williams is published by Cooking Vinyl Publishing. —Steve Adams

# 6 QUESTIONS

with AMY MACDONALD  
by MARK SUTHERLAND

She has the model looks and the soccer player boyfriend, but Amy Macdonald isn't your typical British pop starlet. Despite an absence of hype and a failure to be pictured in the tabloid press falling out of nightclubs, the Scottish singer/songwriter's 2007 debut album, "This Is the Life" (Vertigo/Mercury), was a slow-burn success that has now sold more than 3 million copies worldwide, according to Universal. The album hit No. 1 in Denmark, the Netherlands, the United Kingdom and Switzerland (where the album is certified five-times-platinum for shipments of 150,000) and also went top 10 in 10 other European markets.

The long-awaited follow-up, "A Curious Thing," arrives worldwide outside North America March 8 on Mercury, with a U.S. release due later in the year. It features a darker, more sophisticated take on Macdonald's radio-friendly, folk-rock sound alongside a cover of Bruce Springsteen's "Dancing in the Dark."

### 1 Have you tried to analyze why your first album was so successful?

I broke through purely because of the radio... It's been more natural, like things seemed to happen before we had the Internet. Now you have all these lists that come out at the end of the year, saying who's going to be big next year, and that's unnecessary. It's hard enough waiting to release your first album, nevermind when you've got everyone looking at you before you even release one song. Was I on any of those lists? [laughs] No, never!

### 2 Do you seem pretty scathing about the celebrity lifestyle and its obsession with image?

The whole celebrity thing is really interesting, and that's why we have a million magazines dedicated to gossiping about celebrities. But as a musician, I would like people to talk about me because of my music. When I hear a song on the radio, I think, "Wow, that's a great song." I don't even think about what they look like.

### 4 Did you feel any pressure following up such a successful debut?

I was a bit paranoid about it. I'm not the kind of person who can just sit there and write songs—I have to feel inspired. But it came to the point where I had written a few things so we went to my manager/producer [Pete Wilkinson's] house and recorded some demos. It took a few days, and then he was like, "Ten songs. Well, that's an album." I don't even think we realized we were recording a second album.

### 5 Paul Weller plays guitar on "Love, Love" and bass on "This Pretty Face." How did that come about?

We worked on the album in his studio [Black Barn Studios in Surrey, England]. I only did a few days, but Pete spent a couple of months there. Weller went down one day, Pete asked him if he wanted to play something, and he said, "Yeah, I'd love to." I wasn't really there for it, so I don't think you could call it a collaboration. But I'm sure our paths will cross again in the future.



### 2 You're the biggest thing in Switzerland since the cuckoo clock—what do they see in you over there?

[Laughs] I couldn't tell you! All I do is write really simple songs about everyday things that people can relate to no matter where they are in the world. There are no gimmicks. I've never been interested in being famous. I just wanted to be onstage, playing my music, and I've been able to do that without the horrible side to it.

### 3 A couple of tracks on the new record—"An Ordinary Life" and "This Pretty Face"—

### 6 America was one place where the first album didn't really take off. [It has sold 45,000 copies, according to Nielsen SoundScan.] Will you be giving it another try there?

Some people think of America as the be-all and end-all, but you can still have a really successful career in other places. I played a few shows there but the way I looked at it was, "Europe is really hot for this thing now and we should take advantage of that." But this time around I want to properly give [America] a go. ◆◆◆

# ALBUMS

## COUNTRY

### EASTON CORBIN

**Easton Corbin**  
**Producer:** Carson Chamberlain  
*Mercury Nashville*

**Release Date:** March 2

Taking a page from the George Strait playbook, country music newcomer Easton Corbin displays excellent song sense while offering an easygoing vocal style on his finely crafted self-titled debut album. The track "I Can't Love You Back" is a steel guitar-drenched ballad about the pain of lost love, while "Don't Ask Me About a Woman" is an engaging tune where a young man seeks wisdom from his granddad about the fairer sex. Rory Feek, Wynn Varble and Mark D. Sanders are among the top Nashville tunesmiths who contributed to the collection, and Corbin co-wrote three of the songs, including the upbeat "The Way Love Looks." The lead single, "A Little More Country Than That," has already hit the charts. Somewhere up there in hillbilly heaven, Keith Whitley is smiling down as his legacy continues to affect new generations.—DEP

## GOSPEL

### THE HOLMES BROTHERS

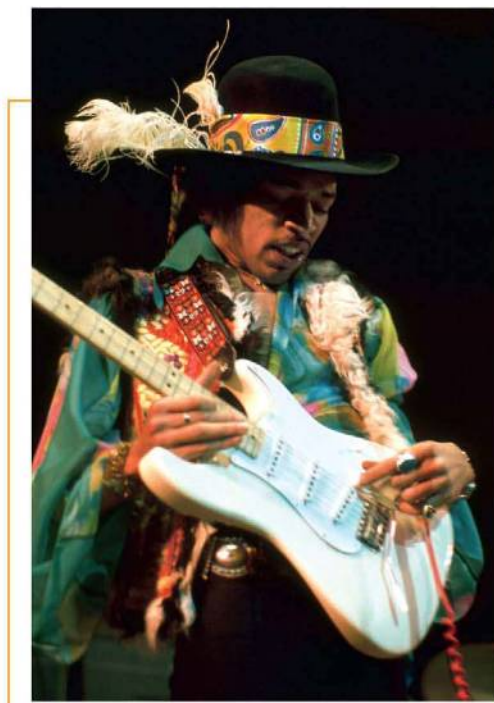
**Feed My Soul**  
**Producer:** Joan Osborne  
*Alligator Records*  
**Release Date:** March 2

On the Holmes Brothers' 2007 album, "State of Grace," Wendell Holmes sang about how a cancer diagnosis stopped him in his tracks—but apparently not for long. The trio's 10th studio set, "Feed My Soul," sports a career-high nine originals and finds Wendell proudly declaring that "Living Well Is the Best Revenge." The 14-track album traverses the Holmes' usual blend of soul, gospel and blues with born-again vigor. Highlights include the rolling bass and chicken-scratch guitar on "Dark Cloud," the country western flavors of "Edge of the Ledge" and "Something Is Missing" (an unrecorded John Ellison composition) and the foot-stomping grit of "Round- ing Third." Produced by their good pal Joan Osborne (who also helped with the group's 2001 breakthrough, "Speaking in Tongues), Wendell, Sherman and brother-in-spirit Popsy Dixon treat the Beatles' "I'll Be Back" to a rich, Four Tops-style arrangement. And the Brothers also showcase their beautifully earthy harmonies on the title track and the doo-wop styled "Pledging My Love."—GG

## LATIN

### CHOC QUIB TOWN

**Oro**  
**Producers:** various  
*Nacional Records*  
**Release Date:** March 2  
 While pop superstars Shakira



and Juanes—or, at the other end of the spectrum, cumbias and vallenato—get all the attention when it comes to Colombian music, Choc Quib Town shows that there's much more to discover. The Afro-Colombian hip-hop trio benefits from skilled, anthemic flows and innovative production from Richard Blair (of Sidestepper fame) and Ivan Benevides, known for their refreshing blends of the folkloric and the modern. What makes Choc Quib Town's new album "Oro" (which contains music from the band's first two Colombian releases) so interesting is that every track finds a new way to interpret the traditional sounds of the country's Pacific coast. Trip-hop ("Alguien Como Tu") and salsa ("Pescado Envenenado") are fair game, as are a frenetic jazzy rumba ("Rumba Sin Pelea") and electronica. "Oro" is a compelling introduction of the band to U.S. audiences after a best new artist nomination at last year's Latin Grammy Awards.—ABY

## POP

### BUTCH WALKER & THE BLACK WIDOWS

**I Liked It Better When You**

## Had No Heart

**Producers:** Butch Walker, Jake Sinclair  
*One Haven Music*  
**Release Date:** Feb. 23

Given the online success of Taylor Swift's "You Belong With Me," Butch Walker fans shouldn't be surprised by the power-pop whiz's country-music makeover on "I Liked It Better When You Had No Heart," the follow-up to 2008's soul-infused "Sycamore Meadows." (Walker, the former frontman of late-'90s alt-rock band Marvelous 3, played alongside Swift during her much-discussed performance at the 2010 Grammy Awards.) The vibe on the new album may be rootsier and more acoustic than Walker's usual fare, but it still emphasizes his knack for memorable wordplay and melodic know-how, which have earned him writing and producing gigs with Weezer, Pink and Avril Lavigne. Over a driving bar-band groove on the opener "Trash Day," Walker contrasts life in Nashville, Atlanta and Beverly Hills, while "Canadian Ten" goes the slow-and-low piano-ballad route. But the set's most appealing cut might be the twangy "She Likes Hair

## JIMI HENDRIX

### Valleys of Neptune

**Producers:** various  
*Experience Hendrix/Legacy*  
**Release Date:** March 9

There are unending reasons why "genius" will forever be attached to Jimi Hendrix—not the least of which is the voluminous amount of first-rate material that's been released in the 40 years since the guitar legend's death. "Valleys of Neptune," an hour-plus of unreleased material that marks the first foray in Experience Hendrix's new Jimi Hendrix Catalog Project with Sony Legacy, is one of the most satisfying and illuminating of these posthumous exercises. Save for a 1967 take of the rocking track "Mr. Bad Luck" (from the "Axis: Bold as Love" sessions), "Valleys of Neptune" primarily chronicles Hendrix's charged post-"Electric Ladyland" ambitions. Highlights include the fully realized title track, a chunky 1969 rendering of "Stone Free," the Jimi Hendrix Experience's studio takes of the fierce blues originals "Hear My Train a Comin'" and "Ships Passing Through the Night" and an instrumental version of Cream's "Sunshine of Your Love." The set should whet fans' appetite even more for future treasures from the Hendrix vaults.—GG



Bands," on which he confesses, "I was in one, so it's a little too close to home."—MW

## JAZZ

### JOHN ELLIS & DOUBLE-WIDE

**Puppet Mischief**  
**Producers:** John Ellis  
*OblivSound*

**Release Date:** Feb. 23

On "Puppet Mischief," saxophonist John Ellis' second

album with his superb band Double-Wide, the former New Orleans resident who's now based in New York delivers a set that refracts jazz steeped in the who-dat nation through a hip Brooklyn lens. With the help of Matt Perrine on sousaphone and Gregoire Maret on harmonica, unorthodox contemporary instrumentation combined with irregular arrangements of the leader's

## JAMIE CULLUM THE PURSUIT



## JAMIE CULLUM

**The Pursuit**  
**Producers:** Greg Wells, Martin Terefe  
*Verve Forecast*  
**Release Date:** March 2

Genre-bending, piano-prancing singer/multi-instrumentalist Jamie Cullum's new album, "The Pursuit," is his first collection of songs to capture his energy-filled live shows on record. With a wide stylistic bandwidth that incorporates everything from hard-swinging big band to backbeat-style R&B, the set showcases Cullum's myriad talents, from fearless interpreter of other artists' material to songsmith and showman of formidable force. He swings with a bebopper's abandon on a cover of Cole Porter's "Just One of Those Things," then struts with retro-glam-meets-Leon-Russell grit on his own "I'm All Over It." Wearing a multitude of musical hats, he steps effortlessly among jazz, dance and intimate singer/songwriter fare. And while many artists sound anything but comfortable breaking these kinds of musical barriers, Cullum proves once again that he sounds most like himself when the walls come tumbling down.—JR



## GROOVE ARMADA

**Black Light**  
**Producers:** Andy Cato, Tom Findlay  
*Om Records*  
**Release Date:** March 2

British electronic duo Groove Armada is best-known in the mainstream for teaming with Fatboy Slim on the 1999 booty-shakin' Big Beat hit "I See You Baby." But with the release of its seventh full-length album, "Black Light," Groove Armada has a new claim to fame. The quietly brilliant set translates the dance-rock explosion through the lenses of two guys who have lived the dance scene from the beginning. The result is well-read pop music that hints at everything from David Bowie to ESG to Serge Gainsbourg. There could even be a hipster hit—the song "Paper Romance" ambles into a shouting chorus that MGMT fans won't be able to resist. Wrapped within this revelation is Saint Saviour, a co-writer on the album who also lends vocals to select songs in a style that switches from Robyn to Róisín Murphy to Stevie Nicks.—KM



# THE BILLBOARD REVIEWS

## SINGLES

catchy compositions help bring a soulful, funky vibe to the festive set. Ellis resists unleashing his bandmates on long-winded soloing (including restraining his own saxophone voice) in service to the sonic fabric of each piece. Every track shines, with particular plaudits for the carnivalesque opener "Okra & Tomatoes," the horn-quartet beauty of "Chorale," the flamenco hand-clapped zinger "Héroes de Acción" and the most playful of the collection, "Dubinland Carnival," which Ellis has described as Fellini-like. With lyrical longing and careening mad dashes, "Puppet Mischief" so far ranks as the top-drawing jazz album in 2010.—*DO*

### WORLD

#### ALI FARKA TOURÉ & TOUMANI DIABATÉ Ali and Toumani

**Producer:** Nick Gold  
*World Circuit/Nonesuch Records*

**Release Date:** Feb. 23

Before dying of cancer in 2006, internationally renowned African guitarist Ali Farka Touré teamed up one last time with kora virtuoso Toumani Diabaté to record "Ali and Toumani," the follow-up album to the duo's 2005 Grammy Award-winning collaboration, "In the Heart of the Moon." Songs on the new set tell stories of heroism, hope and liberation in celebration of Mali's rich culture and heritage. On the track "Ruby," Touré's meditative acoustic guitar playing melds with Diabaté's high-pitched kora outburst to inspire images of Mali's desert landscape, and the pair creates an irresistible salsa groove on the dance-

able "Sabu Yerko." On the latter, which translates as "Thanks to God," Touré rejoices about Malian independence in a soothing tone: "The independence of Mali did us good/As we have got our land back/As we are now hopeful." Indeed, "Ali and Toumani" is spontaneous and deeply spiritual, depicting two outstanding musicians who are governed by nothing but their love for their nation.—*JS*

### RAP

#### FREEWAY

##### The Stimulus Package

**Producer:** Jake One  
*Rhymesayers Entertainment*

**Release Date:** Feb. 16

The title of Freeway's latest release, "The Stimulus Package," a collaboration with producer Jake One, is a nod to the ailing economy. But it could also be an apt metaphor for the Philadelphia-based rapper's career renaissance. After leaving Roc-a-Fella Records and joining Rhymesayers Entertainment, Freeway sounds eager to prove himself a potent street poet on a forward-thinking indie label. The MC delivers another scorching banger with "Throw Your Hands Up" and wraps his flow around a powerful sample on "Know What I Mean." Jake One's lush production forms a sense of continuity on "Stimulus Package," with his soul-inflected beats nicely playing off Freeway's gruff delivery. Although Raekwon, Bun B and Birdman all turn in solid guest spots, Freeway remains in control and drops his most memorable lines since his 2003 debut, "Philadelphia Freeway."—*JL*

### POP

#### KE\$HA FEATURING 3OH!3

##### Blah Blah Blah (2:52)

**Producer:** Benny Blanco

**Writers:** various

**Publishers:** various

*Kemosabe/RCA/IMG*

"I don't really care where you live at/Just turn around, boy, let me hit that!" That line pretty much sums up the message of "Blah Blah Blah," the follow-up to Ke\$ha's record-breaking hit "TiK ToK." "Blah" takes post-feminist aim at boys who are inclined to spoil the heat of passion with trivial banter. "Sto-to-stop talkin' that blah blah blah/Think you'll be getting' this? Nah, nah, nah," Ke\$ha chants over drone-like electronic bleeps and hand claps. The takeaway: Girls like to "cut to the chase," too. A guest verse by the pop duo 3OH!3 severely slows down the momentum and never quite gels with Ke\$ha's catty, aggressive delivery. If danceability is the criteria, though, this song is another ace in the hole for pop's new It girl.—*MB*

### RIHANNA

#### Rude Boy (3:42)

**Producers:** Stargate,

Rob Swire

**Writers:** various

**Publishers:** various

*Island Def Jam*

With "Rude Boy," Rihanna del-

ivers her most provocative lyrics and perhaps most authentic-sounding single to date. The singer makes good use of the song's title—an old Jamaican slang term for lawless males—and relishes her role as antagonist. "Come here rude boy, boy, can you get it up? Come here rude boy, boy, is you big enough?" she challenges. Steel drums are a welcome presence on the production, which gives a nod to ska and dancehall. Rihanna's swagger has never been as convincing as on this song, and thanks to an accompanying video that pays tribute to M.I.A.'s global pop culture references, "Rude Boy" is poised for success.—*MM*

### ROCK

#### DROWNING POOL

##### Feel Like I Do (3:30)

**Producer:** Kato Khandwala

**Writer:** Drowning Pool

**Publishers:** Drink and

Pull/Five Nineteen Music

administered by Downtown

Music (BMI), No More

Names Music

Eleven Seven Music

In the nine years since Drowning Pool's debut single, "Bodies," hit the floor (and No. 6 on Billboard's Mainstream Rock chart) in 2001, its mettle has

### GUCCI MANE

#### Lemonade (4:05)

**Producer:** Shondrae "Bangladesh" Crawford

**Writers:** various

**Publishers:** various

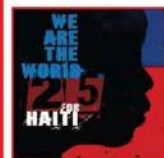
*Brick Squad/Asylum/Warner Bros.*

Despite a string of cameos on other artists' hits, Gucci Mane has yet to produce a blockbuster single of his own—one that can elevate him from a fairly known rapper to the star his supporters already figure him for. Surprisingly, the unorthodox "Lemonade" may succeed where more radio-friendly singles like "Wasted" and "Spotlight" did not. Produced by Bangladesh, the beatmaker behind Lil Wayne's "A Milli," "Lemonade" showcases Mane's strongest suit: his flare for colorful metaphors. (The song's title refers to his fixation on everything yellow.) However, like "A Milli," which was co-opted by countless mixtape rappers, it's the song's unique beat that makes "Lemonade" sing. A Hall & Oates-esque piano melody provides immediately satisfying ear candy, while rumbling bass drops give it that Dirty South kick. The hook, sung by what sounds like a demented children's chorus, adds even more flavor to an already rich stew.—*JS*



been tested by the unexpected death of singer Dave Williams and the departure of his replacement, Jason Jones. As a testament to its solidarity, though, Drowning Pool gives perhaps its most polished performance yet in "Feel Like I Do," the first single from its upcoming self-titled album. The song retains the act's fa-

miliar growl but tempers the distortion, as guitar and bass mount a collective assault over crashing drums. Ryan McCombs flaunts heavy metal vocal power, and the hook invites crowd participation—"Raise your hands if you feel like I do"—while a chorus of "hey heys" gives the song an them potential.—*CM*



#### ARTISTS FOR HAITI

##### We Are the World 25: For Haiti (6:56)

**Producers:** Quincy Jones III, Lionel Richie

**Writers:** M. Jackson, L. Richie

**Publishers:** various

*We Are the World Foundation*

When the original "We Are the World" debuted in 1985—as a call to action against famine in Africa—the notion of cross-genre musicians uniting for an all-star recording in the name of charity was unprecedented, and met with due awe. On a practical level, it's impossible for "We Are the World 25: For Haiti" to recapture that novelty. But Quincy Jones and Lionel Richie—who created the original with the late



Michael Jackson—have certainly updated the song to fit the times. This results in some unfortunate choices, from T-Pain's Auto-Tune solo to Jamie Foxx's misguided impersonation of Ray Charles and the absence of a powerhouse rock vocal (Pink aside). Bright spots are to be found, though, in Wyclef Jean's ululating cries and Jennifer Hudson's straight-from-the-gut passion. Jackson's spectral presence, a reminder of the song's essential magic, is still the most welcome one of all.—*MH*

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Ayala Ben-Yehuda, Melanie Bertoldi, Gary Graff, Monica Herrera, Jason Lipshutz, Kerri Mason, Connor McKnight, Michael Menachem, Dan Ouellette, Deborah Evans Price, Jon Regen, Jesse Serwer, Ilya Skripnikov, Mikael Wood

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

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

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POP BY JASON LIPSHUTZ

# Exploring Wonderland

Avril Lavigne, Mark Hoppus Among Artists On Disney's 'Almost Alice' Compilation

Three days before Tim Burton's 3-D reimagining of "Alice in Wonderland" with Johnny Depp and Anne Hathaway hits U.S. theaters, Buena Vista Records will release an "inspired by" album that offers as much star power as the film. "Almost Alice," due March 2, features original songs from pop and rock acts like 3OH!3, the All-American Rejects and Franz Ferdinand and a marketing campaign that highlights their broad appeal.

Avril Lavigne's empowering new track, "Alice," has sold 45,000 copies in four weeks of release, according to Nielsen SoundScan, and will play over the film's end credits. The artist signed on to the project because of the film's unique charm. "I've always liked the story," she says, "and it was exciting to see Tim Burton put his cool twist on it."

When Buena Vista reached out to other artists to contribute tracks for the album late last year, the label en-

countered similarly enthusiastic responses from self-professed fans of Burton's work. The project came together as a radio-friendly addendum to Danny Elfman's original score to the film, also coming March 2 on Walt Disney Records.

"Danny Elfman creates these wonderful soundscapes and his fans will buy whatever he releases," Walt Disney Records VP of marketing Rob Souriall says. "But at the core of ['Almost Alice'] is Tim Burton's vision and this amazing list of artists it has inspired."

The 16 tracks on "Almost Alice" include cuts by Metro Station, Kerli, Shinedown, Motion City Soundtrack and the Cure's Robert Smith, who offers a lively take on "Very Good Advice," the only song from Disney's 1951 animated version to be featured on the soundtrack. Blink-182's Mark Hoppus, who collaborated with Fall Out Boy's Pete Wentz on "In Transit," says the strong lineup will encourage listeners to explore the full record.

"There will be people who will pick and choose certain songs to download," Hoppus says, "but this album will be something people are going



Mad music: MIA WASIKOWSKA and JOHNNY DEPP star in 'Alice in Wonderland.'



to want to have as a whole."

The track list's diversity has also allowed the label to service the album to four radio formats—pop, hot AC, alternative and rock—with different songs attracting buzz from separate demographics. "Follow Me Down" by 3OH!3 featuring Neon Hitch, for

example, debuts this week at No. 89 on the Billboard Hot 100 and No. 21 on Radio Disney's most-requested songs list, while alternative KYSR-FM Los Angeles has been receiving requests for "In Transit."

"We don't generally have singles rights for compilations," Souriall

says, "but by sending the full album to different formats, people are starting to love different songs and play them organically."

After Lavigne's "Alice" premiered on the "On Air With Ryan Seacrest" radio program in late January, Buena Vista began streaming songs from "Almost Alice" online in a partnership with MySpace Music. On Feb. 19, 3OH!3 and Metro Station performed live at a fan event at L.A.'s Hollywood & Highland Center, which also had a costume contest and a cast appearance. In addition to two bonus tracks available through iTunes, an exclusive version of "Almost Alice" featuring three bonus tracks will be available through fashion retailer Hot Topic beginning March 2.

Buena Vista will boost promotion of "Almost Alice" during its week of release. Lavigne will perform "Alice" March 3 on "The Tonight Show With Jay Leno," while advertisements for the album will run before screenings of "Alice in Wonderland."

