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DAVID GUETTA TAKES OVER

HOW A FRENCH
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SXSW

Stop by the Billboard.com Bungalow—the ultimate music house of the South by Southwest conference on Austin's Sixth Street—for drinks, food and music. Then party all night at our SXSW showcases. More at billboard.com/sxsw.

MUSIC & ADVERTISING

Join Billboard and Adweek June 15-16 at New York's Edison Ballroom for the Music & Advertising Conference, featuring a conversation with Electronic Arts' Steve Schnur. More: billboardmusicandadvertising.com.

LATIN MUSIC

The Billboard Latin Music Conference & Awards is set for April 26-29 in Puerto Rico and will feature an "In-Depth" session with **Marc Anthony** and a Q&A with urban bachata group Aventura. More at billboardlatinconference.com.

LEILA COBO
Billboard Executive
Director of content
and programming
for Latin music and
entertainment



Don't Forget Chile

Latin Artists Are Still Learning To Be Public Philanthropists

Days after the Jan. 12 earthquake that devastated Haiti, Latin music acts responded with an outpouring of generosity that the genre had never seen before.

Artists pledged money to rebuild orphanages, schools, hospitals and homes. They recorded public service announcements to solicit charitable donations, hosted concerts and wrote songs for Haiti. Several labels released singles and albums, donating the proceeds to recovery efforts.

Univision Communications aired the five-hour telethon "Unidos por Haiti" featuring performances from some of the top names in Latin music, and raised \$8 million. And many of the genre's biggest stars came together to record "Somos el Mundo," a Spanish-language version of "We Are the World," to benefit Haitian charities.

Little more than a month later, another destructive quake hit the region, this time in Chile. While the quake was stronger than Haiti's, the resulting destruction fortunately didn't come close to approaching the scale of the national catastrophe that has ravaged the impoverished Caribbean nation.

Still, the subdued response of the Latin music community to the tragedy in Chile was striking, given the country's importance as a touring market for Latin artists. Indeed, the quake struck on the final day of Chile's weeklong Viña del Mar music festival, the largest and longest-running music fest in Latin America. And yet, there were nowhere near the same number of grand pronouncements by artists to assist relief efforts.

The reserved response of Latin artists to what's happened in Chile suggests that they're still learning their roles as public philanthropists.

Organized philanthropy is relatively new for Latin artists. Aside from a few notable exceptions, such as Gloria and Emilio

Estefan, who were raised in the United States and have long operated charitable foundations, the role of Latin musical acts as visible agents of social change has only emerged in the past decade.

While 10 years ago one would've been hard-pressed to find Latin response to calamities, today "there's a proliferation [of philanthropic work from Latin artists]

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Aside from a few notable exceptions, the role of Latin musical acts as visible agents of social change has only emerged in the past decade.

and it's not just the top celebrities and stars in the region," says Elena Suarez, chief of development communications for the Inter-American Development Bank in Washington, D.C., which arranges multilateral financing for economic development projects in Latin America and the Caribbean.

In the past five years, the IDB has increasingly partnered with recording artists in the region, including Ricky Martin, Juanes and Dominican bachata star Juan Luis Guerra, who look to the IDB for their expertise in executing programs.

"It's not just about promoting and creating awareness, but about having social impact," Suarez says.

As more Latin artists find themselves on a global stage with as much visibility as their Anglo counterparts, "they feel they have this responsibility they have to [live] up to," Martin's manager Bruno del Granado says. "All eyes are on Latin artists

and I think they have a responsibility on their shoulders. Not only to their own fans and countrymen, but to the rest of the world."

Martin, a native of Puerto Rico, was one of the first artists to visit Haiti immediately after the earthquake, galvanized in part by a sense of responsibility for a fellow Caribbean nation. He partnered with Habitat for Humanity in Haiti to produce a PSA featuring multiple mainstream and Latin celebrities. After the Chilean quake, he taped another PSA to encourage donations for Habitat for Humanity in Chile.

Some labels like Nacional and EMI have announced plans to release songs and albums to benefit reconstruction efforts in Chile. And Spanish pop star Alejandro Sanz, who's known for his altruistic endeavors, plans to deliver tents to Chileans who lost their homes because of the quake and donate part of the proceeds from his show to relief efforts. But despite these and other commendable efforts, the overall response of the Latin artist community has been quieter than one might have expected, especially in light of their recent efforts on behalf of Haiti.

Meanwhile, Chileans have banded together to assist victims of the quake. The "Chile Ayuda a Chile" telethon, which aired in the country for 25 hours and featured few big-name celebrities, raised \$59.2 million in donations, a staggering sum for a country of 19 million people and more than the \$58 million raised by George Clooney's star-studded "Hope for Haiti Now."

The Chilean telethon resulted in what Latin acts have recently begun to strive for: social impact.

The growing role of Latin artists in philanthropy will be discussed at the "Marketing for a Cause" panel at the Billboard Latin Music Conference and Awards taking place April 26-29 in Puerto Rico. To register, go to billboardlatinconference.com.

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FOR THE RECORD

- Due to a production error, the byline for the Dr. Dog story in the March 13 issue should have been credited to Jillian Mapes.
- A story in the Feb. 27 issue mistated that Bicycle Music founder David Rosner had been Neil Diamond's manager.

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SLIDE AWAY
Digital track sales growth flattens



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U.K. music biz moves to save BBC Music 6



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CLASSICAL GAS
Eclectic roster reigns at Big Ears Festival



PUNCHING TICKETS
StubHub head on Live Nation, 'phantom' 'tix

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>>> PEARL JAM TO TOUR IN MAY