For Lavigne, contributing to "Almost Alice" was the perfect platform to lead up to her "somewhat more raw" fourth album, which is slated for a June release. "It was a cool way for me to get out there again," she says. "This was such an amazing project for me to be a part of that I never could have turned it down." ♦♦♦

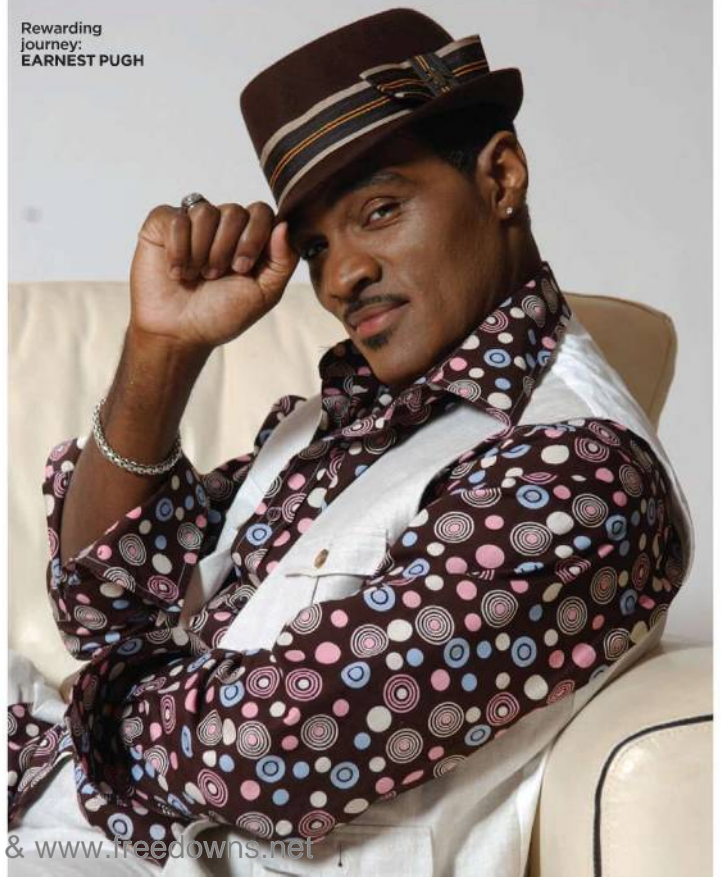
## RAINY SEASON

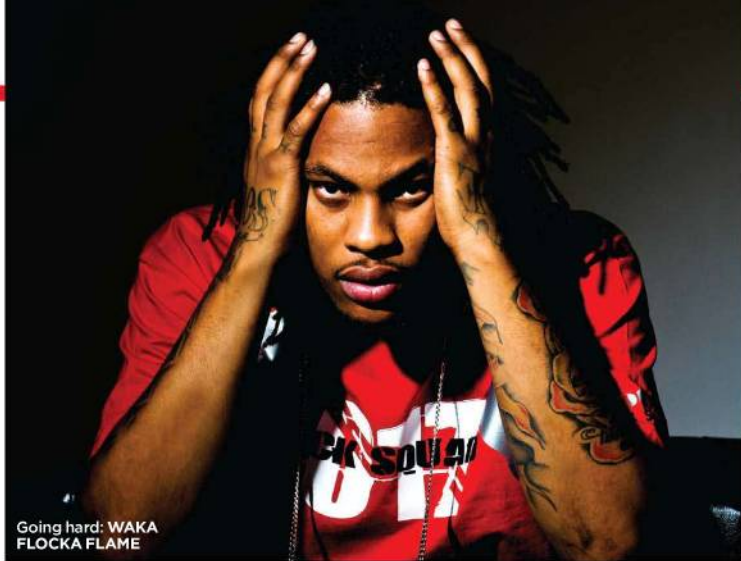
After spending five consecutive weeks at No. 2, Earnest Pugh's "Rain on Us" rises 2-1 in its 33rd week on Billboard's Hot Gospel Songs chart—marking the slowest climb to the list's penthouse since the tally launched in April 2005. The chart's fastest ascent to No. 1 was when Mary Mary's "Heaven" reached the summit in its seventh chart week in June 2005. ¶ The new No. 1 is Pugh's first charted single on the gospel radio scorecard, where it debuted at No. 27 on the July 25, 2009, chart. It's also the title track from "Live: Rain on Us," which ranks at No. 25 on the Top Gospel Albums list. Pugh is the director of praise and worship at Ebenezer AME Church in Fort Washington, Md., where he serves under the musical leadership of fellow gospel artist Byron Cage. ¶ The "Rain" album was recorded live at the Temple of Praise in Washington, D.C. Pugh previously charted on Top Gospel Albums with "Live: A Worshipper's Perspective" in 2006. —Wade Jessen

### FIVE LONGEST TRIPS TO NO. 1 ON BILLBOARD'S HOT GOSPEL SONGS

ARTIST	TITLE	PEAK DATE	WEEKS TO NO. 1
1 EARNEST PUGH	"Rain on Us"	MARCH 6, 2010	33 WEEKS
2 DONALD LAWRENCE & CO.	"Back II Eden"	JUNE 27, 2009	30 WEEKS
3 CECE WINANS	"Pray"	JAN. 28, 2006	30 WEEKS
4 MAURETTE BROWN-CLARK	"It Ain't Over (Until God Says It's Over)"	JUNE 20, 2009	28 WEEKS
5 JAMES FORTUNE & FIYA	"I Trust You"	AUG. 30, 2008	27 WEEKS

Rewarding journey: EARNEST PUGH





Going hard: WAKA FLOCKA FLAME

RAP BY MARIEL CONCEPCION

# On Fire

Rapper Waka Flocka Flame Heats Up The Charts—And The Industry

When Waka Flocka Flame released "O Let's Do It," he never imagined the single would be such a huge hit among his peers. By the time he reached out to rapper Rick Ross for the remix, he had a flurry of other artists voluntarily recording verses for the track.

"Rick Ross is the only guy I reached out to," says the Atlanta rapper, who was recently hospitalized after being shot. "Then [Sean] 'Diddy' [Combs] reached out to me and Gucci [Mane] was like, 'I'm

getting on that. That's hard!' Now it seems everybody's jumping on it."

Waka, who signed with So Icy/Asylum/Warner Bros. last year, is right. Aside from the single and official remix featuring Ross, Combs and So Icy chief Mane, new versions of "O Let's Do It" by Lil Wayne, Soulja Boy, Ludacris, Wale and even the Chipmunks can be found online.

"O Let's Do It" has thus far reached No. 15 on Billboard's Hot R&B/Hip-Hop Songs chart and enters the Billboard Hot 100 at No. 95 this week. Still, Waka, who's not focused on a debut album just yet, insists he's not letting the song's popularity go to his head.

"One single doesn't declare a person valid for an album," says the 23-year-old, born Jaquim Malphurs. "If I had one or two more songs buzzing crazy, then I'd say, 'I'm ready.' But even with 'Let's doing good . . . when you put it up against Trey Songz' 'Say Ahh' or a Jay-Z track, it will be at the bottom of the barrel."

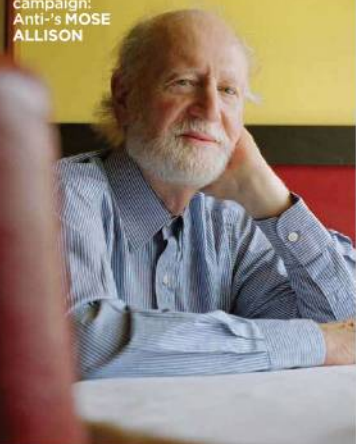
That modesty is the reason why Waka wants fans to choose his next single. "I ain't got no history as a musician," he says. "But if my fans had an ear for 'Let's,' then it's only right to let them pick the next one. I owe them that much."

In the coming year, Waka plans to release several street albums, including a collaborative effort with Roscoe Dash titled "Ten Toes Down," the solo mixtapes "Keith Waka Sweat" ("For the girls," he says) and "LeBron Flocka James 2" and an as-yet-untitled mixtape with his 1017 crew, comprising Mane and OJ Da Juiceman. In addition, Waka is recording with some "new buddies," including G-Unit rappers Tony Yayo and Lloyd Banks plus Juelz Santana.

Despite the love, Waka has gotten heat from others, including Wu Tang Clan member Method Man. After a radio interview with DJ Whoo Kid—during which Waka noted he doesn't worry about being lyrical or selling records, just about making money off live shows—Method Man counted down the days Waka has in the music industry: "If you ain't saying shit out your mouth, your time is very slim in this motherfucking game."

But Waka, who has no ill feelings toward Method Man, says he has too much positive reinforcement around him to let naysayers slow him down. Pointing to his manager/mother Debra Antney—who also handles Mane and Lil Wayne protégé Nicki Minaj—as a key positive force, he says, "I just feel like if a woman can go hard, then I can go hard."

Coupon campaign: Anti-'s MOSE ALLISON



## ANTI- CLUB INITIATION

Social networks have become an integral direct-to-fan marketing tool for record labels. And Los Angeles-based independent Anti-is no exception. The label's recently launched online promotion, the Anti- Facebook/Amazon Discount Club, sweetens the pot for fans while increasing awareness of Anti-acts.

"Our goal is to have a personal relationship with our fans instead of just running an ad or putting up a billboard," Anti-GM Dave Hansen says. "Consumers don't mind being marketed to if it's something they're interested in. We also want to turn consumers onto other artists we're working with, as well as help them buy music."

At the heart of the discount club program is a no-strings-attached coupon on all future Anti- releases. Consumers who become fans of the label's Facebook page receive Amazon discount codes for all future Anti- projects during the week of release. "We've been able to identify that a lot of people buying Anti-releases are shopping on Amazon," Hansen adds.

The program launched Feb. 8 with the label's first 2010 release, "Ya-Ka-May" by New Orleans jazz-funk band Galactic. Anti- offered a discount code valid through Feb. 12 for \$3 off the \$12.99 Amazon price tag. The album holds at No. 1 for a second week on Billboard's Top Contemporary Jazz Albums chart and sits at No. 8 on Heatseekers Albums.

"This promotion is the first of its kind for both Anti- and Amazon," Anti- head of online marketing Jason Fisher says. "So far, it has increased our Facebook fan base by 500 users."

Citing the promotion's growth potential, Fisher suggests the program could eventually expand to include the label's back catalog as well as releases on sister label Epitaph. The next release in the promotion is Mose Allison's "The Way of the World," due March 23.

—Jillian Mapes

## STORM WATCH

After 10 years and the passing of two original members, the irrepressible Texas Tornados are back with a new studio album, "Esta Bueno," due March 2 on Bismieux Records.

"I feel real proud and satisfied," says accordionist Flaco Jimenez, who popularized traditional conjunto music as a founding member of the Tornados. "All of the songs have charisma, power; they are all different, so versatile."

Jimenez and fellow Tornados Doug Sahm, Augie Meyers and Freddy Fender began playing together in 1990. Their fusion of country, rock, Mexican folk, R&B and polka into a unique sound earned them a reputation as "the Tex Mex super group." The landmark gigs the Tornados have played include President Bill Clinton's Inaugural Ball, the Montreux Jazz Festival and Farm Aid.

The Tornados disbanded, however, when Sahm died in 1999. Jimenez credits Sahm's son, Shawn, with breathing new life into the band.

"It's very easy to work with Shawn because it's like working with Doug," Jimenez says of Shawn's twin role as producer of the new album and tour-

ing band member on drums, guitar and vocals.

Bismieux Records owner and Asleep at the Wheel frontman Ray Benson agrees. "Shawn played with Doug for years, so it was very fitting," he says.

"Esta Bueno" includes the previously unreleased Doug Sahm song "Girl Going Nowhere"—a demo Shawn discovered after his father's death—as well as five new tracks that Fender wrote and recorded before his death in 2006. "To have the last five Freddy Fender cuts, that's what really sold it for me," Benson says.

The Tornados reunited to record again in 2005. But after Fender's death, they put the project on hold. "It made sense to take some time out of respect and wait for the right time," Shawn says.

"It's all about celebrating the legacy of the band," Meyers says of the reunion, record and tour. Upcoming live dates include an invitation-only birthday bash for Benson March 16 in Austin and a South by Southwest showcase March 19.

As producer, Shawn says he was "very conscious of capturing the vibe" on the album, which features

Louie Ortega, Ernie Durawa and Speedy Sparks, musicians who originally played with the Tornados. The result is a spirited collection. Meyers contributes "Velma From Selma," written for a girl he met at a bank, and the Tornados revive "My Sugar Blue," which Meyers originally recorded in the '70s. Fender penned "If I Could Only" the night before one of the recording sessions. He's also heard on the Spanish tune "Ahora Yo Voy."

"It's rockin', it's country, it's polka," Shawn says. "They've never been afraid to push the boundaries musically."

The diversity of the Tornados' music lends itself to a unique mar-

keting campaign. "We're going to be working an interesting hybrid of different radio formats because the music is such an interesting hybrid," Bismieux Records business manager Peter Schwarz says of targeting Tejano, Americana and triple-A stations. "It's really album-oriented. We're not too concerned about picking a particular song."

Schwarz says the label will also use Facebook and other social networks to spread the word about "Esta Bueno," adding, "There's something still very vital about what the Tornados started 20 years ago."

—Deborah Evans Price



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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## CHARITABLE

>> At No. 1 on Heatseekers Albums, New Orleans' Jazz Preservation Hall Band's all-star set "Preservation" bows, featuring such guests as Dr. John, Tom Waits and Paolo Nutini. Proceeds from the charity set's sales benefit the nearly 50-year-old hall and its music outreach program.

## FAST MILLION

>> Lady Antebellum's "Need You Now" becomes 2010's first million-selling album as it reaches 1.04 million in its fourth week of release. It's the first title to sell a million so early in the year since Game's "Documentary" did so in the fifth week of 2005.



## DIVA DUEL

>> Quick turnover at No. 1 on the Dance Club Songs chart is the norm, but in the past four weeks it's been lightning fast. One diva has handed the crown off to another—and back again: Beyoncé and Rihanna have each taken weekly turns at No. 1 with four different songs.

# CHART BEAT

>> With "Imma Be" becoming the third Billboard Hot 100 No. 1 from the Black Eyed Peas' album "The E.N.D.," the set is the ninth from a duo or group to yield a trio of chart-toppers. The Beatles (1967, 1969-70) and Bee Gees (1977-79) each accomplished the feat twice, while the Supremes (1964), Wham (1984-85), Milli Vanilli (1989) and Wilson Phillips (1990-91) achieved the honor with one album apiece.

>> "We Are the World 25: For Haiti" makes its first appearance on a Billboard airplay chart, bowing at No. 40 on Adult R&B (viewable in full at [billboard.biz/charts](http://billboard.biz/charts)). Pop, adult and R&B radio programmers share their opinions on the song and the reaction that the track has generated from listeners.

Read Chart Beat every week at [billboard.com/chartbeat](http://billboard.com/chartbeat).

PRESERVATION HALL BAND: SHANNON BRINKMAN; LADY ANTEBELLUM: MIRANDA PENN-TURNER

# CHARTS

## Year's First Two Months Yield 100,000 Pyramid

The Billboard 200 catches its breath this week, as **Sade's** "Soldier of Love" retains the No. 1 position with 190,000 (down 62% in its second week) while the chart's highest new entry arrives at No. 42.

And when we say catch its breath, we mean it. The past eight weeks on the chart have been a nonstop parade

In 2010's first eight tracking weeks, we had seven albums debut with at least 100,000 copies. It's the first time a year has started off so robustly since 2006, and only the fifth time it's happened since Nielsen SoundScan's first full year of tracking in 1992.

Last year at this point, there were only two 100,000-plus bows: **Bruce Springsteen's** "Working on a Dream" (224,000) and **the Fray's** self-titled set (179,000). In 2008 there were only two, while in 2007 there were six.

We've never had more than seven albums debut with at least 100,000 sold in the first eight weeks of the year. Aside from 2009 and 2006, it also happened in 2005, 2004 and 1999.

To recap, this year there have been 100,000-plus arrivals from (in chronological order) **Ke\$ha's** "Animal" (152,000), **Vampire Weekend's** "Contra" (124,000), the "Hope for Haiti Now" compilation (171,000), **Lady Antebellum's** "Need You Now" (481,000), **Lil Wayne's** "Rebirth" (176,000), **Sade's** "Soldier of Love" (502,000) and **Jaheim's** "Another Round" (112,000).

Why is this significant? The common theory was that labels don't

issue priority releases during the year's first couple of months. That is, if you had something hot to drop, it hit retail by Christmas. Otherwise, you'll wait and aim for Valentine's Day and beyond.

But this year, before we even got to V-Day, we had Ke\$ha, Vampire Weekend, the "Haiti" set, Lady A and Wayne.

While Ke\$ha's album could have probably been released in late December, RCA waited until Jan. 5 when it could not only avoid the set getting lost in the holiday shuffle, but also nab a No. 1 debut at the same time.

Vampire Weekend's Jan. 12 release was announced in September and never moved. Figure that the band, like Ke\$ha, profited from picking an un-crowded release date and ultimately secured its No. 1 bow.

As for Lady A's set, it was always scheduled for a January release, as logistical issues prevented it from dropping any earlier. And it clearly worked out for the trio.

Wayne's "Rebirth" was originally slated for release nearly a year ago, but was pushed back until Feb. 2. Still, it outperformed expectations when it arrived with 176,000.

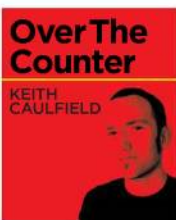
That brings us to the "Haiti" album, which didn't even exist until a few days before its release. It almost exists into a world of its own.

Switching gears, here's where you may ask yourself, "Isn't 100,000 copies a tiny number compared with the sales heyday of five or 10 years ago?" Sure. But I contend that selling 100,000 this year is the same thing as selling 200,000 a couple of years ago. So with that in mind, a 100,000 start is more impressive, because today it's hard to move a number like that in one week.

Another thing aiding recent big debuts: Albums don't necessarily grow into big sellers anymore—most start big and then descend the chart. Unless you are that rare gem like **Lady Gaga's** "The Fame" or **Taylor Swift's** self-titled debut, an album's best sales week will most certainly be its first.

None of this necessarily means that any of the members of this year's 100,000-plus debut club will collapse and dive off the chart after a matter of weeks either.

Take Lady A's "Need You Now," for example. We're betting the country trio's second album will have a long, healthy chart run. Pop fans are just now discovering the act, thanks to the album's title track's surprise success on the Mainstream Top 40 chart. ♦♦♦



LADY ANTEBELLUM

of broken records, dizzying debuts and stunning sales feats. What year is this, 2000?

Not to say that everything is all peaches and cream in albums land—after all, we're still down 7% in overall album sales year to date compared with 2009.

But there are success stories on the chart, if one doesn't focus solely on that pesky overall album sales number.

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,535,000	1,606,000	25,214,000
Last Week	7,834,000	1,810,000	25,227,000
Change	-16.6%	-11.3%	-0.1%
This Week Last Year	7,413,000	1,451,000	25,143,000
Change	-11.8%	10.7%	0.3%

### Weekly Album Sales (Million Units)



### Year-To-Date

	2009	2010	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	48,397,000	45,053,000	-6.9%
Digital Tracks	177,606,000	178,554,000	0.5%
Store Singles	199,000	275,000	38.2%
<b>Total</b>	<b>226,202,000</b>	<b>223,882,000</b>	<b>-1.0%</b>
Albums w/TEA*	66,157,600	62,908,400	-4.9%

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

### ALBUM SALES

'09	48.4 million
'10	45.1 million

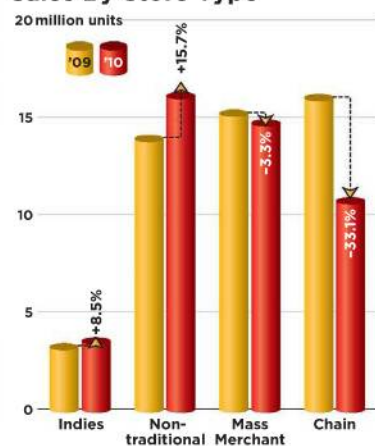
### SALES BY ALBUM FORMAT

CD	37,685,000	32,271,000	-14.4%
Digital	10,398,000	12,438,000	19.6%
Vinyl	304,000	339,000	11.5%
Other	10,000	5,000	-50.0%

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



### Year-To-Date Album Sales By Store Type



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	CERT.
1	1	2	<b>#1 SADE</b> Epic 6393/Sony Music (13.98)	Soldier Of Love	1	1
2	2	4	<b>LADY ANTEBELLUM</b> Capitol Nashville 97702 (18.98)	Need You Now	1	1
3	8	37	<b>THE BLACK EYED PEAS</b> Interscope 012897/IGA (13.98)	The E.N.D.	1	1
4	7	69	<b>LADY GAGA</b> Streamline/KonLive/CherryTree/Interscope 011805/IGA (12.98)	The Fame	2	2
5	4	2	<b>LIL WAYNE</b> Cash Money/Universal Motown 012737/UMRG (13.98)	Rebirth	1	1
6	9	13	<b>SUSAN BOYLE</b> Syco/Columbia 56829/Sony Music (11.98)	I Dreamed A Dream	4	1
7	12	13	<b>ALICIA KEYS</b> Milk 45571/RMG (13.98)	The Element Of Freedom	2	2
8	3	2	<b>JAHEIM</b> Atlantic 527723/AG (18.98)	Another Round	3	3
9	5	2	<b>JOSH TURNER</b> MCA Nashville 013365/UMGN (13.98)	Haywire	5	5
10	10	7	<b>TAYLOR SWIFT</b> Big Machine 0200 (18.98) ⊕	Fearless	1	1
11	15	12	<b>LADY GAGA</b> Streamline/KonLive/CherryTree/Interscope 011805/IGA (12.98)	The Fame Monster (EP)	1	1
12	16	14	<b>JUSTIN BIEBER</b> SchoollyBoy/Rammond Braun/Island 013719/IDMG (9.98)	My World (EP)	6	6
13	14	9	<b>MARY J. BLIGE</b> A&R/CherryTree/Interscope 013722/IGA (13.98)	Stronger With Each Tear	2	2
14	19	7	<b>KESHA</b> MCA Nashville 49209/RMG (11.98)	Animal	1	1
15	11	22	<b>MICHAEL BUBLE</b> 143/Reprise 52073/Warner Bros. (18.98) ⊕	Crazy Love	1	1
16	6	2	<b>TOBYMAC</b> Forefront 26371 (13.98) ⊕	Tonight	6	6
17	13	10	<b>ZAC BROWN BAND</b> Road/Rigger Picture/Home Group/Atlantic 516931/AG (13.98)	The Foundation	10	10
18	35	27	<b>RIHANNA</b> SRP/Def Jam 013736/IDMG (18.98)	Rated R	4	4
19	18	26	<b>SOUNDTRACK</b> Fox 52147/RMG (18.98)	Alvin And The Chipmunks: The Squeakquel	6	6
20	23	16	<b>CARRIE UNDERWOOD</b> 19/Arista Nashville 49923/Sony (13.98)	Play On	1	1
21	41	8	<b>YOUNG MONEY</b> Cash Money/Universal Motown 013795/UMRG (13.98)	We Are Young Money	9	9
22	38	9	<b>SOUNDTRACK</b> Fox/FOX Searchlight 6184/NEW WEST (17.98)	Crazy Heart	22	22
23	98	2	<b>GREATEST GAINER</b> Walt Disney 905124 (18.98)	StarStruck	23	23
24	20	2	<b>SOUNDTRACK</b> WaterTower 29182/BIG MACHINE (15.98)	Valentine's Day	20	20
25	24	69	<b>PINK</b> Capitol 62789/AG (13.98)	Funhouse	2	2
26	30	21	<b>LADY ANTEBELLUM</b> Capitol Nashville 03206 (12.98)	Lady Antebellum	4	4
27	27	32	<b>OWL CITY</b> Universal Republic 015141/UMRG (10.98)	Ocean Eyes	8	8
28	45	25	<b>TREY SONGZ</b> Simg Book/Atlantic 516794/AG (18.98)	Ready	3	3
29	29	25	<b>KIDZ BOP KIDS</b> Razor & Tie 99214 (18.98)	Kidz Bop 17	12	12
30	32	46	<b>JASON ALDEAN</b> Broken Bow 7637 (18.98)	Wide Open	4	4
31	36	16	<b>MELANIE FIONA</b> Sire/Universal Motown 013150/UMRG (10.98)	The Bridge	31	31
32	43	24	<b>JAY-Z</b> Roc-A-Fella 520856/AG (18.98) ⊕	The Black Swan	1	1
33	34	21	<b>SELENA GOMEZ &amp; THE SCENE</b> Hollywood 062831 (18.98) ⊕	Kiss And Tell	1	1
34	31	23	<b>CORINNE BAILEY RAE</b> Capitol 99378 (18.98)	The Sea	7	7
35	22	17	<b>MICHAEL JACKSON</b> M&T/Epic 70697/Sony Music (17.98)	Michael Jackson's This Is It (Soundtrack)	2	2
36	77	2	<b>K. D. LANG</b> World Circuit/Nonesuch 01908 (18.98)	Recollection	36	36
37	51	6	<b>VAMPIRE WEEKEND</b> XL 429 (14.98)	Contra	1	1
38	57	11	<b>GUCCI MANE</b> Brick 3204/Asylum 520540/Warner Bros. (18.98)	The State Vs. Radric Davis	10	10
39	50	10	<b>ROBIN THICKE</b> Star Trak/Interscope 013708/IGA (13.98)	Sex Therapy: The Session	9	9
40	40	14	<b>JOHN MAYER</b> Columbia 53067/Sony Music (12.98)	Battle Studies	1	1
41	42	24	<b>KINGS OF LEON</b> RCA 32712/RMG (13.98)	Only By The Night	4	4
42	NEW	1	<b>STORY OF THE YEAR</b> Capitol 01294 (13.98)	The Constant	42	42
43	44	31	<b>VARIOUS ARTISTS</b> EMI/Universal 50864/Sony Music (18.98)	NOW 32	5	5
44	39	14	<b>BEYONCE</b> Music World/Columbia 5492/Sony Music (11.98)	I Am...Sasha Fierce	2	2
45	48	34	<b>EMINEM</b> Webb/Aftermath/Interscope 012863/IGA (13.98)	Relapse	1	1
46	21	5	<b>VARIOUS ARTISTS</b> Grammy 07865/Capitol (18.98)	2010 Grammy Nominees	5	5
47	55	66	<b>NICKELBACK</b> Roadrunner 011029 (18.98)	Dark Horse	2	2
48	52	35	<b>CELTIC TENORS</b> Mahattan 58369/BG (18.98) ⊕	Songs From The Heart	9	9
49	76	2	<b>THE CANADIAN TENORS</b> Decca 013509 (16.98)	The Canadian Tenors	49	49
50	47	36	<b>MICHAEL JACKSON</b> M&T/Epic 88998/Sony Music (14.98)	Number Ones	1	13

**3** With overall album sales down 17% this week, criteria to receive a bullet on the Billboard 200 has been adjusted accordingly. Any album with a decrease of less than 5% (like this one, down 2%) is awarded a bullet.



**23** Since this Disney Channel TV movie didn't premiere until Feb. 14, the final day of the previous issue's charting week, it's no surprise to see a full week's impact blast it up the tally. It also jumps to No. 1 on Top Kid Audio (up 13%).

**36** The one-two punch of lang's Winter Olympics opening-ceremonies performance Feb. 12, followed by iTunes' promotion of this album in its Feb. 16 e-mail blast, aid the set's 52% jump.



**42** The band's fourth studio album, and follow-up to 2008's "The Black Swan" (No. 18 debut with 21,000), starts on the chart with 14,000. The group kicks off its tour with Maylene and the Sons of Disaster March 25.



**55** With nearly 12,000 sold, it's the album's best sales week since July 2008. The jump (up 124%) is owed mostly to the Amazon MP3 store's sale price of \$2.99 Feb. 19.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	CERT.
51	62	43	<b>VARIOUS ARTISTS</b> Word-Curbs/EMI CMG/Vertigo 62442/ULG (14.98)	WOW Gospel 2010	40	40
52	28	3	<b>NICK JONAS &amp; THE ADMINISTRATION</b> Hollywood 005196 (18.98) ⊕	Who I Am	3	3
53	37	8	<b>ROB ZOMBIE</b> Loud & Proud 6177321/Roadrunner (18.98)	Hellbilly Deluxe 2	8	8
54	58	49	<b>ADAM LAMBERT</b> 19/RCA 54801/RMG (13.98)	For Your Entertainment	3	3
55	154	169	<b>FRANK SINATRA</b> Reprise 438652/Warner Bros. (18.98)	Nothing But The Best	2	2
56	48	52	<b>DARIUS RUCKER</b> Capitol Nashville 85506 (18.98)	Learn To Live	5	5
57	54	53	<b>DAUGHTRY</b> 19/RCA 53744/RMG (18.98) ⊕	Leave This Town	1	1
58	69	66	<b>THEM CROOKED VULTURES</b> BAMA Records/Interscope 013709/IGA (13.98)	Them Crooked Vultures	12	12
59	95	67	<b>SHOOP DOGG</b> Doggystyle/Priority 089427/Capitol (18.98)	Malice N Wonderland	23	23
60	65	55	<b>MIRANDA LAMBERT</b> Columbia (Nashville) 46854/SMN (12.98)	Revolution	8	8
61	89	70	<b>SKILLET</b> Ardent/Atlantic 519927/AG (13.98)	Awake	2	2
62	68	58	<b>PHOENIX</b> Lo/Atte 0105/ClassNote (11.98)	Wolfgang Amadeus Phoenix	37	37
63	NEW	1	<b>FREEMAY &amp; JAKE ONE</b> Rhymesayers 01177 (15.98)	The Stimulus Package	63	63
64	64	2	<b>CAMILA</b> Sony Music Latin 59881 (14.98)	Dejarte De Amar	64	64
65	59	46	<b>MAXWELL</b> Columbia 89142/Sony Music (11.98) ⊕	BLACKsummers'night	1	1
66	71	60	<b>SOUNDTRACK</b> 20th Century Fox TV/Columbia 61705/Sony Music (11.98)	Glee: Season One: The Music Volume 2	3	3
67	66	56	<b>MILEY CYRUS</b> Hollywood 004719 EX (10.98)	The Time Of Our Lives (EP)	2	2
68	17	2	<b>DAVE MATTHEWS &amp; TIM REYNOLDS</b> BAMA RAGS/RCA 51989/RMG (21.98)	Live In Las Vegas	17	17
69	73	69	<b>SHINEDOWN</b> Atlantic 512246/AG (18.98)	The Sound Of Madness	8	8
70	84	75	<b>BREAKING BENJAMIN</b> Hollywood 002398 (18.98) ⊕	Dear Agony	4	4
71	60	61	<b>TIM MCGRAW</b> Curb 79152 (18.98)	Southern Voice	2	2
72	53	74	<b>NORAH JONES</b> Blue Note 99286/BLG (18.98)	The Fall	3	3
73	74	14	<b>CASTING CROWNS</b> Beach Street/Reunion 10135/Sony Music (11.98)	Until The Whole World Hears	4	4
74	33	41	<b>VARIOUS ARTISTS</b> Universal Sony Music/EMI 07645/Capitol (18.98)	NOW That's What I Call Love	32	32
75	75	57	<b>MICHAEL JACKSON</b> A&M/Reprise 94287/Sony Music (17.98)	The Essential Michael Jackson	2	54
76	87	54	<b>DRAKE</b> Young Money/Cash Money/Universal Motown 013458/UMRG (9.98)	So Far Gone (EP)	6	6
77	78	63	<b>SOUNDTRACK</b> 20th Century Fox TV/Columbia 54900/Sony Music (11.98)	Glee: Season One: The Music Volume 1	4	4
78	68	51	<b>SPOON</b> Merge 345 (15.98)	Transference	4	4
79	79	74	<b>VARIOUS ARTISTS</b> Word-Curbs/Providence-Integrity 14857/EMI CMG (17.98)	WOW Hits 2010	3	3
80	82	80	<b>TRAIN</b> Columbia 07736/Sony Music (12.98)	Save Me, San Francisco	17	17
81	81	103	<b>BEBE &amp; CECE WINANS</b> S&W 51105/ALAC (14.98)	Still	12	12
82	90	72	<b>R. KELLY</b> Jive 31136/AG (13.98)	Untitled	4	4
83	70	62	<b>TAYLOR SWIFT</b> Big Machine 079012 (18.98) ⊕	Taylor Swift	1	5
84	110	93	<b>MUSE</b> Helium-3 521130/Warner Bros. (18.98) ⊕	The Resistance	3	3
85	97	68	<b>TIMBALAND</b> Mosley/Blackground/Interscope 013645/IGA (13.98)	Timbaland Presents Shock Value II	36	36
86	25	2	<b>HIM</b> World Circuit/Reprise 52730/Warner Bros. (13.98)	Screamworks: Love In Theory And Practice, Chapters 1-13	25	25
87	99	73	<b>50 CENT</b> Shady/Aftermath/Interscope 012393/IGA (13.98 CD/DVD) ⊕	Before I Self-Destruct	5	5
88	101	65	<b>SOUNDTRACK</b> Summit/Chop Shop/Atlantic 515923/AG (18.98) ⊕	Twilight	2	1
89	86	88	<b>CHRIS YOUNG</b> RCA Nashville 22818/SMN (10.98)	The Man I Want To Be	19	19
90	91	127	<b>SADE</b> Epic 85267/Sony Music (9.98)	The Best Of Sade	1	9
91	93	64	<b>MICHAEL JACKSON</b> Epic/Reprise 77960/Sony Music (17.98)	Thriller	1	1
92	130	137	<b>THE SCRIP</b> Protonic/Epic 33450/Sony Music (12.98)	The Script	91	91
93	85	71	<b>KEITH URBAN</b> Capitol Nashville 35751 (18.98)	Defying Gravity	1	1
94	131	131	<b>AVENTURA</b> Premium Latin 20800/Sony Music Latin (14.98)	The Last	2	5
95	120	102	<b>THREE DAYS GRACE</b> Jive 40256/ULG (13.98)	Life Starts Now	3	3
96	150	124	<b>ORIANTHI</b> Tal/Geffen 013582/IGA (9.98)	Believe	95	95
97	106	98	<b>LUKE BRYAN</b> Capitol Nashville 65833 (18.98)	Doin' My Thing	6	6
98	124	90	<b>KID CUDI</b> Dream On/Big D./Universal Motown 015193/UMRG (13.98) ⊕	Man On The Moon: The End Of Day	4	4
99	56	82	<b>THE WHO</b> Geffen 013800/UMG (13.98)	Greatest Hits	58	58
100	113	88	<b>ALICE IN CHAINS</b> Virgin 61759/Capitol (18.98)	Black Gives Way To Blue	5	5

**THE BILLBOARD 200 ARTIST INDEX**

50 CENT	145	AMANDA LOB RECCORDIOS	143	MARY J. BLIGE	13	CREED	172	JAMES FORTUNE & FIVE FREEMAY & JAKE ONE	63	FRED HAMMOND	199	MICHAEL JACKSON	104	JOURNEY	104
ABBA	145	BEACH BOYS	143	BUSKIN BOYLE	13	CREEDEEN CLEVERLY	166	FREEWAY	63	HOLLYWOOD UNDISCOVERED	167	LADY GAGA	4	JAMELIA MANN	163
CHRISTINA AGUILERA	141	THE BEATLES	143	BROOKS & DUNN	189	REVIVAL	107	HOLLYWOOD UNDISCOVERED	167	WHITNEY HOUSTON	164	LADY GAGA	4	BOB MARLEY AND THE WAILERS	109
JASON ALDEAN	20	THE BEATLES	143	BROOKS & DUNN	189	BILLY CURRINGTON	195	WHITNEY HOUSTON	164	MELANIE FIONA	142	ADAM LAMBERT	54	MASSIVE ATTACK	102
ALICE IN CHAINS	100	BEYONCE	44	CARTH BROOKS	200	MILEY CYRUS	57	MELANIE FIONA	142	PRIYANKA CHOPRA	142	ARMANDO AMBROSIO	60	DAVE MATTHEWS BAND	12
KRIS ALLEN	154	JUSTIN BIEBER	12	GARTH BROOKS	200	DAUGHTRY	31	SELENA GOMEZ & THE SCENE	33	GREEN DAY	184	K. D. LANG	96	DAVE MATTHEWS & TIM REYNOLDS	86
AVENTURA	94	BRODMAN	128	ZAC BROWN BAND	17	DI EMBERGO	163	PATTY GRIFIN	116	PUNCH	186	LUKE BRYAN	6	MAXWELL	65
		THE BLACK EYED PEAS	3	LUKE BRYAN	97	DJ POET NAME LIFE	129	FUN FACTORY	142	PUFF DADDY	114	LUKE BRYAN	6	JOHN MAYER	40
						DJ SKRIBBLE	157	MELANIE FIONA	142	FOO FIGHTERS	120	LUKE BRYAN	6	TIM MCGRAW	71
						CELTC WOMAN	48	CELTC WOMAN	48	FOO FIGHTERS	120	LUKE BRYAN	6	MIAMI	178







## HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	RENT
1	HOT SHOT DEBUT	1	<b>PRESERVATION HALL JAZZ BAND</b>	Preservation	
2	NEW	1	<b>MUMFORD &amp; SONS</b>	Sigh No More	
3	NEW	1	<b>LOCAL NATIVES</b>	Gorilla Manor	
4	NEW	1	<b>CARNIFEX</b>	Hell Chose Me	
5	NEW	1	<b>JOSH ABBOTT BAND</b>	She's Like Texas	
6	1	2	<b>HOT CHIP</b>	One Life Stand	
7	NEW	1	<b>CAROLINA CHOCOLATE DROPS</b>	Genuine Negro Jig	
8	3	2	<b>GALACTIC</b>	Ya-Ka-May	
9	7	52	<b>GREATEST GAINER</b>	Ride Through The Country	
10	RE-ENTRY	1	<b>MATT &amp; KIM</b>	Grand	
11	NEW	1	<b>BEN RECTOR</b>	Into The Morning	
12	5	3	<b>DAILEY &amp; VINCENT</b>	Dailey & Vincent Sing The Statler Brothers	
13	8	28	<b>EDWARD SHARPE &amp; THE MAGNETIC ZEROES</b>	Up From Below	
14	2	2	<b>RECKLESS KELLY</b>	Somewhere In Time	
15	12	25	<b>SIDEWALK PROPHETS</b>	These Simple Truths	
16	4	2	<b>OVERKILL</b>	Ironbound	
17	15	11	<b>THE TEMPER TRAP</b>	Conditions	
18	10	5	<b>SURFER BLOOD</b>	Astro Coast	
19	9	65	<b>RANDY HOUSER</b>	Anything Goes	
20	NEW	1	<b>BRANDON RHYDER</b>	Head Above Water	
21	NEW	1	<b>CHELSEA GRIN</b>	Desolation Of Eden	
22	NEW	1	<b>GUNGOR</b>	Beautiful Things	
23	16	2	<b>LA ORIGINAL BANDA EL LIMON</b>	Soy Tu Maestro: '45 Anos Gracias A Ti...	
24	17	3	<b>THE HEAVY</b>	The House That Dirt Built	
25	23	20	<b>FLORENCE + THE MACHINE</b>	Lungs	

**9**  
The country artist made his Grand Ole Opry debut Jan. 30 and is at work on his second full-length studio set, "Chicken & Biscuits," due in April.

**10**  
The set's highest placing on the chart since last October is courtesy of Amazon's MP3 store, which discounted the album to \$1.99 Feb. 17. The set is up 239%.

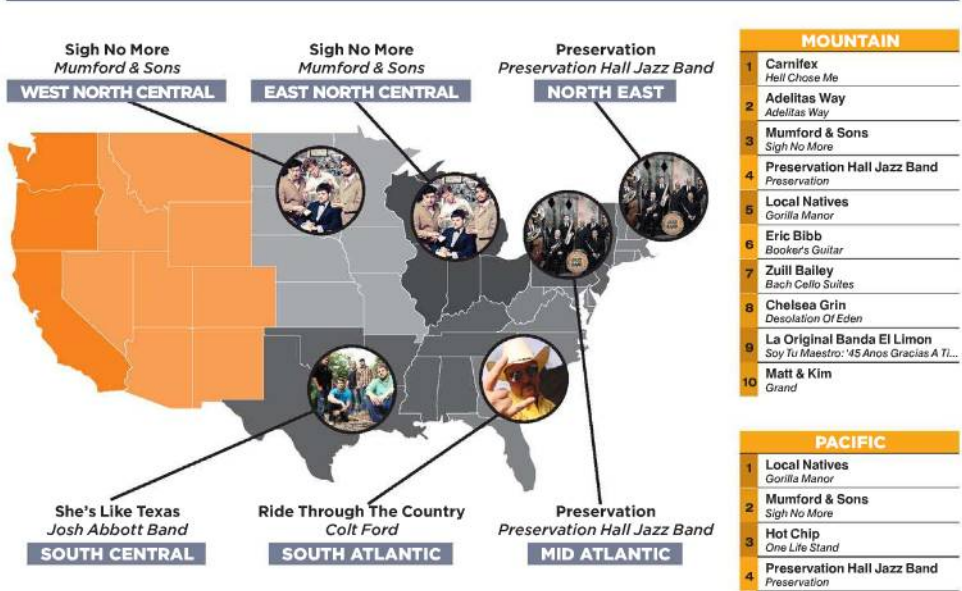
**11**  
The 23-year-old Nashville-based singer/songwriter reaches a Billboard chart for the first time, as his digital-only third album starts with slightly more than 2,000 downloads.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	RENT
26	RE-ENTRY	1	<b>DAN BLACK</b>	UN	
27	14	4	<b>FOUR TET</b>	There Is Love In You	
28	RE-ENTRY	1	<b>WE CAME AS ROMANS</b>	To Plant A Seed	
29	26	22	<b>LA ROUX</b>	La Roux	
30	NEW	1	<b>FIELD MUSIC</b>	Field Music (Measure)	
31	37	16	<b>ASKING ALEXANDRIA</b>	Stand Up And Scream	
32	27	13	<b>BLAKROC</b>	BlakRoc	
33	20	40	<b>BO BURNHAM</b>	Bo Burnham	
34	33	3	<b>THE SOFT PACK</b>	The Soft Pack	
35	NEW	1	<b>JOE PUG</b>	Messenger	
36	RE-ENTRY	1	<b>FANFARLO</b>	Reservoir	
37	11	3	<b>BT</b>	These Hopeful Machines	
38	25	4	<b>NNEKA</b>	Concrete Jungle	
39	47	6	<b>ONE ESKIMO</b>	One eskimO	
40	NEW	1	<b>BEN SOLLEE &amp; DANIEL MARTIN MOORE</b>	Dear Companion	
41	21	14	<b>ADELITAS WAY</b>	Adelitas Way	
42	40	6	<b>LAURA VEIRS</b>	July Flame	
43	NEW	1	<b>ESTRELLAS DE TUZANTLA</b>	Tu Piel	
44	RE-ENTRY	1	<b>JOHN WALLER</b>	While I'm Waiting	
45	31	19	<b>TERCER CIELO</b>	Gente Comun, Sueños Extraordinarios	
46	28	14	<b>DAVE RAWLINGS MACHINE</b>	A Friend Of A Friend	
47	38	4	<b>MAYSA</b>	A Woman In Love	
48	RE-ENTRY	1	<b>COLT FORD</b>	Country Is As Country Does	
49	RE-ENTRY	1	<b>COLT FORD</b>	Live From The Suwannee River Jam	
50	RE-ENTRY	1	<b>WILLIAM MCDOWELL</b>	As We Worship: Live	

## HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	NEW	1	<b>HERO</b>	TAIO CRUZ
2	NEW	1	<b>ALL I DO IS WIN</b>	DJ KHALED FEATURING T-PAIN, LUDACRIS, SMOOP DOGG & RICK ROSS (WE THE BEST.1)
3	NEW	1	<b>STARSTRUCK</b>	CHRISTOPHER WILDE (WALT DISNEY)
4	2	7	<b>ALL THE WAY TURNT UP</b>	ROSCOE DASH FEATURING SOULJA BOY TELLEEM (MMI MUSIC LIVE_ZONE 4/INTERSCOPE)
5	NEW	1	<b>SOMETHING ABOUT THE SUNSHINE</b>	CHRISTOPHER WILDE & ANNA MARGARET (WALT DISNEY)
6	1	14	<b>A LITTLE MORE COUNTRY THAN THAT</b>	EASTON CORBIN (MERCURY NASHVILLE)
7	3	28	<b>SHOTS</b>	LIMFAO FEATURING LIL JON (PARTY ROCK/WALL LAM/CHERRYTREE/INTERSCOPE)
8	4	7	<b>O LET'S DO IT</b>	WAKA FLOCKA FLAME (BRICK SQUAD/ASYLUM/WARNER BROS.)
9	5	23	<b>1901</b>	PHOENIX (LOYALTY/RED/GLASSNOTE)
10	14	5	<b>WOMEN LIE, MEN LIE</b>	YO GOTTI FEATURING LIL WAYNE (INEVITABLE/POLO GROUNDS/JRMG)
11	7	9	<b>DILE AL AMOR</b>	VENTURA (PREMIUM LATIN)
12	10	2	<b>OUTSIDE MY WINDOW</b>	SARAH BUXTON (LYRIC STREET)
13	6	15	<b>BEER ON THE TABLE</b>	JOSH THOMPSON (COLUMBIA)
14	13	6	<b>HELL ON THE HEART</b>	ERIC CHURCH (CAPITOL NASHVILLE)
15	9	6	<b>KEEP ON LOVIN' YOU</b>	STEEL MAGNOLIA (BIG MACHINE)
16	15	30	<b>SAVIOR</b>	RISE AGAINST (DISC/INTERSCOPE)
17	NEW	1	<b>BREAK YOUR HEART</b>	TAIO CRUZ FEATURING LUDACRIS (MERCURY/IDJMG)
18	19	7	<b>SNUFF</b>	SLIPKNOT (ROADRUNNER/RRP)
19	17	19	<b>KINGS AND QUEENS</b>	THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
20	NEW	1	<b>PARTY UP</b>	STUBBY (WALT DISNEY)
21	22	5	<b>ANDO BIEN PEDO</b>	BANDA LOS RECORITOS (DISA)
22	16	9	<b>WHO I AM</b>	NICK JONAS & THE ADMINISTRATION (HOLLYWOOD)
23	NEW	1	<b>GOTTA TAKE IT</b>	WISPEY MISSILE (GLAUSON BOY)
24	21	16	<b>MONSTER</b>	SKILLNET (ARDENT/INO/ATLANTIC)
25	23	11	<b>WHAT FAITH CAN DO</b>	KUTLESS (REC-TOOTH & NAIL)

## REGIONAL HEATSEEKERS #1 ALBUMS



**NEW ON THE CHARTS**

**Taio Cruz, "Break Your Heart"**  
The British singer's former U.K. No. 1 is off to a fine start in the United States, as it enters the Mainstream Top 40 and Club Songs charts at Nos. 34 and 47, respectively. It's Cruz's first U.S. release, after notching six top 40 singles in his home country.

HEATSEEKERS ALBUMS™ The charts within this section are based on the top 100 of the Billboard 200 for the week of March 6, 2010. The Heatseekers Albums™ chart ranks the top 25 new albums that debuted on the chart for the first time. The chart is compiled by Nielsen SoundScan and streaming activity data provided by online music sources. © 2010, US Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



**HOT 100 AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	<b>#1</b> TIK TOK	KESHA (KEMOSABE/RCA/RMG)
2	2	17	BAD ROMANCE	LADY GAGA (STREAMLINE/KONJAVE/CHERRYTREE/INTERSCOPE)
3	3	13	BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL/MOTOWN)
4	5	15	SAY AAH	THEY SONOZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)
5	4	21	SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRA/WEA/RKS/CAPITOL)
6	7	23	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL/NASHVILLE/CAPITOL)
7	6	12	HOW LOW	LUDACRIS (DTP/DEF JAM/JMG)
8	9	11	TELEPHONE	LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONJAVE/CHERRYTREE/INTERSCOPE)
9	11	8	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)
10	10	12	ACCORDING TO YOU	ORIANTHI (TAL/GEFFEN/INTERSCOPE)
11	13	6	SAY SOMETHING	TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE)
12	8	20	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
13	16	15	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)
14	14	43	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL/REPUBLIC)
15	12	22	EMPIRE STATE OF MIND	JAY-Z (ROC NATION)
16	15	14	IT KILLS ME	MELANIE FIONA (JRC/UNIVERSAL/MOTOWN)
17	21	9	CARRY OUT	TIMBALAND FEAT. JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)
18	24	13	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/IVE/JLG)
19	19	31	DOWN	JAY SEAN FEAT. LI L WAYNE (CASH MONEY/UNIVERSAL/REPUBLIC)
20	20	24	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
21	31	6	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
22	42	3	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBEL/ROCK/GRAND/HUSTLE/ATLANTIC)
23	17	16	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAA & LI L JON (CASH MONEY/UNIVERSAL/REPUBLIC)
24	27	11	I AM	MARY J. BLIGE (MATRIXARCH/GEFFEN/INTERSCOPE)
25	22	12	TRY SLEEPING WITH A BROKEN HEART	Alicia Keys (ROC NATION)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	23	27	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
27	25	14	WHY DON'T WE JUST DANCE	JOSH TURNER (MCA/SONY)
28	29	12	HEY, SOUL SISTER	TRAIN (COLUMBIA)
29	40	7	SEX THERAPY	ROBBIE SHROVE (STAR TRAK/INTERSCOPE)
30	38	4	BLAH BLAH BLAH	KESHA FEAT. 3OH3S (KEMOSABE/RCA/RMG)
31	30	37	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
32	25	13	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
33	28	13	AMERICAN SATURDAY NIGHT	BRAD PISLEY (ARISTA/NASHVILLE)
34	35	40	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
35	36	10	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
36	69	2	RUDE BOY	RIHANNA (SRP/DEF JAM/JMG)
37	45	4	WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)
38	18	15	HARD	RIHANNA FEAT. JEEZY (SRP/DEF JAM/JMG)
39	39	18	HISTORY IN THE MAKING	DANUS RUCKER (CAPITOL/NASHVILLE)
40	44	4	BREAKEVEN	THE SCRIPT (PHONOGENIC/EPIC)
41	43	4	BABY	JUSTIN BIEBER FEAT. LUDACRIS (SCHOOLBOY/RYMOWD/BRANIS AND JMG)
42	41	14	THAT'S HOW COUNTRY BOYS ROLL	BILLY CURRINGTON (MERCURY)
43	34	21	I INVENTED SEX	TREY SONOZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
44	37	11	I WANNA ROCK	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
45	32	17	THE TRUTH	JASON ALDEAN (BROCKEN BOW)
46	48	7	HILBILLY BONE	BLAKE SHELTON FEAT. TRACE ADKINS (WARNER BROS./NASHVILLE/WRM)
47	57	5	HEY DADDY (DADDY'S HOME)	USHER FEAT. PLUS (LAFACE/JLG)
48	33	2	FIREFLIES	OWI CITY (UNIVERSAL/REPUBLIC)
49	54	5	ON TO THE NEXT ONE	JAY-Z + SWIZZ BEATZ (ROC NATION)
50	50	8	TEMPORARY HOME	CARRIE UNDERWOOD (19/ARISTA/NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	46	23	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
52	52	6	A LITTLE MORE COUNTRY THAN THAT	CRYSTAL COBBIN (MERCURY/NASHVILLE)
53	49	12	EV'N FOR ME (WAYNAIN'S SONG)	TOBY KEENE (SHINE/SONY/UNIVERSAL)
54	55	11	TILL SUMMER COMES AROUND	KEITH URBAN (CAPITOL/NASHVILLE)
55	61	6	LIFE AFTER YOU	DAUGHTRY (19/RCA/RMG)
56	47	25	PAPARAZZI	LADY GAGA (STREAMLINE/KONJAVE/CHERRYTREE/INTERSCOPE)
57	58	5	HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)
58	64	4	HIGHWAY 20 RIDE	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BUENA VISTA)
59	51	24	FOREVER	DRAKE (WARNER/AMSON/Z2ME 4/STREAMLINE/INTERSCOPE)
60	67	3	ALL THE RIGHT MOVES	OMEREPUBLIC (MOSLEY/INTERSCOPE)
61	60	16	SOMEDAY	ROB THOMAS (EMBLEM/ATLANTIC)
62	53	17	MONEY TO BLOW	BRITAIN FEAT. LI L WAYNE & DRAKE (CASH MONEY/UNIVERSAL/MOTOWN)
63	56	16	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
64	63	10	SOLDIER OF LOVE	SABO (EPIC)
65	70	2	AMERICAN HONEY	LADY ANTEBELLUM (CAPITOL/NASHVILLE)
66	65	7	AIN'T LEAVIN' WITHOUT YOU	JANEKIM (ATLANTIC)
67	66	4	HALFWAY GONE	LIFEHOUSE (GEFFEN/INTERSCOPE)
68	-	1	EVERYTHING TO ME	MONICA (JRM/JG)
69	62	18	WHITE LIAR	MIRANDA LAMBERT (COLUMBIA/NASHVILLE)
70	73	2	O LET'S DO IT	WENDY CLAYSON FEAT. BRICK SQUAD (ASYLUM/WARNER BROS.)
71	-	1	STEADY MOBBIN'	YOUNG MONEY FEATURING GUCCI MANE (CASH MONEY/UNIVERSAL/MOTOWN)
72	-	1	ALL THE WAY TURN UP	FOCKE CASH FEATURING SOULJA BOY TELL ME (MUSIQUE/LAEXE/INTERSCOPE)
73	72	2	FEARLESS	TAYLOR SWIFT (BIG MACHINE)
74	-	1	DILE AL AMOR	AVENTURA (PREMIUM LATIN)
75	-	1	LEMONADE	GUCCI MANE (BRICK SQUAD/ASYLUM/WARNER BROS.)

1-25: Airplay, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats. An electronically monitored 24-hour-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	2	<b>#1</b> WE ARE THE WORLD 25: FOR HAITI	VARIOUS ARTISTS FOR HAITI (WE ARE THE WORLD/UNIVERSAL)	
2	2	10	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)	
3	3	20	HEY, SOUL SISTER	TRAIN (COLUMBIA)	
4	5	27	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL/NASHVILLE)	2
5	4	13	BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL/MOTOWN)	
6	6	20	TIK TOK	KESHA (KEMOSABE/RCA/RMG)	
7	7	17	BAD ROMANCE	LADY GAGA (STREAMLINE/KONJAVE/CHERRYTREE/INTERSCOPE)	
8	9	7	BLAH BLAH BLAH	KESHA FEAT. 3OH3S (KEMOSABE/RCA/RMG)	
9	8	11	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
10	13	5	BABY	JUSTIN BIEBER FEAT. LUDACRIS (SCHOOLBOY/RYMOWD/BRANIS AND JMG)	
11	11	11	HOW LOW	LUDACRIS (DTP/DEF JAM/JMG)	
12	16	5	TODAY WAS A FAIRYTALE	TAYLOR SWIFT (BIG MACHINE)	
13	14	13	TELEPHONE	LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONJAVE/CHERRYTREE/INTERSCOPE)	
14	19	12	SAY AAH	THEY SONOZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)	
15	11	11	CARRY OUT	TIMBALAND FEAT. JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)	
16	12	37	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
17	30	7	BREAKEVEN	THE SCRIPT (PHONOGENIC/EPIC)	
18	30	5	SEXY BITCH	DAVID GUETTA FEAT. AKON (GUM/ASTRA/WEA/RKS/CAPITOL)	2
19	42	3	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBEL/ROCK/GRAND/HUSTLE/ATLANTIC)	
20	70	2	RUDE BOY	RIHANNA (SRP/DEF JAM/JMG)	
21	21	15	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/IVE/JLG)	
22	23	11	NATURALLY	SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
23	17	27	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
24	34	8	WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)	
25	20	24	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	2

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	17	13	HARD	RIHANNA FEAT. JEEZY (SRP/DEF JAM/JMG)	
27	35	20	ALL THE RIGHT MOVES	OMEREPUBLIC (MOSLEY/INTERSCOPE)	
28	31	11	ACCORDING TO YOU	ORIANTHI (TAL/GEFFEN/INTERSCOPE)	
29	-	1	HERO	CHRISTOPHER WILDE (WALT DISNEY)	
30	27	16	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAA & LI L JON (CASH MONEY/UNIVERSAL/REPUBLIC)	
31	25	18	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)	
32	29	27	FIREFLIES	OWI CITY (UNIVERSAL/REPUBLIC)	2
33	22	2	PANTS ON THE GROUND	JENNER LARRY PLATT (AMERICAN KING)	
34	75	2	HALLELUJAH (NANCOUVER WINTER 2010 VERSION)	K.D. LANG (NONESUCH/WARNER BROS.)	
35	26	16	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)	
36	33	23	FOREVER	DRAKE (WARNER/AMSON/Z2ME 4/STREAMLINE/INTERSCOPE)	
37	36	16	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)	
38	38	61	POKER FACE	LADY GAGA (STREAMLINE/KONJAVE/CHERRYTREE/INTERSCOPE)	
39	-	1	ALL I DO IS WIN	DI DIANE FEAT. PAUL LUDACRIS, SNOOP DOGG & RICK ROSS (WE THE BEST)	
40	37	26	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)	3
41	-	2	UNSTOPPABLE	RASCAL FLATTS (LYRIC STREET)	
42	47	5	ON TO THE NEXT ONE	JAY-Z + SWIZZ BEATZ (ROC NATION)	
43	-	1	STARSTRUCK	CHRISTOPHER WILDE (WALT DISNEY)	
44	41	26	PAPARAZZI	LADY GAGA (STREAMLINE/KONJAVE/CHERRYTREE/INTERSCOPE)	
45	32	3	KNOCKOUT	LI L WAYNE FEAT. NICKI MINAJ (CASH MONEY/UNIVERSAL/MOTOWN)	
46	-	1	SOMETHING ABOUT THE SUNSHINE	CHRISTOPHER WILDE & ANNA MARGARET (WALT DISNEY)	
47	39	33	DOWN	JAY SEAN FEAT. LI L WAYNE (CASH MONEY/UNIVERSAL/REPUBLIC)	
48	40	8	DROP THE WORLD	LI L WAYNE FEAT. EMINEM (CASH MONEY/UNIVERSAL/MOTOWN)	
49	43	22	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)	
50	28	26	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	45	29	SMILE	UNCLE KRACER (TOP DOG/ATLANTIC)	
52	-	1	THERE GOES MY BABY	USHER (LAFACE/JLG)	
53	44	47	BOOM BOOM POW	THE BLACK EYED PEAS (WILL-I-AM/INTERSCOPE)	
54	24	2	SOLO	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
55	50	7	HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)	
56	63	6	HALFWAY GONE	LIFEHOUSE (GEFFEN/INTERSCOPE)	
57	-	1	FOLLOW ME DOWN	3OH3S FEAT. NEON HIX (BUENA VISTA/WALT DISNEY)	
58	48	28	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	2
59	51	10	LIFE AFTER YOU	DAUGHTRY (19/RCA/RMG)	
60	68	2	HEY DADDY (DADDY'S HOME)	USHER FEAT. PLUS (LAFACE/JLG)	
61	46	5	WHY DON'T WE JUST DANCE	JOSH TURNER (MCA/SONY)	
62	61	71	JUST DANCE	LADY GAGA FEAT. COBY DOONES (STREAMLINE/KONJAVE/INTERSCOPE)	4
63	62	4	SAY SOMETHING	TIMBALAND FEAT. DRAKE (BLACKGROUND/MOSLEY/INTERSCOPE)	
64	-	73	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	
65	53	47	SINGLE LADIES (PUT A RING ON IT)	BEYONCÉ (MUSIC WORLD/COLUMBIA)	3
66	58	43	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	2
67	55	3	I MADE IT (CASH MONEY HEROES)	CARINE UNDERWOOD (19/ARISTA/NASHVILLE)	
68	56	54	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
69	64	12	THE TRUTH	JASON ALDEAN (BROCKEN BOW)	
70	65	9	SHOTS	LUDACRIS FEAT. LI L WAYNE, RICKI LAMONT & JAY-Z (CASH MONEY/UNIVERSAL/REPUBLIC)	
71	57	21	SAY HEY (I LOVE YOU)	MUSIQ UE MELOM & SPENCER DUNN (19/RCA/RMG)	
72	59	22	COWBOY CASANOVA	CARINE UNDERWOOD (19/ARISTA/NASHVILLE)	
73	-	2	WHEN I LOOK AT YOU	MILEY CYRUS (HOLLYWOOD)	
74	49	2	BEAMER, BENZ, OR BENTLEY	LLOYD BANKS FEAT. JUELZ SANTANA (5 UNIT)	
75	67	3	TEMPORARY HOME	CARRIE UNDERWOOD (19/ARISTA/NASHVILLE)	

**ALBUM CHARTS**

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

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

**CD/CONFIGURATION/AVAILABILITY**

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

**SONG CHARTS**

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

**RADIO AIRPLAY CHARTS**

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

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

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

**RECURRENT RULES**

Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously after 20 weeks on the Billboard Hot 100 and if ranking below No. 50. Songs are removed from Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs after 20 weeks if ranking below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of 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. @ 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.

Mainstream Top 40 chart listing songs like 'Tik Tok', 'Bad Romance', 'Sexy Chick', etc.

Adult Contemporary chart listing songs like 'Fallin' for You', 'Haven't Met You Yet', 'You Belong With Me', etc.

Adult Top 40 chart listing songs like 'Hey, Soul Sister', 'Halfway Gone', 'Someday', etc.

Rock Songs chart listing songs like 'Your Decision', 'Break', 'Uprising', 'Kings and Queens', etc.

Active Rock chart listing songs like 'Your Decision', 'Screen With Me', 'Snuff', etc.

Heritage Rock chart listing songs like 'If You Only Knew', 'Break', 'Your Decision', etc.

After three solo males sent their first two chart entries from a debut album into the Mainstream Top 40 top 10 last decade, two have done so in the last seven weeks. In the Jan. 23 issue, Jay Sean reached the top 10 with "Do You Remember," which peaked at No. 5 on the Feb. 13 chart. The song followed Sean's three-week No. 1, "Down." His debut album, "All or Nothing," has sold 159,000 copies, according to Nielsen SoundScan. This week, Jason Derulo hits 11-10 with "In My Head." His introductory single, "Whatcha Say," led Mainstream Top 40 for four weeks. The two tracks usher in Derulo's March 2 self-titled debut album. Since 2000, Craig David (2001-02), Justin Timberlake (2002-03) and Ryan Cabrera (2004-05) are the only other male soloists to reach the top 10 with their first two charted titles from a debut set.



DERULO

Jimi Hendrix appears on a Nielsen BDS-based Billboard airplay chart for the first time, as "Valleys of Neptune" bows at No. 21 as the Greatest Gainer on Heritage Rock. The song is the title cut to the late legend's March 9 album featuring 12 previously unreleased studio recordings.



**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	17	<b>#1</b> WHY DON'T WE JUST DANCE F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN)	Josh Turner MCA NASHVILLE		1
2	2	3	AMERICAN SATURDAY NIGHT F. ROGERS (D. PASLEY, A. GONLEY, K. LOVEGAE)	Brad Paisley Arista Nashville		2
3	4	25	HISTORY IN THE MAKING F. ROGERS (D. RUCKER, F. ROGERS, R. M. LES)	Darius Rucker Capitol Nashville		3
4	3	23	THE TRUTH M. KNOX (B. JAMES, A. MONROE)	Jason Aldean Broken Bow		1
5	5	24	THAT'S HOW COUNTRY BOYS ROLL C. CHAMBERLAIN, B. CURRINGTON (B. CURRINGTON, D. DAVIDSON, B. JONES)	Billy Currington Mercury		5
6	7	19	HILLBILLY BONE S. HENDRICKS (C. WISEMAN, L. LAIRD)	Blake Shelton Featuring Trace Adkins Warner Bros. WGN		6
7	8	13	TEMPORARY HOME M. BRIGHT (C. UNDERWOOD, L. LAIRD, Z. MALOY)	Carrie Underwood 19 Arista Nashville		7
8	6	7	CRVIN' FOR ME (WAYMAN'S SONG) T. KEITH (M. WARD, R. D. RUTMAN, J. SPELLMAN)	Toby Keith Capitol Nashville		6
9	9	11	A LITTLE MORE COUNTRY THAN THAT C. CHAMBERLAIN, D. POUTRESS, R. L. FEEK, W. VARRIE	Easton Corbin Mercury		9
10	10	12	'TIL SUMMER COMES AROUND D. HUFF, K. URBAN, M. POWELL, K. URBAN	Keith Urban Capitol Nashville		10
11	11	13	HIGHWAY 20 RIDE K. STEGALL, J. BROWN, Z. BROWN, W. DURRETT	Cap Brown Band Homegrown Atlantic Bigger Picture		11
12	12	18	AMERICAN HONEY P. WORLEY, L. ANTEBELLUM (S. STEVENS, C. R. BARLOWE, H. LINDSEY)	Lady Antebellum Capitol Nashville		12
13	13	19	FEARLESS M. CHAPMAN, T. SWIFT (T. SWIFT, B. BOSE, H. LINDSEY)	Taylor Swift Big Machine		13
14	14	26	DIDN'T YOU KNOW HOW MUCH I LOVED YOU C. LINDSEY (C. LINDSEY, A. MOY, T. STOVER)	Kellie Pickler Capitol Nashville		14
15	23	2	<b>AIR POWER</b> <b>GREATEST AIN'T BACK YET</b> G. CAMPBELL, K. CHEESY (C. WISEMAN, C. TOMPKINS)	Kenny Chesney BNA		15
16	15	24	KEEP ON LOVIN' YOU D. HUFF (C. STAPLETON, T. WILLMON)	Steel Magnolia Big Machine		15
17	16	22	UNSTOPPABLE D. HUFF, RASCAL FLATTS (J. DEMARCO, H. LINDSEY, J. T. SLATER)	Rascal Flatts Lyric Street		16
18	19	21	BACKWOODS J. STOVER (J. MOORE, J. PAULIN, J. S. STOVER)	Justin Moore Valory		18
19	20	23	HELL ON THE HEART J. JOYCE (C. CHURCH, D. RUTMAN, J. SPELLMAN)	Eric Church Capitol Nashville		19
20	22	11	<b>AIR POWER</b> <b>IT'S JUST THAT WAY</b> K. STEGALL, V. MORGHE, K. SACKLEY, STEGALL	Alan Jackson Arista Nashville		20
21	21	25	GIMMIE THAT GIRL M. WRIGHT (B. AKINS, D. DAVIDSON, B. HAYSLIP)	Joe Nichols Show Dog-Universal		21
22	24	16	THE MAN I WANT TO BE J. STROUD (B. JAMES, T. HOLES)	Chris Young RCA		22
23	25	34	OUTSIDE MY WINDOW S. BLIXTON (S. BLIXTON, V. SHAW, M. J. HUDSON, G. BURR)	Sarah Buxton Lyric Street		23
24	29	43	I GOTTA GET TO YOU T. BROWN, S. STRAIT (J. LAUDERDALE, J. RITCHIE, B. LARSEN)	George Strait MCA Nashville		24
25	26	28	SHE WON'T BE LONELY LONG K. STEGALL (D. JOHNSON, P. DONNEL, L. GRIFFIN)	Clay Walker Curb		25



**20** Jackson's track crosses the Airplay threshold in its 11th chart week (10.6 million impressions, up 8%). Available digitally since mid-January, the song introduces "Freight Train," the artist's 14th studio set, due March 30.



**38** Half of twin brother pop duo Evan & Jaron, vocalist claims his first top 40 country ranking after the independently released song is picked up and promoted jointly by Universal Republic and Big Machine. Song draws 1.7 million impressions at 35 monitored signals in its 13th chart week.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	27	29	HIP TO MY HEART N. CHAPMAN (K. PERRY, B. PERRY, V. PERRY, B. BEAVERS)	The Band Perry Republic Nashville		26
27	32	40	WRONG BABY WRONG D. HUFF, M. MCBRIDE (S. B. LILES, R. E. ORRALL, B. WARREN, B. WARREN)	Martina McBride RCA		27
28	30	38	STILL B. SALLI, M. LAMORE, T. MCGRAW, D. SMITH (L. BRICE, K. JACOBS, J. LEATHERS)	Tim McGraw Curb		28
29	28	30	DANCING IN CIRCLES J. COPLAND, R. E. ORRALL (S. B. LILES, R. E. ORRALL, R. SPRINGER)	Love And Theft Lyric Street		29
30	31	42	I KEEP ON LOVING YOU R. MCENTIRE, T. BROWN (R. DUNN, T. MCBRIDE)	Reba Starstruck-Valory		30
31	34	35	RAIN IS A GOOD THING J. STEVENS (L. BRYAN, D. DAVIDSON)	Luke Bryan Capitol Nashville		31
32	33	31	LOVE LIKE CRAZY D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice Curb		31
33	36	37	WORK HARD, PLAY HARDER G. WILSON, J. RICH, B. SHANLEY (G. WILSON, J. RICH, V. MCGEHE)	Gretchen Wilson Redneck-Cos		33
34	35	34	THERE IS A GOD T. BROWN (A. SORLEY, C. DUBOIS)	Lee Ann Womack MCA Nashville		34
35	39	39	MY BEST DAYS ARE AHEAD OF ME M. BRIGHT (M. GREEN, K. BLAZY)	Danny Gokey 19-RCA		35
36	40	41	THIS AIN'T NOTHIN' P. O'DONNELL, C. MORGAN (C. DUBOIS, K. K. PHILLIPS)	Craig Morgan BNA		36
37	38	21	THE CALL J. STROUD (M. KENNON, N. GORDON, J. CAMPBELL)	Matt Kennon BAMA-JAM-Stroud-Various		37
38	44	46	PRAY FOR YOU COMITY, T. (L. WENSTER, J. BRENTLINGER)	Jaron And The Long Road To Love Jaron/Dog-Universal-Republic-Sig-Machine		38
39	41	45	TURNING HOME F. JOSELL (K. CHEESY, V. CARUSO)	David Nail MCA Nashville		39
40	42	48	STAY HERE FOREVER N. CHAPMAN (J. KILCNER, D. DAVIDSON, B. PINSON)	Jewel Valory		40
41	43	44	TODAY WAS A FAIRYTALE N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift Big Machine		41
42	37	32	WHISTLIN' DIXIE M. WHISTLER, G. AUDETCH, III (R. HOUSER, K. TRIBBLE)	Randy Houser Show Dog-Universal		31
43	45	50	SMILE R. CAVALLO (M. SHAFFER, B. DALY, J. HARDING, J. BOSE)	Uncle Kracker Top Dog Atlantic Bigger Picture		43
44	46	47	JACKSON HOLE D. FRITZEL, L. R. CLAWSON (R. CLAWSON, M. CRISWELL)	James Wesley Broken Bow		44
45	47	52	FREE J. JOYCE (J. KNOWLES, T. SUMMERS)	Jack Ingram Big Machine		45
46	50	51	BEST OF BOTH WORLDS J. BROWN, K. GRANT (D. WORLEY, J. BROWN)	Darryl Worley Stroud-Various		46
47	48	53	BLUE SKY M. BRIGHT (E. WEST, G. BURR)	Emily West Featuring Keith Urban Capitol Nashville		47
48	53	60	GIDDY ON UP M. SHIMSHACK (L. B. BUNDY, J. COHEN, M. SHIMSHACK)	Laura Bell Bundy Mercury		48
49	NOT SHOT	1	<b>NOT SHOT</b> <b>CRAZY TOWN</b> M. KNOX (R. CLAWSON, B. JONES)	Jason Aldean Broken Bow		49
50	52	59	BRING ON THE LOVE W. KIRKPATRICK, K. KADISH (K. KADISH, B. JANE, L. CRUTCHFIELD, W. KIRKPATRICK)	Coldwater Jane Mercury		50

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	4	<b>#1</b> LADY ANTEBELLUM CAPITOL NASHVILLE 07102 (16.96)	Need You Now		1
2	2	2	JOSH TURNER MCA NASHVILLE 01382 (13.98)	Haywire		2
3	3	27	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless		1
4	4	66	ZAC BROWN BAND RASCAL FLATTS PICTURES/ATLANTIC 05853 (13.98)	The Foundation		2
5	5	4	CARRIE UNDERWOOD 19 ARISTA NASHVILLE 45922 (13.98)	Play On		1
6	6	7	SOUNDTRACK F. JOYCE (C. CHURCH, D. RUTMAN, J. SPELLMAN) 0184 NEW WEST (17.98)	Crazy Heart		6
7	6	5	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
8	7	6	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		2
9	9	7	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		1
10	11	9	MIRANDA LAMBERT COLUMBIA 46654 (12.98)	Revolution		1
11	10	19	TIM MCGRAW UNIVERSAL 013173 (16.98)	Southern Voice		1
12	12	11	TAYLOR SWIFT BIG MACHINE 07002 (18.98) ⊕	Taylor Swift		1
13	14	13	CHRIS YOUNG RCA 22818 (16.98)	The Man I Want To Be		6
14	13	12	KEITH URBAN CAPITOL NASHVILLE 38751* (18.98)	Defying Gravity		1
15	15	20	LUKE BRYAN CAPITOL NASHVILLE 85833 (18.98)	Doin' My Thing		2
16	17	14	REBA STARSTRUCK-VALORY (18.98) ⊕	Hannah Montana: The Movie		1
17	18	27	TOBY KEITH SHOW DOG-UNIVERSAL 027 (18.98)	American Ride		1
18	16	17	ROSCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		2
19	19	23	VARIOUS ARTISTS EMERSON/UNIVERSAL 02950 (18.98)	NOW That's What I Call Country Vol. 2		1
20	24	18	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable		1
21	21	20	VARIOUS ARTISTS EMERSON/UNIVERSAL 02950 (18.98)	NOW That's What I Call Country		1
22	20	21	TIM MCGRAW MCA NASHVILLE 013173 (16.98)	Twang		1
23	23	34	BRAD PAISLEY MCA NASHVILLE 47050 (13.98)	American Saturday Night		1
24	28	28	JUSTIN MOORE VALORY 0100 (16.98)	Justin Moore		3
25	26	24	BROOKS & DUNN ARISTA NASHVILLE 49022 (13.98)	#1s ... And Then Some		1
26	25	25	BILLY CURRINGTON MERCURY 00550 (13.98)	Little Bit Of Everything		2
27	27	27	KENNY CHESNEY BNA 49330 (11.98)	Greatest Hits II		1
28	NOT SHOT	1	<b>NOT SHOT</b> <b>JOSH ABBOTT BAND</b> PRETTY DAMN TOUGH 02130 (12.98)	She's Like Texas		29
29	36	32	<b>GREATEST GAINER</b> <b>COLT FORD</b> RIDE THROUGH THE COUNTRY 1001 (16.98)	Ride Through The Country		24
30	32	33	ERIC CHURCH CAPITOL NASHVILLE 20814* (12.98)	Carolina		1
31	31	29	KELLIE PICKLER 19-RCA 22818 (11.98) ⊕	Kellie Pickler		1
32	30	28	ROSANNE CASH MANHATTAN 86576 (18.98)	The List		5
33	29	19	DALEY & VINCENT CRACKER BARREL 01664 (18.98)	Daley & Vincent Sing The Statler Brothers		19
34	34	2	CHRIS CAGLE CAPITOL NASHVILLE 01791 (13.98)	Best Of Chris Cagle		34
35	33	30	JAKE OWEN RCA 31287 (12.98)	Easy Does It		2
36	22	2	RECKLESS KELLY VLP RVC 2259 (16.98)	Somewhere In Time		22
37	35	31	DIERKS BENTLEY CAPITOL NASHVILLE 00158 (18.98)	Feel That Fire		1
38	39	34	GRETCHEN WILSON COLUMBIA 61854 (9.98)	Greatest Hits		24
39	40	35	GLORIANA EMBLEM REPRISE-WARNER BROS. 519780 (13.98)	Gloriana		2
40	38	36	RANDY HOUSER SHOW DOG-UNIVERSAL 011899 (10.98)	Anything Goes		21
41	NEW	1	<b>NEW</b> <b>BRANDON RHYDER</b> RESERVE 029106 (14.98)	Head Above Water		41
42	37	38	SUGARLAND MERCURY 02911 (16.98)	LIVE On The Inside		1
43	42	39	JOE NICHOLS SHOW DOG-UNIVERSAL 012889 (13.98)	Old Things New		15
44	44	40	RANDY TRAVIS WARNER BROS. 518189 (18.98)	I Told You So: The Ultimate Hits Of Randy Travis		3
45	45	42	MARTINA MCBRIDE RCA 34190 (17.98)	Shine		1
46	43	37	VINCE GILL MCA NASHVILLE 013359 (13.98)	Love Songs		36
47	56	45	BOMSHEL CURBS 78946 (18.98)	Fight Like A Girl		24
48	47	47	VARIOUS ARTISTS EMERSON/UNIVERSAL 02950 (18.98)	NOW That's What I Call Country		1
49	60	65	<b>PACE SETTER</b> <b>RON BINGHAM &amp; THE DEAD HORSES</b> LOST HIGHWAYS 012399 (13.98)	Roadhouse Sun		17
50	46	41	REBA MCENTIRE MCA NASHVILLE 011664 (16.98)	50 Greatest Hits		41

**TOP BLUEGRASS ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	<b>#1</b> CAROLINA CHOCOLATE DROPS NONESUCH 51895/WARNER BROS.	Genuine Negro Jig	
2	1	3	DAILEY & VINCENT CRACKER BARREL 01664 (18.98)	Daley & Vincent Sing The Statler Brothers	
3	3	22	LOUDON WAINWRIGHT III 2ND STORY SOUND 001	High Wide & Handsome: The Charlie Poole Project	
4	2	53	STEVE MARTIN 40 SHARE 61087* (18.98)	The Crow: New Songs For The Five-String Banjo	
5	4	21	PATTY LOVELESS SAGUARO ROAD 24976	Mountain Soul II	
6	5	24	THE ISAACS SARASOTA 0002 (18.98)	The Isaacs ... Naturally: An Almost A Cappella Collection	
7	6	74	OLD CROW MEDICINE SHOW NETTWERK 30812*	Tennessee Pusher	
8	RE-ENTRY	1	<b>RE-ENTRY</b> <b>DAILEY &amp; VINCENT</b> ROUNDER 610810 EX	Singing From The Heart	
9	14	37	DAILEY & VINCENT ROUNDER 610817	Brothers From Different Mothers	
10	10	23	THE WALIIN' JENNYNS RED HOUSE 220	Live At The Mauch Chunk Opera House	

**BETWEEN THE BULLETS**

**BLUEGRASS BUZZ**



Old-time string trio Carolina Chocolate Drops makes its second appearance on Top Bluegrass Albums, where "Genuine Negro Jig" becomes the act's first No. 1 with 3,000 copies sold.

The threesome previously charted with "Don't Go a Ramblin' Mind," peaking at No. 7 on the July 21, 2007, chart. The band is the only African-American act to appear on the Bluegrass list since its introduction eight years ago. In 2008, the Drops became the first African-American string band to appear on the Grand Ole Opry since the show debuted in 1925.



**HOT R&B/HIP-HOP SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	REPT.	PEAK POSITION
1	1	27	<b>#1 IT KILLS ME</b> S.W.A.K.S. (C. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADER, E. H. SHOCKLEE) IMPRINT / PROMOTION LABEL SIC UNIVERSAL / MOTOWN/UMRS	Melanie Fiona	1	1
2	3	16	<b>SAY SOMETHING</b> TAYLOR, RICO, T.M. SUGA, E. HARRISON, A. GRAHAM, T. CLAYTON, J. MAULTSBY MOSLEY / BLACKGROUND INTERSCOPE	Timbaland Featuring Drake	2	2
3	7	18	<b>GREATEST GAINER/AIRPLAY SEX THERAPY</b> ROBIN THICKE (C. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADER, E. H. SHOCKLEE) DTP / DEF JAM / OJMS	Robin Thicke	3	3
4	2	17	<b>TRY SLEEPING WITH A BROKEN HEART</b> J. BHASKER (J. BHASKER, A. KEYS, P. REYNOLDS) MSK / J.R.M.S.	Alicia Keys	2	2
5	6	16	<b>I AM</b> STARGATE, J.M. (J. BLIGE, M.S. ERIKSEN, T.E. HERMANSSEN, J. AUSTIN, E. DEAN, M. BEITE) MTRIARCH / GEFEN INTERSCOPE	Mary J. Blige	5	5
6	5	23	<b>SAY AAH</b> YVONNE CORELL, T. TAYLOR (R. McPHEE, J.R. McPHEE, T. SCALES, A.L. WALKER, D. CORELL) SONG BOOK / ATLANTIC	Trey Songz Featuring Fabolous	3	3
7	4	26	<b>HOW LOW</b> T. MINUS (C. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADER, E. H. SHOCKLEE) DTP / DEF JAM / OJMS	Ludacris	7	7
8	8	19	<b>BEDROCK</b> LLOYD (C. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADER, E. H. SHOCKLEE) DTP / DEF JAM / OJMS	Young Money Featuring Lloyd	8	8
9	11	12	<b>ON TO THE NEXT ONE</b> SWIIZ BEATZ (S. C. CARTER, K. DEAN, B. ALIST, X. DEFONSO, J. CHATON) ROG NATION	Jay-Z + Swizz Beatz	9	9
10	12	13	<b>HEY DADDY (DADDY'S HOME)</b> THE RUNNERS, RICO LOVE (RICO LOVE, A. HARR, J. JACKSON, J. RAYMOND IV) LAFACE / J.G.	Usher Featuring Pile	10	10
11	9	28	<b>I INVENTED SEX</b> L. DAMYSTRO (C. MCKINNEY, T. SCALES, T. NEVISON, A. GRAHAM) SONG BOOK / ATLANTIC	Trey Songz Featuring Drake	11	11
12	10	10	<b>SOLDIER OF LOVE</b> S. SADE, M. PELA (S. SADE, A. HALE, S. McQUEEN, P.S. DENMAN) EPIC / COLUMBIA	Sade	6	6
13	15	9	<b>EVERYTHING TO ME</b> M. ELIOTT, LAMB (M. ELIOTT, C. LAMB, S. SULLIVAN, F. BASKETT, C. MCGONALD, J. D. WILLIAMS) J.R.M.S.	Monica	13	13
14	13	12	<b>AIN'T LEAVIN' WITHOUT YOU</b> KING KONG (C. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADER, E. H. SHOCKLEE) DTP / DEF JAM / OJMS	Jaheim	12	12
15	14	13	<b>I WANNA ROCK</b> S. DEVILLE (C. C. BRADGUS, JR., E. MOLINA, R. GINIVARD) OOBYSYSTLE / PRIORITY CAPITOL	Snoop Dogg	15	15
16	15	20	<b>O LET'S DO IT</b> TAY BEATZ (J. MALPHURS) BRICK SQUAD / ASYLUM WARNER BROS.	Waka Flocka Flame	16	16
17	23	11	<b>NEIGHBORS KNOW MY NAME</b> T. TAYLOR, P. HAYES (J. McGEE, T. NEVISON, T. TAYLOR, P. HAYES) SONG BOOK / ATLANTIC	Trey Songz	17	17
18	19	22	<b>ALL THE WAY TURN UP</b> K.E. (J.L. JOHNSON, D. WAK, Y. ERONDU, C. CARCOE) MMI MUSIC / LINE 5 / INTERSCOPE	Roscoe Dash Featuring Souja Boy Tell'em	18	18
19	21	9	<b>LEMONADE</b> S. GIBBS (C. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADER, E. H. SHOCKLEE) BRICK SQUAD / ASYLUM WARNER BROS.	Gucci Mane	19	19
20	17	37	<b>BAD HABITS</b> H. DAVID, M. MUSTE (H. DAVID, M. MUSTE) COLUMBIA	Maxwell	4	4
21	22	14	<b>FISTFUL OF TEARS</b> H. DAVID, M. MUSTE (H. DAVID, M. MUSTE) COLUMBIA	Maxwell	21	21
22	18	14	<b>MONEY TO BLOW</b> D. DRUMMA, B.OY (J. WILLIAMS, A. GRAHAM, D. CARTER, C. GHOLSON) CASH MONEY UNIVERSAL / MOTOWN/UMRS	Birdman Featuring Lil Wayne & Drake	22	22
23	24	25	<b>STEADY MOBBIN'</b> KANE (C. CARTER, D. JOHNSON, R. DAVIS) CASH MONEY UNIVERSAL / MOTOWN/UMRS	Young Money Featuring Gucci Mane	23	23
24	27	11	<b>WOMEN LIE, MEN LIE</b> B. YOGT (M. MIMS, B. YOUNG, D. CARTER) INEVITABLE / P.O.D. GROUNDS / J.R.M.S.	Yo Gotti Featuring Lil Wayne	24	24
25	20	18	<b>PAPERS</b> J. BAYNARD (J. BAYNARD, IV, S. SARRETT, K. DOTSON, A. MATHIS) LAFACE / J.G.	Usher	1	1
26	31	8	<b>DO YOU THINK ABOUT ME</b> R. KOWALD (C. J. JACKSON, J. R. D. STINSON) SHADY / AFTERMATH INTERSCOPE	50 Cent	26	26
27	25	21	<b>PRETTY WINGS</b> H. DAVID, M. MUSTE (H. DAVID, M. MUSTE) COLUMBIA	Maxwell	1	1
28	34	8	<b>LIL FREAK</b> E. WILLIAMS, POLOW DA DON (J. JONES, E. WILLIAMS, E. DEAN, J. RAYMOND IV, D. MARAJ, S. WONDER) LAFACE / J.G.	Usher Featuring Nicki Minaj	28	28
29	34	7	<b>THERE GOES MY BABY</b> JIM JONSON, RICO LOVE (RICO LOVE, J. G. SCHEFFER, F. ROMANO, D. MORRIS) LAFACE / J.G.	Usher	29	29
30	33	29	<b>CLOSE TO YOU</b> T. THOMAS (C. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADER, E. H. SHOCKLEE) DTP / DEF JAM / OJMS	BeBe & CeCe Winans	21	21
31	30	27	<b>COD IN ME</b> M. CAMPBELL, M. CAMPBELL, E. ATKINS, CAMPBELL, T. ATKINS, CAMPBELL SONG BOOK / ATLANTIC	Mary Mary Featuring Kierra "Kirk" Sheard	31	31
32	31	28	<b>EMPIRE STATE OF MIND</b> S. DEVILLE (C. C. BRADGUS, JR., E. MOLINA, R. GINIVARD, J. HUNTER, A. KEYS, B. KEYS, S. ROSSIGNOL) ROG NATION	Jay-Z + Alicia Keys	2	2
33	35	32	<b>CANT LIVE WITHOUT YOU</b> THE UNDERDOGS (J. H. MASON, JR., D. E. THOMAS, J. FAUNTROYER, H. S. L. RUSSELL) SONG BOOK / ATLANTIC	Charlie Wilson	19	19
34	38	40	<b>FLEX</b> D.J. MUR, R. ROGERS (J. ROGERS, R. JACKSON, C. HIGHT, J. JACKSON, J. GILBERT II) CAMOUFLAGE / HIT COMMITTEE / BATTERY	The Party Boy	34	34
35	42	12	<b>ARE YOU LISTENING</b> J. DUPRI, B. M. COX (J. DUPRI, B. M. COX) SO SO DEF / MALACO	Dondria	35	35
36	46	5	<b>ARE YOU LISTENING</b> KIRK FRANKLIN PRESENTS ARTISTS UNITED FOR HAITI FO YO SOUL / SOULS OF MICHIGAN	Kirk Franklin Presents Artists United For Haiti	36	36
37	36	29	<b>MILLION DOLLAR BILL</b> SWIIZ BEATZ (S. C. CARTER, K. DEAN, N. HARRIS, A. W. FELDER, R. TYSON) ARISTA / R.M.S.	Whitney Houston	16	16
38	40	26	<b>FOREVER</b> B.O.I.D.A. (M. SAMUELS, A. GRAHAM, K. WEST, D. CARTER, M. SAMUELS) CASH MONEY UNIVERSAL / MOTOWN/UMRS	Drake Featuring Kanye West, Lil Wayne & Eminem	2	2
39	41	43	<b>UP OUT MY FACE</b> M. CAREY, C. STEWART, T. NASH (M. CAREY, T. NASH, C. A. STEWART, T. NASH) ISLAND / OJMS	Mariah Carey Featuring Nicki Minaj	39	39
40	70	2	<b>MY CHICK BAD</b> THE LEGENDARY TRAXSTER (C. BRIDGES, D. MARAJ, S. LINDLEY, D. DAVIDSON) DTP / DEF JAM / OJMS	Ludacris Featuring Nicki Minaj	40	40
41	39	45	<b>SPEEDIN'</b> S.S. MULLO, P.C. (D. J. R. M. COLE, JR., E. FRAYER, C. FULLER, G. GRANDBERRY, C. STOKES) STARWORLD / MUSE / PRIORITY CAPITOL	Omarion	39	39
42	28	16	<b>HARD</b> C. STEWART, T. NASH (C. STEWART, T. NASH, J. W. JENKINS) SRP / DEF JAM / OJMS	Rihanna Featuring Jeezy	14	14
43	32	14	<b>DON'T MAKE 'EM LIKE U NO MORE</b> S. YENCE (B. PERRY, V. EALY) IS / HICKORY RED	Ruben Studdard	32	32
44	37	37	<b>WASTED</b> FATBOI (J. DOUGLAS, R. DAVIS, A. WASHINGTON) BRICK SQUAD / ASYLUM WARNER BROS.	Gucci Mane Featuring Pile Or OJ Da Juice Man	3	3
45	45	5	<b>I DON'T CARE</b> STEREOTYPES, NE-YO (S. SMITH, J. VIP, J. REEVES, R. ROMULUS) JIVE / J.G.	Raheem DeVaughn	45	45
46	63	5	<b>NOTHIN' ON YOU</b> THE S.M.E.Z / ZION (S. SIMMONS, JR., B. MARS, P. LAWRENCE, A. LEVINE) REBEL ROCK / GRAND HUSTLE / ATLANTIC	B.o.B Featuring Bruno Mars	46	46
47	<b>HOT SHOT DEBUT</b>	1	<b>WINDOW SEAT</b> NOT LISTED (NOT LISTED) UNIVERSAL / MOTOWN/UMRS	Erykah Badu	47	47
48	45	5	<b>CLOSER</b> S. BRUNO, C. B. RAE (C. B. RAE) CAPITOL	Corinne Bailey Rae	45	45
49	53	5	<b>4 MY TOWN (PLAY BALL)</b> B.O.I.D.A. (M. SAMUELS, A. GRAHAM, D. CARTER, M. SAMUELS) CASH MONEY UNIVERSAL / MOTOWN/UMRS	Birdman Featuring Drake & Lil Wayne	49	49
50	48	29	<b>REGRET</b> TANK, J. FRANKLIN (TANK, J. STEPHENSON, J. VALENTINE, L. LUCKETT, R. NEWT, SR., J. FRANKLIN, L. C. BRIDGES) CAPITOL	LeToya Featuring Ludacris	50	50
51	54	65	<b>UN-THINKABLE (I'M READY)</b> A. KEYS, K. BROTHERS, N. SHEBIB (A. KEYS, A. GRAHAM, K. BROTHERS, JR., N. SHEBIB) MSK / J.R.M.S.	Alicia Keys	51	51
52	62	2	<b>RUDE BOY</b> STARGATE, R. SWIRE (M.S. ERIKSEN, T.E. HERMANSSEN, E. DEAN, M. RIDDICK, R. SWIRE, R. FENTY) SRP / DEF JAM / OJMS	Rihanna	52	52
53	51	13	<b>HOMEGRUP (HE GOTTA)</b> B. BROWN, D. HAMILTON, T. BURNETT, J. BROWN, S. ATWATER CITI U.S. / DEF JAM / OJMS	Bone	51	51
54	52	38	<b>THE BEST IN ME</b> A. W. LINDSEY, J. M. SAPP, A. LINDSEY VERITY / J.G.	Marvin Sapp	14	14
55	55	70	<b>FINDING MY WAY BACK</b> L. BARIAS, C. HIGGINS (L. BARIAS, C. HIGGINS, M. JONTEL, C. CHAMBERS, J. HOAGLAND) ATLANTIC	Jaheim	55	55

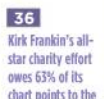


Rotation increases at powerhouse stations WHIT Detroit (up 50 plays), KBXX Houston (up 37) and WHM Orlando, Fla. (up 30) aid in Thicke's gain of 4.8 million impressions.

The song is Jay-Z's 23rd top 10 and moves him closer to matching Ludacris, who has 24, for the all-time lead among rappers.



The song, which first drew attention in secondary markets, begins to catch on at larger stations. Nielsen BDS reports first-time detections at WYPR and WRKS New York, WHIT Detroit and WEDR Miami.



Kirk Franklin's all-star charity effort owes 63% of its chart points to the physical single, which climbs to No. 1 on Hot R&B/Hip-Hop Singles. The song, meanwhile, is No. 60 on Hot R&B/Hip-Hop Airplay (2.3 million impressions).



The Dream's follow-up to his 2009 album, "Love v/s Money," launches with this single, which earns 1.2 million audience impressions from five days of airplay.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	REPT.	PEAK POSITION
56	63	84	<b>PRETTY GIRLS</b> BEST KEPT SECRET (D. AKINTI, M. H. R. DAVIS, W. BROWN, L. GOODMAN, T. PRICE, C. BALMORIS) ALLOD INTERSCOPE	Wale Featuring Gucci Mane & Weensey Of Backyard Band	56	56
57	56	64	<b>SPONSOR</b> E. LEWIS, J. PHILLIPS, H. NELSON, E. LEWIS, B. MUHAMMAD, R. DAVIS, D. WARY FO REEL ASYLUM WARNER BROS.	Taaira Mari Featuring Gucci Mane & Souja Boy Tell'em	57	57
58	60	73	<b>GO SHORTHY GO</b> SPINX V. FRESH PRODUCTIONS (TRAVIS PORTER) ALLOD INTERSCOPE	Travis Porter	58	58
59	49	52	<b>BULLETPROOF</b> KENNY DOPE (C. GONZALEZ, R. S. DEVAUGHN, C. BRIDGES, C. MAYFIELD) JIVE / J.G.	Raheem DeVaughn Featuring Ludacris	48	48
60	57	54	<b>WORTHAS CASE SCENARIO</b> J. THOMAS, J. P. THOMPSON (J. THOMAS, J. P. THOMPSON, J. SKINNER, I. MARTINEZ) 563 / KEDAR	Joe	54	54
61	77	2	<b>WORTH IT</b> E. HUDSON (J. AUSTIN, E. HUDSON) JIVE / J.G.	Whitney Houston	61	61
62	80	59	<b>GOOD LOVE</b> STEREOTYPES, NE-YO (S. SMITH, J. REEVES, R. ROMULUS, J. VIP) MTRIARCH / GEFEN INTERSCOPE	Mary J. Blige Featuring T.I.	59	59
63	67	75	<b>MILLION DOLLAR GIRL</b> NOT LISTED (NOT LISTED) MTRIARCH / GEFEN INTERSCOPE	Trina Featuring Diddy & Keri Hilson	63	63
64	68	60	<b>BACK TO THE CRIB</b> P. W. DA DON, L. JAMES, J. JONES, E. DEAN, C. BROWN DIPLOMATS / DEF JAM / OJMS	Juelz Santana Featuring Chris Brown	60	60
65	79	89	<b>ALL I DO IS WIN</b> KANE, A. FLOYD (D. JOHNSON, A. FLOYD, K. MICHELLE, H. BULL, N. M. WALDEN) HIT COMMITTEE / JIVE / J.G.	DJ Khaled Featuring T-Pain, Ludacris, Snoop Dogg & Rick Ross	65	65
66	81	82	<b>FALLIN'</b> KANE, A. FLOYD (D. JOHNSON, A. FLOYD, K. MICHELLE, H. BULL, N. M. WALDEN) HIT COMMITTEE / JIVE / J.G.	K. Michelle	66	66
67	75	17	<b>INDEPENDENT</b> J. RILEY (V. RHODES) DEVIVE / HALL-A-FAME / UNAUTHORIZED ASYLUM WARNER BROS.	Candi Reed	58	58
68	82	81	<b>I FEEL GOOD</b> STARGATE, NE-YO (S. SMITH, M. S. ERIKSEN, T.E. HERMANSSEN) MTRIARCH / GEFEN INTERSCOPE	Mary J. Blige	68	68
69	59	50	<b>SPOTLIGHT</b> POLOW DA DON, R. DAVIS, U. RAYMOND, R. J. JONES BRICK SQUAD / ASYLUM WARNER BROS.	Gucci Mane Featuring Usher	15	15
70	73	2	<b>BEAUTIFUL</b> A. BELL, J. WASHINGTON (V.S. GREEN, J. WASHINGTON, A. BELL) E1	Vivian Green	70	70
71	44	51	<b>I AIN'T HEARIN' U</b> S. WHITE (J. WYNN) STAX / CMB	Angie Stone	42	42
72	76	98	<b>(HAHA) SLOW DOWN</b> NOT LISTED (NOT LISTED) TERROR SQUAD	Fat Joe Featuring Jeezy	72	72
73	64	76	<b>HIGHER THAN THIS</b> JIMMY JAM, T. LEWIS, L. YOUNG, J. WRIGHT (J.S. HARRIS, B.T.S. LEWIS, L. YOUNG, J. WRIGHT) VERVE / FORECAST / VERVE	Ledisi	73	73
74	84	2	<b>AWESOME</b> ZAYTOUN (A.L. WASHINGTON) BIG GATES / SLIP-N-SLIDE / ATLANTIC	Pile	74	74
75	74	77	<b>ILL</b> NOT LISTED (NOT LISTED) SHADE / WYNN	Red Cafe Featuring Fabolous	74	74
76	99	2	<b>BRING IT BACK</b> NOT LISTED (NOT LISTED) 8Ball & MJG	8Ball & MJG Featuring Young Dro	76	76
77	72	11	<b>ON FIRE</b> COOL & DRE (G. MORODER, F. BELLOTTE) CASH MONEY UNIVERSAL / MOTOWN/UMRS	Lil Wayne	74	74
78	71	74	<b>ANGELS</b> SCORCHING (G. MORODER, F. BELLOTTE, W. WALKER, T. NASH, C. BRADGUS, JR.) DIPLOMATS / DEF JAM / OJMS	Diddy - Dirty Money Featuring The Notorious B.I.G.	71	71
79	66	62	<b>GANGSTA LUV</b> C. STEWART, T. NASH (T. NASH, C. A. STEWART, C. C. BRADGUS, JR.) OOBYSYSTLE / PRIORITY CAPITOL	Snoop Dogg Featuring The-Dream	24	24
80	NEW	1	<b>BUSY</b> J. JENNING (C. JENNING) JESUS SWINGS / ASYLUM WARNER BROS.	Life Jennings	80	80
81	78	61	<b>ECHO</b> INFINITO / CAMPER, R. KELLY (R. KELLY, J. SUCCO, D. CAMPER, C. KELLY) INFINITO / CAMPER, R. KELLY	R. Kelly	52	52
82	89	68	<b>TIP OF MY TONGUE</b> MAD SREWS (B. D. CASEY, B. D. CASEY, R. SAUNDERS, A. DIAZ, K. TAYLOR, R. DAVIS) PERRINCO / ST	Jagged Edge Featuring Trina & Gucci Mane	51	51
83	85	3	<b>HITTA WIT THE JIMMY</b> Z. MUECH, H. HENRY (R. PROCTOR) PERRINCO / ST	Young T	83	83
84	58	49	<b>MEDICINE</b> POLOW DA DON (A.L. WASHINGTON) BIG GATES / SLIP-N-SLIDE / ATLANTIC	Pile Featuring Keri Hilson	47	47
85	RE-ENTRY	1	<b>LUV 2 BALL</b> J. SMITH & M. THOMAS (M. GAY, G. BORDY, F. UJUA, S. GREEN) JCS / PRIORITY	Impromp2	85	85
86	NEW	1	<b>BEAMER, BENZ OR BENTLEY</b> PRIME (C. L. COX, L. JAMES, M. FORNIO) SONG BOOK / ATLANTIC	Lloyd Banks Featuring Juelz Santana	86	86
87	98	6	<b>IMMA LOVE YOU RIGHT</b> B. BRENIN, NIX (M. JIMENEZ, S. HILL, J. BROWN) SONG BOOK / ATLANTIC	John Brown	87	87
88	61	71	<b>THIS IS IT</b> M. JACKSON, J. McCLAIN, M. WARREN (M. JACKSON, PARKA) M.J. / EPIC / COLUMBIA	Michael Jackson Featuring The Jacksons	88	88
89	93	2	<b>YOU BELONG TO ME</b> T. TAYLOR, J. McGEE (T. NEVISON, T. TAYLOR, J. McGEE, T. SCALES) SONG BOOK / ATLANTIC	Trey Songz	89	89
90	91	92	<b>LAST SONG</b> NOT LISTED (NOT LISTED) R & B	Recognition	90	90
91	86	96	<b>EXHIBIT C</b> JUST BLAZE (T. THEOPROD, J. SMITH) JUST BLAZE / THE DGGN SOCIETY / DECA	Jay Electronica	86	86
92	NEW	1	<b>LOVE KING</b> NOT LISTED (NOT LISTED) RADIO KILLA / DEF JAM / OJMS	The-Dream	92	92
93	65	69	<b>RELIGIOUS</b> THE PENTAGON (R. KELLY, E. DAWKINS, A. DIXON) JIVE / J.G.	R. Kelly	48	48
94	83	85	<b>GET YOUR MONEY MADE</b> POLOW DA DON, DANIA (J. JONES, K. L. HILSON, E. HAYES) MOSLEY / BLACKGROUND INTERSCOPE	Keri Hilson Featuring Keyshia Cole & Trina	83	83
95	88	100	<b>MAKE ME</b> R. JERKINS (J. JACKSON, R. JERKINS, T. LUMPKINS, M. SHLOH) A&M / UME	Janet	71	71
96	NEW	1	<b>SING LIKE ME</b> SIS MACK, SIS LO (C. BROWN, B. MACK, K. THOMAS, L. LENNON, A. TOWNS) JIVE / J.G.	Chris Brown	96	96
97	69	83	<b>PUT IT IN A LOVE SONG</b> SWIIZ BEATZ (S. C. CARTER, K. DEAN, N. HARRIS, A. W. FELDER, R. TYSON) ARISTA / R.M.S.	Alicia Keys Featuring Beyonce	60	60
98	92	2	<b>I STAY</b> NOT LISTED (NOT LISTED) A Bay Bay Featuring Dorrugh Music, Fat Pimp, Tra'D & Tum Tum	HOLLYWOOD	92	92
99	94	2	<b>TELL ME YOU LOVE ME</b> NOT LISTED (NOT LISTED) STAX / CMB	Leela James	94	94
100	RE-ENTRY	6	<b>MAKE EM' SAY</b> NOT LISTED (NOT LISTED) 215 / GRAND HUSTLE	Meek Mill	94	94





**HOT DANCE CLUB SONGS™**

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	<b>#1</b> HARD	Rihanna	Def Jam	27	31	HEARTBREAK ON VINYL	Blake Lewis, Tommy Boy	
2	7	THE POWER OF JEEZY	Chris Brown	Jay-Z	26	30	PARTY ROUND THE WORLD	Jason Drotty, Leighton Meester	
3	8	ACAPPELLA	Ke\$ha	Capitol	28	29	PARTY TIME (GET UP, GET DOWN)	Freedom Williams	
4	4	REVOLVER	Maddina	Wayne Warner	29	28	KEEPING SCORE	Hannah Snowden	
5	1	TELEPHONE	Lady Gaga	Interscope	30	27	HEY HEY	Dennis Ferrer	
6	10	FANCY FREE	Sun J		31	37	SEX SLAVE	Melleefresh vs. Deadmau5	
7	13	FEEL IT	Chris Brown	Jay-Z	32	38	STRANGE CONDITION	Morgan Page	
8	15	FOR YOUR ENTERTAINMENT	Adam Lambert	RCA	33	39	SUDDENLY	BT	
9	11	WHY DON'T YOU LOVE ME	Becky G	Columbia	34	48	<b>#1</b> POWER ROCKET PICK	Goldfrapp	
10	3	ON THE FLOOR (OH BABY PLEASE)	KayLan Marlin	EPiPhany	35	33	ELECTRICITY	Brian Anthony	
11	9	RUSSIAN ROULETTE	Rihanna	Def Jam	36	49	SWEET DISPOSITION	The Temper Trap	
12	5	YOU ARE	Tony Moran	Dance Music Productions	37	42	GET UP	Kimberly Davis	
13	21	LOUBOUTINS	J-Lo	Columbia	38	45	BETTER THAN HER	Matisse Jive	
14	6	BODIES	Rihanna	Capitol	39	43	TOGETHER	Barbara Streisand	
15	22	NATURALLY	Selena Gomez	Capitol	40		<b>#1</b> DRUMMER BOY	Debi Nova	
16	19	FEELIN' LIKE A SUPERSTAR	Barbara Tucker	Star	41	41	I WANNA BE YOUR BABY	Henry Daulman	
17	16	DIRTY DESIRE	Utada	Interscope	42	40	BAD ROMANCE	Lady Gaga	
18	26	GIVE ME SOMETHING	OneRepublic	Twisted	43		<b>#1</b> OVERLOAD	Carmen Perez	
19	24	MORNING AFTER DARK	Timbaland	Interscope	44	20	COME BACK CLEAN	The Crystal Method	
20	12	WONDERFUL	Billie Eilish	Top Dawg	45	14	DID IT AGAIN (LO HECHO ESTA HECHO)	Shakira	
21	23	AUTOMATIK	Livvi Franc	Jive	46		<b>#1</b> PYRAMID	Chance Reprise	
22	17	RAIN	Anjulie	Capitol	47		<b>#1</b> BREAK YOUR HEART	Tina Turner	
23	32	THE INDUSTRY	Solange	World	48		<b>#1</b> ENERGETIC	Boa	
24	18	TIK TOK	Ke\$ha	RCA	49	34	ONE LOVE	Lady Gaga	
25	6	IT'S OVER	DJ Scott Mann	DJ SM	50	50	LOW POISON	The Bravery	

**TOP DANCE/ELECTRONIC ALBUMS™**

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	LADY GAGA	THE FUTURE	Interscope	2
2	2	LADY GAGA	THE FUTURE	Interscope	2
3	3	OWI CITY	Ocean Eyes	Universal	1
4	4	MASSIVE ATTACK	Heligoland	Virgin	1
5	5	DJ POET NAME LIFE	Total Club Hits 4	Thrive	1
6	7	DJ SKRIBBLE	These Hopeful Machines	Network	1
7	8	DJ ENFERNO	Ultra Dance 11	Ultra	1
8	10	DAVID GUETTA	One Love	Astralwerks	1
9	9	LIMFAO	Party Rock	Interscope	1
10	5	HOT CHIP	One Life Stand	Astralwerks	1
11	13	VARIOUS ARTISTS	Non That's What I Call Club Hits 5	Universal	1
12	15	VARIOUS ARTISTS	Non That's What I Call Club Hits 6	Universal	1
13	14	BEYONCE	I Am...Sasha Fierce	RCA	1
14	12	FOUR TET	There Is Love In You	Domino	1
15	16	LA ROUX	La Roux	Interscope	1
16	17	IMOGEN HEAV	Imogen Heap	RCA	1
17	11	BT	These Hopeful Machines	Network	1
18	20	TIESTO	Kaleidoscope	Musical Freedom	1
19	19	MIKE SNOW	Mike Snow	Domino	1
20	21	NEON INDIAN	Psychic Chasms	LeSé	1
21	22	SOUNDTRACK	Slumdog Millionaire	Interscope	1
22	23	DJ SKRIBBLE	Total Club Hits 3	Thrive	1
23	RE-ENTRY	BREATHE CAROLINA	Hello Fascination	Prince	1
24	NEW	PANTHA DU PRINCE	Black Noise	Rough Trade	1
25	25	DEADMAU5	For Lack of a Better Name	Maustrip	1

**HOT DANCE AIRPLAY™**

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	<b>#1</b> SECRET LOVE	Kim Szostak	
2	2	LOVE KEEPS CALLING	Amara Robinson	
3	3	ONE LOVE	David Guetta	
4	4	HOT	Jinfa Ultra	
5	5	HEARTBREAK	N-Black	
6	6	TIME	Flanders	
7	7	ESCAPE ME	Tristo	
8	8	FIGHT FOR YOU	Network	
9	9	TIK TOK	Ke\$ha	
10	10	GHOSTS 'N STUFF	Deadmau5	
11	11	TELEPHONE	Lady Gaga	
12	12	YOU AND I	Medina	
13	13	BAD ROMANCE	Lady Gaga	
14	NEW	CARRY OUT	Thelma Houston	
15	15	SMOKE	Jus Jack	
16	16	BRUISED WATER	Chicane	
17	17	SWEET DISPOSITION	The Temper Trap	
18	18	SO FAR AWAY	Kaskadee	
19	19	STEP BY STEP	London Luke	
20	20	BROKEN TONIGHT	Armin Van Buuren	
21	NEW	FEVER	Cascada	
22	NEW	MEMORIES	David Guetta	
23	23	TAKE ME THERE	Ultimate Thumpkins	
24	24	THIS IS HOW IT GOES	Miley Cyrus	
25	RE-ENTRY	REMEDY	Little Boots	

**TOP TRADITIONAL JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	MICHAEL BUBLE	Michael Buble	Capitol	1
2	NEW	PRESERVATION HALL JAZZ BAND	Preservation Hall	World Circuit	1
3	3	HARRY CONNICK, JR.	Your Songs	Columbia	1
4	2	MICHAEL BUBLE	Special Delivery	Capitol	1
5	4	MELODY GARDOT	My One and Only Thrill	Verano	1
6	5	BARBRA STREISAND	Love Is the Answer	Columbia	1
7	7	PAT METHENY	Orchestration	World Circuit	1
8	6	DIANA KRALL	Quiet Nights	Blue Note	1
9	8	MICHAEL BUBLE	Michael Buble	Capitol	1
10	10	SOUNDTRACK	Big Shock	Legacy Digital	1
11	11	PINK MARTINI	Splendor in the Grass	Heinz	1
12	13	DAVID SANBORN	Anything	World Circuit	1
13	9	ELLA FITZGERALD	Ellie	World Circuit	1
14	16	THE BRIAN SETZER ORCHESTRA	Songs from Laney Avenue	Surfdog	1
15	21	NELLIE MCKAY	Nellie McKay	Bluebird	1

**TOP TRADITIONAL CLASSICAL ALBUMS™**

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	E. AX/YO-YO MA/I. PERLMAN	Yo-Yo Ma	Decca	1
2	2	THE PRIESTS	Harmony	RCA	1
3	3	ZUILL BAILEY	Bach Cello Suites	Telarc	1
4	4	THE PRIESTS	The Priests	RCA	1
5	NEW	MARTHA ARGERICH	Argerich Plays Chopin	Decca	1
6	5	RENEE FLEMING	Verismo	Decca	1
7	10	JOSHUA BELL	Joshua Bell	World Circuit	1
8	8	STILE ANTONIO	Stile Antonio	Media	1
9	7	H. HAHN/M. GOERNE/C. SCHUBERT	Hahn	World Circuit	1
10	4	CECILIA BARTOLI	Cecilia Bartoli	Decca	1
11	16	CHICAGO SYMPHONY ORCH. (BOULEZ)	Chicago Symphony	Decca	1
12	14	PLACIDO DOMINGO	Placido Domingo	World Circuit	1
13	RE-ENTRY	JANINE JANSEN	Janine Jansen	World Circuit	1
14	9	LUCIANO PAVAROTTI	Luciano Pavarotti	World Circuit	1
15	RE-ENTRY	LIBERA	Libera	EMI	1

**TOP CONTEMPORARY JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	GALACTIC	Galactic	Y&A	1
2	2	GIL SCOTT-HERON	I'm New Here	Blue Note	1
3	3	CHRIS BOTTI	Chris Botti	World Circuit	1
4	4	MAYSA	A Woman in Love	Shanachie	1
5	5	BONEY JAMES	Send One Your Love	Concord	1
6	8	KIM WATERS	Love Stories	Shanachie	1
7	5	NAJEE	Mind Over Matter	Heads Up	1
8	11	PETER WHITE	Good Day	Peak	1
9	6	KENNY G	Super Hits	World Circuit	1
10	9	GEORGE BENSON	Songs and Stories	Monster	1
11	23	SPENCER DAY	Vagabond	World Circuit	1
12	13	EUGE GROOVE	Sunday Morning	Shanachie	1
13	15	VARIOUS ARTISTS	Various Artists	World Circuit	1
14	14	KENNY G	Kenny G	World Circuit	1
15	10	DAVE KOZ	Greatest Hits	Capitol	1

**TOP CLASSICAL CROSSOVER ALBUMS™**

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	THE CANADIAN TENORS	The Canadian Tenors	Decca	1
2	2	MORVON THERACEL	Morvon Theracel	World Circuit	1
3	4	ANDREA BOCELLI	Andrea Bocelli	World Circuit	1
4	5	IL DIVO	Il Divo	World Circuit	1
5	3	STING	Sting	World Circuit	1
6	7	DAVID GARRETT	David Garrett	World Circuit	1
7	6	JOSHUA BELL	Joshua Bell	World Circuit	1
8	9	SARAH BRIGHTMAN	Sarah Brightman	World Circuit	1
9	8	ANDREA BOCELLI	Andrea Bocelli	World Circuit	1
10	17	QUARTET SAN FRANCISCO	Quartet San Francisco	World Circuit	1
11	10	PAUL POTTIS	Paul Pottis	World Circuit	1
12	15	SHARON ISBIN	Sharon Isbin	World Circuit	1
13	11	SOUNDTRACK	Soundtrack	World Circuit	1
14	12	ESCALA	Escala	World Circuit	1
15	21	TIEMPO LIBRE	Tiempo Libre	World Circuit	1

**SMOOTH JAZZ SONGS™**

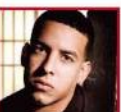
THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	<b>#1</b> GREATEST GAINER	Sunday Morning	Euge Groove
2	2	SWEET SUMMER NIGHTS	Najee	
3	2	RETRO BOY	Richard Elliot	
4	3	SOLDIER OF LOVE	Samie	
5	4	BRIGHT	Peter White	
6	7	BOGOTA BY BUS	Jesse Cook	
7	6	BURNIN'	Paul Taylor	
8	8	TILL YOU COME TO ME	Spencer Day	
9	9	BROTHER EARL	Paul Brown	
10	9	CHASING PIRATES	Morah Jones	
11	16	GO	Brian Culbertson	
12	11	TAKE ME THERE	Jackie Joyner	
13	14	RITMO DE OTONO	Bernie Williams	
14	13	NIKKI'S WALK	Jeff Golub	
15	12	SONGBIRD	Chris Chagnoco	

**TOP WORLD ALBUMS™**

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	CELTIC WOMAN	Celtic Woman	World Circuit	1
2	2	CELTIC THUNDER	Celtic Thunder	World Circuit	1
3	3	RODRIGO Y GABRIELA	Rodrigo Y Gabriela	World Circuit	1
4	4	CELTIC WOMAN	Celtic Woman	World Circuit	1
5	5	CELTIC THUNDER	Celtic Thunder	World Circuit	1
6	NEW	SOLAS	Solas	World Circuit	1
7	7	BELA FLECK	Bela Fleck	World Circuit	1
8	6	CELTIC THUNDER	Celtic Thunder	World Circuit	1
9	8	VARIOUS ARTISTS	Various Artists	World Circuit	1
10	11	FELA	Fela	World Circuit	1
11	9	BASEKOU KOUMATE & NGONI BA	Basekou Koumate	World Circuit	1
12	10	KOLOHE KAI	Kolohē Kai	World Circuit	1
13	14	LOREENA MCKENNTY	Loreena McKennety	World Circuit	1
14	RE-ENTRY	THE BABY ENSTEN MUSIC ORCHESTRA	The Baby Ensten Music Orchestra	World Circuit	1
15	15	RODRIGO Y GABRIELA	Rodrigo Y Gabriela	World Circuit	1

HOT LATIN SONGS™		TITLE	ARTIST	WEEKS ON CHART	CERT.
THIS WEEK	LAST WEEK	(IMPRINT / PROMOTION LABEL)			
1	1	#1 DILE AL AMOR	AVENTURA	14	
2	2	ANDO BIEN PEDO	BANDA LOS RECODITOS DISA	7	
3	3	ME GUSTA TODO DE TI	BANDA EL RECODO DE CRUZ LIZARRAGA (FONOVISA)	18	
4	5	COLGANDO EN TUS MANOS	CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)	12	
5	4	MIENTES	CAMILA (SONY MUSIC LATIN)	12	
6	7	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA (EPIC/SONY MUSIC LATIN)	14	
7	6	LA CALABAZA	LA ARROLLADORA BANDA EL LIMON (DISA)	20	
8	8	SE ME VA LA VOZ	ALEJANDRO SANZ (UNIVERSAL MUSIC LATIN)	18	
9	11	HASTA ABAJO	DON OMAR (MACHETE UNIVERSAL MUSIC LATIN)	12	
10	13	ME ENAMORE DE TI	CHAYANNE (SONY MUSIC LATIN)	15	
11	14	SIN EVIDENCIAS	BANDA MS (DISA/ASL)	16	
12	9	EL DOCTORADO	TONY DIZE (PINA)	16	
13	12	ESTUYE	ALEJANDRO FERNANDEZ (FONOVISA)	17	
14	15	TE PIDO PERDON	TITO "EL BAMBINO" SEINTE	15	
15	10	HAY OJITOS	INTOCABLE (GOOD-I/SONY MUSIC LATIN)	20	
16	6	ESA MUCHACHITA	LOS REYES DE ARRANQUE (SONY MUSIC LATIN)	20	
17	17	SOY TODO TUYO	LOS TUCANES DE Tijuana (FONOVISA/MUSIVISA)	18	
18	19	TE VES FATAL	EL TRONO DE MEXICO (FONOVISA/MUSIVISA)	33	
19	10	GREATEST GAINER CARITA DE ANGEL	LARRY HERNANDEZ (MOTOWN/FONOVISA/MUSIVISA)	20	
20	21	TIK TOK	KESHA (KEMOSABE/RCA/RMG)	21	
21	17	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	17	
22	24	DESCONTROL	DADDY Yankee (EL CARTEL/SONY MUSIC LATIN)	24	
23	22	LA MENOS	LA ORIGINAL BANDA EL LIMON (FONOVISA)	22	
24	16	YA LO SE	JENNI RIVERA (FONOVISA)	12	
25	4	COMANDOS DEL M.P.	VOZ DE MANDO (UEG)	26	
26	28	DOWN	JAY Z FEATURING U2/WAYNE CASH/MONEY (UNIVERSAL REPUBLIC)	28	
27	23	EQUIVOCADA	THALIA (SONY MUSIC LATIN)	16	
28	37	POR AMARTE ASI	ANA ISABELLE & CRISTIAN CASTRO (UNIVERSAL MUSIC LATIN)	37	
29	30	CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO	PESSADO (DISA/ASL)	30	
30	32	PONTE EN MI LUGAR	ESPINAZA PAZ (DISA/ASL)	32	
31	39	MENTIRAS PIADOSAS	ALEJANDRA GUZMAN (CAPITOL/LATIN)	39	
32	25	TE AMO	CUMPRE NORTEÑA (SONY MUSIC LATIN)	25	
33	33	DESDE CUANDO	ALEJANDRO SANZ (WARNER LATINA)	33	
34	42	ESTAMOS EN ALGO	INTOCABLE (GOOD-I/SONY MUSIC LATIN)	42	
35	27	MI NINA BONITA	CHINO Y NACHO (MACHETE UNIVERSAL MUSIC LATIN)	27	
36	31	MI CON OTRO CORAZON	PEDRIO FERNANDEZ (FONOVISA)	31	
37	40	CAMINOS DIFERENTES	ROBERTO TAPIA (FONOVISA/MUSIVISA)	40	
38	36	90 MILLAS (90 MILES)	LOS INQUIETOS DEL NORTE (EAGLE MUSIC)	36	
39	43	ESTA VIDA TUYA Y MIA	KANY GARCIA (SONY MUSIC LATIN)	43	
40	40	HOT SHOT DEBUT SOY ENAMORADO	LOS TITANES DE DURANGO (DISA)	40	
41	41	MI CURIOSIDAD	LOS TITANES DEL NORTE (FONOVISA)	41	
42	34	TE SIENTO	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)	34	
43	46	STAND BY ME	PRINCE ROYCE (TOP STOP)	46	
44	38	SEXY CHICK	DAVID GUETTA FEATURING AKON (GUM/STRAUSWERS/CAPITOL)	38	
45	35	WATAGATAPITUSBERRY	SENSATO DEL PATIO FEATURING BLACK POINT (TIBURON)	35	
46	NEW	AYER LA VI	ANGEL & KRIZ (MACHETE/UNIVERSAL MUSIC LATIN)	46	
47	44	SIN TI NO VIVO	PATRICIA S. (DISA)	44	
48	45	AMOR QUEDATE	JENCARLOS (BUL/SEVE)	45	
49	50	CONFESADOS	EDNITA NAZARIO (SONY MUSIC LATIN)	50	
50	48	YO ME CONFIE	ANDRES MARQUEZ "EL MACIZO" (DISA)	48	

Daddy Yankee lands his sixth No. 1 atop Latin Rhythm Airplay as "Descontrol" skips 3-1 with Greatest Gainer honors. He has the most chart-toppers by a solo artist in the list's five-year history. Only Wisin & Yandel (10) and Aventura (7) have more.



TOP LATIN ALBUMS™		ARTIST	TITLE	WEEKS ON CHART	CERT.
THIS WEEK	LAST WEEK	(IMPRINT / PROMOTION LABEL)			
1	1	#1 CAMILA	DEBATE DE AMAR (SONY MUSIC LATIN)	2	
2	2	AVENTURA	THE LAST PRODIGY LATIN 20000 (SONY MUSIC LATIN)	2	
3	3	BANDA LOS RECODITOS	ANDO BIEN PEDO DISA 721423/UMLE ☐	5	
4	5	JENNI RIVERA	LA GRAN SEÑORA (FONOVISA 354368/UMLE ☐)	12	
5	3	ANA ISABELLE	MI SUENO UNIVERSAL MUSIC LATIN 013850/UMLE ☐	2	
6	10	ESPINAZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 720511/UMLE ☐	10	
7	7	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 612965/UMLE ☐	39	
8	8	ALEJANDRO FERNANDEZ	DOS MUNDOS: TRADICION (FONOVISA 354372/UMLE ☐)	11	
9	6	JENCARLOS	BUSCAME BUL/SEVE 8914	15	
10	27	GREATEST GAINER LOS TIGRES DEL NORTE	LA GRANJA (FONOVISA 354192/UMLE ☐)	27	
11	9	ALEJANDRO FERNANDEZ	DOS MUNDOS - TRADICION (FONOVISA 354372/UMLE ☐)	11	
12	13	TITO "EL BAMBINO"	EL PATRON SEINTE 653683/UMLE ☐	13	
13	11	PESSADO	DESDE LA CAPITAL VOLUIMEN 1 DISA 726553/UMLE ☐	12	
14	15	BANDA EL RECODO DE CRUZ LIZARRAGA	ME GUSTA TODO DE TI (FONOVISA 354324/UMLE ☐)	12	
15	12	LA ORIGINAL BANDA EL LIMON	SOY TODO TUYO: 45 ANOS GRACIAS A TI (FONOVISA 354134/UMLE ☐)	2	
16	19	LOS INQUIETOS DEL NORTE	LOCOS DESDE AYER CATAPIULT DIGITAL EX	19	
17	16	LARRY HERNANDEZ	EN VIVO DESDE CULIACAN (MOTOWN/FONOVISA 570851/UMLE ☐)	16	
18	17	THALIA	PRIMERA FILA (SONY MUSIC LATIN 56901)	17	
19	55	NEW LUIS ENRIQUE	SETIEMPRE (SONY TOP STOP 80111 ☐)	55	
20	14	INTOCABLE	HASTA MI FINAL (FONOVISA 354315/UMLE ☐)	14	
21	18	INTOCABLE	CLASSIC 6000-1 60138 (SONY MUSIC LATIN)	18	
22	10	PATRULLA 81	SIN TI NO VIVE DISA 721404/UMLE ☐	12	
23	HOT SHOT DEBUT	LOS INQUIETOS DEL NORTE	FERRERO 14 ROMANTICAS CATAPIULT DIGITAL EX	23	
24	22	LARRY HERNANDEZ	16 NARCOS CORRIDOS: MEMORIA (FONOVISA 570037/UMLE ☐)	22	
25	21	MARCO ANTONIO SOLIS	MIS DE MANDO ANTONIO SOLIS (FONOVISA 354216/UMLE ☐)	21	
26	26	TONY DIZE	LA MELODIA DE LA CALLE (SOPHONIX PWA 70301 SONY MUSIC LATIN)	26	
27	29	DON CHETO	EL KTM DE USTEDS PLATINO 8822	29	
28	NEW	ESTRELLAS DE TUZANTLA	TU PIEL (DISA 721429/UMLE ☐)	28	
29	24	LUIS FONSI	PALABRAS DEL SEÑOR (UNIVERSAL MUSIC LATIN 01910/UMLE ☐)	24	
30	23	TERCER CIELO	ESPERO QUE SEAS FELIZ (UNIVERSAL MUSIC 006370/UMLE ☐)	23	
31	28	ALEJANDRO FERNANDEZ	DOS MUNDOS UNIVERSAL MUSIC LATIN/FONOVISA 354670/UMLE ☐	28	
32	31	PATRULLA 81	SERIE DIAMANTE: 30 SUPER EXITOS DISA 721365/UMLE ☐	31	
33	RE-ENTRY	LAURA PAUSINI	LAURA LIVE: GIRA MUNDIAL (WARNER LATINA 523131)	33	
34	33	COSCULLUELA	EL PRINCE REY (VAMP/UNIVERSAL MUSIC 008524/UMLE ☐)	33	
35	30	LOS BUKIS	SERIE DIAMANTE: 30 SUPER EXITOS (FONOVISA 354238/UMLE ☐)	30	
36	40	VARIOUS ARTISTS	SUPER EXITOS: EL MEJOR DEL AMOR (FONOVISA 354265/UMLE ☐)	40	
37	35	MARISELA	20 EXITOS INMORTALES III 6614	35	
38	41	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL ANO 2009 (DISA 721817/UMLE ☐)	41	
39	42	LA ARROLLADORA BANDA EL LIMON	SERIE DIAMANTE: 30 SUPER EXITOS DISA 721351/UMLE ☐	42	
40	34	EL TRONO DE MEXICO	ALMAS GEMELAS (FONOVISA 352804/UMLE ☐)	34	
41	37	LOS TEMERARIOS	SERIE DIAMANTE: 30 SUPER EXITOS DISA 721347/UMLE ☐	37	
42	74	PAQUITA LA DEL BARRIO	20-29 MUSART 4290 841/SDA	74	
43	51	LA QUINTA ESTACION	SIN FRENOS (SONY MUSIC LATIN 44947)	51	
44	39	VICENTE FERNANDEZ	NECESITO DE TI (SONY MUSIC LATIN 53282)	39	
45	25	DRACO	AMOR VINCI OMNIA (P-WANTOM VDK 59890 SONY MUSIC LATIN)	25	
46	50	DAVID BISBAL	SI MI AMOR ME VALE UN TIGRE (UNIVERSAL MUSIC 015401/UMLE ☐)	50	
47	46	CONJUNTO PRIMAVERA	SERIE DIAMANTE: 30 SUPER EXITOS (FONOVISA 354254/UMLE ☐)	46	
48	47	JUAN GABRIEL	MIS CANCIONES: MIS ANOS (DISA 720511/UMLE ☐)	47	
49	38	LAURA PAUSINI	PRIMAVERA ANTICIPADA (WARNER LATINA 516627)	38	
50	49	VARIOUS ARTISTS	I LOVE BACHATA PLANET 90125 (SONY MUSIC LATIN)	49	

After a two-year hiatus from Latin Pop Airplay's top 10, the Latin "Queen of Rock," Alejandra Guzman, returns with "Mentiras Piadosas" (17-10). The title is her fifth top 10, with "Volverte a Amar" (2006) her sole No. 1.



REGIONAL MEXICAN AIRPLAY™		ARTIST	TITLE	WEEKS ON CHART	CERT.
THIS WEEK	LAST WEEK	(IMPRINT / PROMOTION LABEL)			
1	1	#1 ANDO BIEN PEDO	BANDA LOS RECODITOS DISA	10	
2	2	ME GUSTA TODO DE TI	BANDA EL RECODO DE CRUZ LIZARRAGA (FONOVISA)	18	
3	3	LA CALABAZA	LA ARROLLADORA BANDA EL LIMON (DISA)	23	
4	5	SIN EVIDENCIAS	BANDA MS DISA/ASL	16	
5	4	HAY OJITOS	INTOCABLE (GOOD-I/SONY MUSIC LATIN)	20	
6	10	ESA MUCHACHITA	LOS REYES DE ARRANQUE (SONY MUSIC LATIN)	11	
7	8	SOY TODO TUYO	LOS TUCANES DE Tijuana (FONOVISA/MUSIVISA)	19	
8	9	TE VES FATAL	EL TRONO DE MEXICO (FONOVISA/MUSIVISA)	37	
9	6	ESTUYE	ALEJANDRO FERNANDEZ (FONOVISA)	17	
10	15	GREATEST GAINER CARITA DE ANGEL	LARRY HERNANDEZ (MOTOWN/FONOVISA/MUSIVISA)	15	
11	11	MI COMPLEMENTO	LOS HURACANES DEL NORTE (DISA)	32	
12	12	LA MENOS	LA ORIGINAL BANDA EL LIMON (FONOVISA)	26	
13	7	YA LO SE	JENNI RIVERA (FONOVISA)	15	
14	14	COMANDOS DEL M.P.	VOZ DE MANDO (UEG)	24	
15	16	CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO	PESSADO (DISA/ASL)	17	
16	18	DERECHO DE ANTIGUEDAD	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)	27	
17	20	PONTE EN MI LUGAR	ESPINAZA PAZ (DISA/ASL)	20	
18	13	TE AMO	CUMPRE NORTEÑA (SONY MUSIC LATIN)	23	
19	24	ESTAMOS EN ALGO	INTOCABLE (GOOD-I/SONY MUSIC LATIN)	24	
20	19	MI CON OTRO CORAZON	PEDRIO FERNANDEZ (FONOVISA)	20	

TROPICAL AIRPLAY™		ARTIST	TITLE	WEEKS ON CHART	CERT.
THIS WEEK	LAST WEEK	(IMPRINT / PROMOTION LABEL)			
1	1	#1 DILE AL AMOR	AVENTURA (PREMIUM LATIN)	26	
2	4	MI CAMA HUELE A TI	TITO "EL BAMBINO" FEATURING ZION & LENNON SEINTE	30	
3	3	HASTA ABAJO	DON OMAR MACHETE (UNIVERSAL MUSIC LATIN)	13	
4	2	EL DOCTORADO	TONY DIZE (PINA)	16	
5	6	DESCONTROL	DADDY Yankee (EL CARTEL/SONY MUSIC LATIN)	8	
6	5	TE AMARE	HUEY DUNBAR (TMS/SONY MUSIC LATIN)	4	
7	7	SE ME VA LA VOZ	ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATIN)	15	
8	12	INTENTALO	UMIANTY FEATURING MAGIC JUAN EL MOVIMIENTO	13	
9	9	MI NINA BONITA	CHINO Y NACHO MACHETE (UNIVERSAL MUSIC LATIN)	9	
10	9	MIRAME	VICTOR MANUELLE (KIVAY)	12	
11	6	STAND BY ME	PRINCE ROYCE (TOP STOP)	14	
12	13	SU VENENO	AVENTURA (PREMIUM LATIN)	28	
13	17	GREATEST GAINER LA VI LLGAR	REY RUIZ (DISA/SONY MUSIC LATIN)	17	
14	11	TE PIDO PERDON	TITO "EL BAMBINO" SEINTE	5	
15	12	ME ENAMORE DE TI	CHAYANNE (SONY MUSIC LATIN)	15	
16	14	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA (EPIC/SONY MUSIC LATIN)	12	
17	25	PRRRR	COSCULLUELA FEATURING WEN & YANDEL (NEVA KAMADA/SEINTE)	25	
18	23	POR AMARTE ASI	ANA ISABELLE & CRISTIAN CASTRO (UNIVERSAL MUSIC LATIN)	23	
19	22	ASI DICE PERIGNON	CON PERIGNON Y LA PRODUCCION PERIGNON/PRODUCCION LULLERA	22	
20	27	COLGANDO EN TUS MANOS	CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)	27	

BETWEEN THE BULLETS PREMIO LO NUESTRO AFFECTS CHART



Fresh off his two Premio Lo Nuestro Awards for male tropical artist of the year and tropical salsa artist of the year, Luis Enrique's "Ciclos" catapults 55-19 on Top Latin Albums with a 128% increase in sales (1,000 copies). Laura Pausini's "Laura Live: Gira" re-enters the chart at No. 33 with a 108% increase following Univision's broadcast of the Feb. 18 show. Other likely beneficiaries from the awards are found at Nos. 2, 6 and 42. —Rauldy Ramirez

HOT LATIN SONGS: 14 stations; 60 regional Mexican; 29 Latin pop; 17 tropical. All Latin rhythms are electronically monitored 24 hours a day; 7 days a week. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. All charts © 2010, © Global Recording, LLC and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK		LAST WEEK		BILLBOARD JAPAN HOT 100	
1	37	(HANSHIN/SOUNDCAN JAPAN/PLANTECH)	FEBRUARY 24, 2010	1	SAKURANO SHIORI AKR48 KING
2	1	LOVE YOURSELF/KIMI GA KIRAI (CD+DVD (A) KAT-TUN J-STORM)		2	NEW
3	3	FIREFLIES OWL CITY ISLAND/UNIVERSAL REPUBLIC		3	2
4	7	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS.		4	3
5	42	URESHIKUTTE DAKIAUYO YUKI EPIC		5	4
6	44	HAMANASU NO HANA GALILEO GALILEO SONY MUSIC		6	10
7	17	PLANETARIUM LOVE LOVE LOVE VICTOR		7	5
8	4	ONARA HAZUKASHIKU NAIYO ONALWOOD YOSHIMOTO R&C		8	NEW
9	6	HAVEN'T MET YOU YET MICHAEL BUBLE/WARNER		9	9
10	19	LIKE YESTERDAY THE BRILLIANT GREEN WARNER		10	6

THIS WEEK		LAST WEEK		UNITED KINGDOM SINGLES	
1	1	(THE OFFICIAL UK CHARTS CO.)	FEBRUARY 21, 2010	1	EVERYBODY HURTS HELPING HATI SYCO
2	NEW	YOU GOT THE DIRTEE LOVE FLORENCE/DIZZEE RASCAL DIRTEE STANK		2	5
3	2	FIREFLIES OWL CITY ISLAND/UNIVERSAL REPUBLIC		3	2
4	3	IF WE EVER MEET AGAIN TIMBERLAND FT. KATY PERRY INTERSCOPE		4	3
5	4	EMPIRE STATE OF MIND (PART 2) ALICIA KEYS J		5	4
6	10	RUDE BOY RIHANNA SRP/DEF JAM		6	7
7	5	DON'T STOP BELIEVIN' GLEE CAST COLUMBIA		7	6
8	NEW	THE WAY LOVE GOES LEMAR EPIC		8	8
9	9	HALO WALKING ON SUNSHINE GLEE CAST COLUMBIA		9	9
10	6	STARSTRUKK 3OH3S FT. KATY PERRY PHOTO FINISH/ATLANTIC		10	10

THIS WEEK		LAST WEEK		GERMANY SINGLES	
1	1	(MEDIA CONTROL)	FEBRUARY 23, 2010	1	TIK TOK KESHA KEMOSABE/RCA
2	5	DISCO POGO ATZEN FRAUENARZT & MANNY MARC EDEL		2	5
3	2	I LIKE KENI HILSON MOSLEY/INTERSCOPE		3	2
4	3	GEBOREN UM ZU LEBEN UNHEILIG UNIVERSAL		4	3
5	4	BAD ROMANCE LADY GAGA STREAMLINE/MONK/4/CHERRYTREE/INTERSCOPE		5	4
6	7	ALORS ON DANSE STROMAE WERE MUSIC GROUP		6	7
7	6	FIREFLIES OWL CITY ISLAND/UNIVERSAL REPUBLIC		7	6
8	8	I WILL LOVE YOU MONDAY (365) AURA DIONE MUSIC FOR DREAMS		8	8
9	9	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE		9	9
10	10	ALLES WIRD QUT BUSHIDO SONY MUSIC		10	10

THIS WEEK		LAST WEEK		EUROPEAN HOT 100 SINGLES	
1	1	(NIELSEN/BILLBOARD)	FEBRUARY 24, 2010	1	TIK TOK KESHA KEMOSABE/RCA
2	2	BAD ROMANCE LADY GAGA STREAMLINE/MONK/4/CHERRYTREE/INTERSCOPE		2	2
3	3	FIREFLIES OWL CITY ISLAND/UNIVERSAL REPUBLIC		3	3
4	5	EVERYBODY HURTS HELPING HATI SYCO		4	5
5	4	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE		5	4
6	6	DINGUE, DINGUE, DINGUE CHRISTOPHE MAE WARNER		6	6
7	9	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION		7	9
8	NEW	YOU GOT THE DIRTEE LOVE FLORENCE/DIZZEE RASCAL DIRTEE STANK		8	NEW
9	8	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM		9	8
10	20	DISCO POGO ATZEN FRAUENARZT & MANNY MARC EDEL		10	20
11	7	STEREO LOVE EDWARD MAYA FT. VIKI JIGOLINA PLAY ON		11	7
12	NEW	1 GESTE POUR HAITI CHERIE VARIOUS ARTISTS TRACE		12	NEW
13	10	I LIKE KENI HILSON MOSLEY/INTERSCOPE		13	10
14	12	MEMORIES DAVID GUETTA FT. KID CUDI GUM VIRGIN		14	12
15	11	IF WE EVER MEET AGAIN TIMBERLAND FT. KATY PERRY INTERSCOPE		15	11
16	13	GEBOREN UM ZU LEBEN UNHEILIG UNIVERSAL		16	13
17	14	EMPIRE STATE OF MIND (PART 2) ALICIA KEYS J		17	14
18	16	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE		18	16
19	32	RUDE BOY RIHANNA SRP/DEF JAM		19	32
20	15	MORNING AFTER DARK TIMBERLAND FT. BELLY RAYMOND BLACKROCK/INTERSCOPE		20	15

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS	
1	NEW	(NIELSEN SOUNDCAN INTERNATIONAL)	MARCH 6, 2010	1	YOU GOT THE DIRTEE LOVE FLORENCE + THE MACHINE AND DIZZEE RASCAL DIRTEE STANK
2	2	FIREFLIES OWL CITY ISLAND/UNIVERSAL REPUBLIC		2	2
3	4	IF WE EVER MEET AGAIN TIMBERLAND FT. KATY PERRY BLACKROCK/INTERSCOPE		3	4
4	5	EMPIRE STATE OF MIND (PART 2) ALICIA KEYS MRK.J		4	5
5	1	EVERYBODY HURTS HELPING HATI SYCO		5	1
6	9	RUDE BOY RIHANNA SRP/DEF JAM		6	9
7	3	TIK TOK KESHA KEMOSABE/RCA		7	3
8	6	BAD ROMANCE LADY GAGA STREAMLINE/MONK/4/CHERRYTREE/INTERSCOPE		8	6
9	7	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE		9	7
10	14	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION		10	14
11	NEW	WE ARE THE WORLD 25: FOR HAITI ARTISTS FOR HAITI WE ARE THE WORLD FOUNDATION		11	NEW
12	RE	YOU GOT THE LOVE FLORENCE + THE MACHINE ISLAND		12	RE
13	12	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE		13	12
14	NEW	THE WAY LOVE GOES LEMAR EPIC		14	NEW
15	11	STARSTRUKK 3OH3S FT. KATY PERRY PHOTO FINISH		15	11

THIS WEEK		LAST WEEK		FRANCE SINGLES	
1	2	(SNEP/IFOP/TITE-LIVE)	FEBRUARY 23, 2010	1	TIK TOK KESHA KEMOSABE/RCA
2	1	DINGUE, DINGUE, DINGUE CHRISTOPHE MAE WARNER		2	1
3	NEW	1 GESTE POUR HAITI CHERIE VARIOUS ARTISTS TRACE		3	NEW
4	3	BAD ROMANCE LADY GAGA STREAMLINE/MONK/4/CHERRYTREE/INTERSCOPE		4	3
5	5	MEMORIES DAVID GUETTA FT. KID CUDI GUM VIRGIN		5	5
6	4	STEREO LOVE EDWARD MAYA FT. VIKI JIGOLINA PLAY ON		6	4
7	6	J'AIMERAIS TELLEMENT JENA LEE MEGURU		7	6
8	7	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE		8	7
9	NEW	ESPOIR POUR HAITI: DESOLE VARIOUS ARTISTS WARNER		9	NEW
10	8	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM		10	8

THIS WEEK		LAST WEEK		CANADA BILLBOARD CANADIAN HOT 100	
1	1	(NIELSEN BDS/SOUNDCAN)	MARCH 6, 2010	1	I BELIEVE MIKI NAKASHIMA CTV/UNIVERSAL
2	4	HALLELUJAH (VANCOUVER 2010 VERSION) K.D. LANG ROYAL LEPAGE/WARNER		2	4
3	2	BAD ROMANCE LADY GAGA STREAMLINE/MONK/4/CHERRYTREE/INTERSCOPE		3	2
4	5	IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BROS./WARNER		4	5
5	3	TIK TOK KESHA KEMOSABE/RCA/SONY MUSIC		5	3
6	7	WHATAYA WANT FROM ME ADAM LAMBERT 19/RCA/SONY MUSIC		6	7
7	8	WE ARE THE WORLD 25: FOR HAITI ARTISTS FOR HAITI WE ARE THE WORLD FOUNDATION		7	8
8	6	WAVIN' FLAG K'NAAN A&M/DOCTONE/UNIVERSAL		8	6
9	9	TELEPHONE LADY GAGA STREAMLINE/MONK/4/CHERRYTREE/INTERSCOPE		9	9
10	10	IMMA BE THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL		10	10

THIS WEEK		LAST WEEK		AUSTRALIA SINGLES	
1	NEW	(ARIA)	FEBRUARY 21, 2010	1	IN MY HEAD JASON DERULO WARNER
2	1	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE		2	1
3	6	TODAY WAS A FAIRYTALE TAYLOR SWIFT BIG MACHINE		3	6
4	2	FIREFLIES OWL CITY ISLAND/UNIVERSAL REPUBLIC		4	2
5	16	TIK TOK (PARODY) THE MIDWEST WIKINGS INDEPENDENT		5	16
6	4	MEMORIES DAVID GUETTA FT. KID CUDI GUM VIRGIN		6	4
7	3	BLAH BLAH BLAH KESHA FT. 3OH3S KEMOSABE/RCA		7	3
8	17	RUDE BOY RIHANNA SRP/DEF JAM		8	17
9	25	3 WORDS CHERYL COLE FT. WILLIAM FASCINATION POLYDOR		9	25
10	7	DO YOU REMEMBER JAY SEAN FT. SEAN PAUL AND LIL JON DEF JAM		10	7

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT GREECE	
1	3	(NIELSEN SOUNDCAN INTERNATIONAL)	MARCH 6, 2010	1	CRY CRY OSEANA MINISTRY OF SOUND
2	2	BAD ROMANCE LADY GAGA STREAMLINE/MONK/4/CHERRYTREE/INTERSCOPE		2	2
3	1	THE QUEST BRYN CHRISTOPHER POLYDOR		3	1
4	6	TIK TOK KESHA KEMOSABE/RCA		4	6
5	10	YOU AND I MEDINA LABEL MADE PARLOPHONE		5	10
6	7	SPACE TO HRONO SAKE ROUVAS SAKE ROUVAS MINOS		6	7
7	5	KRYFA MELISSA UNIVERSAL		7	5
8	8	MIA KOKKINI GRAMMI NATASSA THEODORIDOU SONY MUSIC		8	8
9	4	IMPOSSIBLE DANIEL MERRIWEATHER ALLI/O/COLUMBIA		9	4
10	NEW	A*G*A*P*I (CRASHING DOWN) IVI ADAMOU SONY MUSIC		10	NEW

THIS WEEK		LAST WEEK		EUROPEAN ALBUMS	
1	1	(NIELSEN/BILLBOARD)	FEBRUARY 24, 2010	1	SADE SOLDIER OF LOVE EPIC
2	NEW	PETER GABRIEL SCRATCH MY BACK VIRGIN		2	NEW
3	3	LADY GAGA THE FAME STREAMLINE/MONK/4/CHERRYTREE/INTERSCOPE		3	3
4	2	MASSIVE ATTACK HELIGOLAND PARLOPHONE		4	2
5	4	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE		5	4
6	5	ALICIA KEYS THE ELEMENT OF FREEDOM J		6	5
7	6	MICHAEL BUBLE CRAZY LOVE 1.43/REPRISE		7	6
8	NEW	SOUNDTRACK GLEE: THE MUSIC SEASON ONE, VOL. 1 COLUMBIA		8	NEW
9	8	PETER DINKlage (40th ANNIVERSARY) SONY MUSIC		9	8
10	7	KESHA ANIMAL KEMOSABE/RCA		10	7
11	NEW	HIM ESCAPING/ROCKS LOVE IN THEORY AND PRACTICE SRE		11	NEW
12	26	FLORENCE + THE MACHINE LUNGS ISLAND		12	26
13	16	ROBBIE WILLIAMS REALTHY KILLED THE VIDEO STAR CHRIS/IS/VERGN		13	16
14	12	RIHANNA RATED R SRP/DEF JAM		14	12
15	15	THE RESISTANCE A&E/HELIUM 3/WARNER		15	15

THIS WEEK		LAST WEEK		ITALY DIGITAL SONGS	
1	1	(NIELSEN)	FEBRUARY 22, 2010	1	BACIAMMI ANCORA JOWANNOTTI UNIVERSAL
2	2	TIK TOK KESHA KEMOSABE/RCA		2	2
3	4	BAD ROMANCE LADY GAGA STREAMLINE/MONK/4/CHERRYTREE/INTERSCOPE		3	4
4	3	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE		4	3
5	5	STEREO LOVE EDWARD MAYA FT. VIKI JIGOLINA SPINNIN'		5	5
6	NEW	RAGAZZA OCCHI CIELO LORIANA BERTI SONY MUSIC		6	NEW
7	7	LA PRIMA COSA BELLA MALIKA AYANE SUGAR		7	7
8	6	SALVAMI GIANNI NANNINI SONY MUSIC		8	6
9	8	STO PENSANDO A TE VASCO ROSSI CAPITOL		9	8
10	NEW	WE ARE THE WORLD 25: FOR HAITI ARTISTS FOR HAITI WE ARE THE WORLD FOUNDATION		10	NEW

THIS WEEK		LAST WEEK		SPAIN SINGLES	
1	3	(PROMUSICAE/MEDIA)	FEBRUARY 24, 2010	1	RUN RUN ESTOPA SONY MUSIC
2	2	BAD ROMANCE LADY GAGA STREAMLINE/MONK/4/CHERRYTREE/INTERSCOPE		2	2
3	1	MI PRINCESA DAVID BISBAL VALE		3	1
4	9	QUE YO NO QUIERO PROBLEMAS DAVID DEMARIA ORG		4	9
5	4	NI ROSAS NI JUGUETES PAOLINA RUBIO UNIVERSAL		5	4
6	7	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE		6	7
7	5	TIK TOK KESHA KEMOSABE/RCA		7	5
8	6	QUE NADIE MANUEL CARRASCO DUO COM MALU VALE		8	6
9	8	DESDE CUANDO ALEJANDRO SANZ WARNER BROS.		9	8
10	32	ABRAZAME MUY FUERTE BUSTAMANTE VALE		10	32

THIS WEEK		LAST WEEK		BRAZIL ALBUMS	
1	3	(APBO/NIELSEN)	FEBRUARY 24, 2010	1	VARIOUS ARTISTS SAMBAS DE ENREDO 2010 UNIVERSAL
2	1	PADRE FABIO DE MELO ILUMINAR SOM LIVRE		2	1
3	5	BEYONCE I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA		3	5
4	2	SOUNDTRACK SUMMER ELETRONICS 3 SOM LIVRE		4	2
5	4	SOUNDTRACK VIVER A VIDA SOM LIVRE		5	4
6	6	VICTOR & LEO AD WVO E.A. CORNER SONY MUSIC		6	6
7	7	MARIA GADU MARIA GADU SONY MUSIC		7	7
8	8	VARIOUS ARTISTS VIVER A VIDA NACIONAL SOM LIVRE		8	8
9	9	VICTOR E LEO BORBOLETAS SONY		9	9
10	NEW	LUAN SANTANA AO WVO SOM LIVRE		10	NEW

Florence & The Machine's BRIT Awards mash-up live performance of "You Got The Dirtee Love" with Dizzee Rascal heads straight in at No. 2 on the U.K. Singles chart.



THIS WEEK		LAST WEEK		EUROPEAN AIRPLAY	
1	2	(NIELSEN SOUNDCAN INTERNATIONAL)	FEBRUARY 24, 2010	1	KESHA TIK TOK KEMOSABE/RCA
2	1	LADY GAGA BAD ROMANCE STREAMLINE/MONK/4/CHERRYTREE/INTERSCOPE		2	1
3	5	OWL CITY FIREFLIES ISLAND/UNIVERSAL REPUBLIC		3	5
4	4	THE BLACK EYED PEAS MEET ME HALFWAY INTERSCOPE		4	4
5	3	RIHANNA RUSSIAN ROULETTE SRP/DEF JAM		5	3
6	7	IYAZ REPLAY TIME IS MONEY/BELUGA HEIGHTS/REPRISE		6	7
7	8	JASON DERULO WHATCHA SAY BELUGA HEIGHTS/WARNER BROS.		7	8
8	6	JAY-Z + ALICIA KEYS EMPIRE STATE OF MIND ROC NATION		8	6
9	9	BEYONCE SWEET DREAMS MUSIC WORLD/COLUMBIA		9	9
10	11	RIHANNA RUDE BOY SRP/DEF JAM		10	11
11	10	CHERYL COLE FIGHT FOR THIS LOVE POLYDOR		11	10
12	13	DAVID GUETTA FT. KID CUDI MEMORIES GUM VIRGIN		12	13
13	12	JAY SEAN FT. LIL WAYNE DOWN CASH MONEY/UNIVERSAL REPUBLIC		13	12
14	14	MICHAEL BUBLE HAVEN'T MET YOU YET 143/REPRISE/WARNER		14	14
15	15	CHRISTOPHE MAE DINGUE, DINGUE, DINGUE/WARNER		15	15

THIS WEEK		LAST WEEK		SWEDEN S	
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# EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Universal Music Latino and Machete Music promote **Pedro Guzman** to VP of A&R. He was director.

**PUBLISHING:** ASCAP names **Tim DuBois** VP/managing executive of operations at its newly established regional office in Nashville. He was clinical professor of management at Vanderbilt University's Owen School of Management.



**DISTRIBUTION:** Universal Music Group Distribution appoints **Candace Berry** executive VP of sales and marketing. She was head of sales at Interscope Geffen A&M.

**TOURING:** Ann Arbor, Mich.-based boutique booking agency Fleming Artists taps **Jordan Burger** as an agent and head of its newly opened East Coast office in New York. He was an agent at the Agency Group.

**DIGITAL:** Digital technology company DTS appoints **Brad Duda** to its board of directors, effective March 1. He was president of Napster.

**TV/FILM:** Universal Pictures names **Mike Knobloch** president of film music and publishing, effective March 1. He is executive VP of film music at Fox Music/20th Century Fox.

**RELATED FIELDS:** Public relations veteran **Liz Rosenberg** has announced the formation of her own agency, Liz Rosenberg Media. She was a longtime publicist at Warner Bros. Records and will continue to represent Madonna and some of the label's artists.

The Santa Monica (Calif.) College board of trustees names **Jennifer Ferro** GM of noncommercial KCRW Los Angeles, effective March 1. She was assistant GM.

Australian pay-TV broadcaster XYZnetworks names **Ben Facey** marketing director of Channel [V], [V] HITS, MAX and Country Music Channel, effective April 7. He serves as director of promotion and publicity at Warner Music Australia.

—Edited by Mitchell Peters

# GOODWORKS

## JAM CRUISE PRODUCER STARTS NONPROFIT

In early January, more than 100 people who attended the eighth annual Jam Cruise, which featured performances from STS9, Galactic, North Mississippi & Robert Randolph and Hot Buttered Rum, walked away with more than just a relaxing vacation with live music and booze.

During a stop in Jamaica, some passengers and musicians visited the Rural Retreat Community Center in Claremont, where they were treated to a meal and dance performances from local children. As part of the day trip, Cloud 9 Adventures, the producer of Jam Cruise and Caribbean Holiday, gave the music center \$25,000, which was used to purchase musical instruments, school supplies and sporting gear.

Cloud 9 director of business development Kelly Viau says the donation was organized by the company's newly launched nonprofit arm, Positive Legacy, in partnership with Music Matters. The aim of the nonprofit is to use "travel and live music as a catalyst to give to others in need," Viau says.

Positive Legacy is funded by Cloud 9 and through silent auctions that feature posters and instruments autographed by musicians. Viau says Cloud 9 will also develop charitable components for its future events.

—Mitchell Peters

# BACKBEAT



Guns N' Roses were a special featured headliner Valentine's Day evening at the Nur Khan's Rose Bar Sessions at New York's Gramercy Park Hotel, presented by DeLeon Tequila. Rocking the celeb-filled crowd are (from left) **Bumblefoot**, **Axl Rose** and **DJ Ashba**. PHOTO: JAME MCCARTHY/WIREIMAGE

Vancouver rappers **Swollen Members** headlined the Feb. 15 Whistler Live! Fire and Ice party held in honor of the 2010 Winter Olympics, mixing up familiar like "Breath" with such new tunes as "Bollywood Chick" in their hour-long set. The group's **Prevail** also made time for the Feb. 14 invitation-only Omega Watches Olympic Launch Party, where he was introduced to Omega ambassador **Cindy Crawford**.

Pop artist **John Mayer** stuck to music when engaging in preshow chat with Global Spectrum staffers at his Feb. 21 Wachovia Center show in Philadelphia. He and Global Spectrum director of marketing **Dustin Godsey** debated who was the true guitar master: **Jeff Beck** or **Eric Clapton**. From left: Global Spectrum marketing manager **Erin Bilton**, Godsey, Mayer and Global Spectrum director of operations **Ryan Hemmenway**. PHOTO: JOHN MAYER.COM



## SESAC CHRISTIAN MUSIC AWARDS

Songwriter/producer **Jason Ingram** was named SESAC's 2009 Christian songwriter of the year due to his hand in crafting such hits as "By Your Side" and "Hold My Heart," which were also awarded for their national performance activity. **PeerTunes**, **Grange Hill Music** and **Windsor Way Music** took the accolade for Christian publishers of the year. The awards presentation was held Feb. 16 at Loveless Barn in Nashville. PHOTOS: ED WOOD

**ABOVE:** From left: SESAC associate VP of writer/publisher relations **Tim Fink**, peerTunes/Nashville VP **Kevin Lamb**, SESAC senior VP of writer/publisher relations **John Mullins**, **Jason Ingram**, **Grange Hill Music** president **David Steunebrink** and publishing manager **Lani Crump**.

**LEFT:** From left: SESAC senior director of writer/publisher relations **John Mullins**, Billboard contributor **Deborah Evans Price** and **Jason Ingram**.



## INSIDE TRACK

### EARLE MOVES FAST WITH 'MIDNIGHT' FOLLOW-UP

**Justin Townes Earle** plans to hit the studio in May, and he doesn't think it will be long before fans hear the fruits of his efforts.

"I never take long to make records," says Earle, who was named the Americana Music Assn.'s Emerging Artist of the Year in the wake of his third album, 2009's "Midnight at the Movies." "We'll be in the studio for about a week and have a new record ready hopefully for a September release."

Earle, whose father is **Steve Earle**, plans to record in Nashville but hasn't yet decided on a producer—and may helm the project himself. "That's something I would enjoy doing, but it's still kind of a daunting idea," says Earle, who

will likely lean on pianist **Skyler Wilson** to be his primary sounding board. "I'm smart enough to be scared of that. I don't have so much ego to think I can just go in and do it."

Earle has about a dozen songs ready to go and says he'll "keep writing until we get in [the studio], because there could be something that comes up in the last week." The sound, he says, is leaning toward "a little bit of gospel, Muscle Shoals kind of vibe. The instrumentation will be the same; I like the traditional instruments and taking them where we want them to go. I listen to way too many Staples Singers records, so that's going to come out at some point."



EARLE



Academy Award-winning actress **Susan Sarandon** was a surprise guest at the Feb. 17 listening party for hip-hopers **Kidz in the Hall's** upcoming set, "Land of Make Believe." The **Duck Down Records/Koch** act invited media members to play ping-pong while listening to tracks from the album, due March 9, at Spin NYC. Flanking Sarandon are **KITH's Double-O** (left) and **Naledge**.



Australian ad-supported music site **Guvera** announced the U.S. launch (March 30) of its music/content download system with a Feb. 18 gathering at New York's Metropolitan Pavilion, where top industry execs mixed with such faces as **Alice Cooper**, **Mos Def** and **The Fray**. The event's centerpiece was a 45-foot, vodka-shot-dispensing ice sculpture. Enjoying the vodka luge are (from left) **Guvera** director of content **Dan Thompson**, chief technology officer **Finbar O'Hanlon**, director of sales for Australia **Jonathan Rogin** and founder/CEO **Claes Loberg**. PHOTO: DONALD BOWERS

## MERCEDES-BENZ FASHION WEEK

Mercedes-Benz Fashion Week pitched its tents in New York's Bryant Park for the last time Feb. 11-18. After nearly 20 years at the venue, the premiere fashion event is moving to Lincoln Center in September. The runway schedule included previews of fall 2010 collections from such names as **Chakra**, **Lacoste**, **Tommy Hilfiger** and **Michael Kors**.

**ABOVE:** Designer **Jeremy Scott** unwound during his Belvedere Vodka-hosted after-party at Good Units at the Hudson Hotel to the sounds of **Amanda Blank** and **DJs** the **Missshapes**. Among the partygoers were **Estelle** and event headliner **Santigold**. PHOTO: SUNNY NORTON/GUEST OF A GUEST

**BELOW:** **Pete Wentz** (right) walks the red carpet with **Good Charlotte's Joel Madden** for Clandestine Industries' post-show bash at the Andaz Wall Street. For the show's finale, **Wentz** (who owns the clothing line) was wheeled out on a dolly dressed as "Silence of the Lambs" killer **Hannibal Lecter**. PHOTO: JERRIT CLARK



**Ellen DeGeneres** paid homage to her native New Orleans with a Feb. 16 episode that celebrated **Fat Tuesday**. Joining her was country singer **Kellie Pickler**, whose latest single, "Didn't You Know How Much I Loved You," is climbing **Billboard's** Hot Country Songs chart, where it's No. 14 this issue. PHOTO: MIKE RODMAN/WARNER BROS.



"Soul Train" paid tribute to its 40-year history with the documentary "Soul Train: The Hippest Trip in America." **VHI** and **Soul Train Holdings** held a premiere screening/panel discussion for the film Jan. 29 at Los Angeles' **Paley Center**. From left: **Soul Train Holdings** co-CEO **Peter Griffith** and chief creative officer **Anthony Maddox**, "Soul Train" founder **Don Cornelius**, InterMedia Partners senior partner **David Koff** and documentary score composer **Ahmir "Tuestlove" Thompson**. PHOTO: BRIAN PARILLO



Watchmaker/jeweler **Piaget** hosted the recent film premiere of the **Celine Dion** touring documentary "Celine: Through the Eyes of the World" in **Miami Beach**. Afterward, she relaxed with family and friends at the **Danny DeVito** South Beach restaurant. From left: **Sony Music Entertainment** senior VP of A&R and marketing **John Doelp**; **Dion's** manager and husband, **René Angélli**; **Sony Pictures** senior executive VP of marketing and distribution **Robin Russell**; **Dion**; **Columbia/Epic Label Group** chairman **Rob Stringer**; and **Feeling Productions** management associate **Dave Platel**.

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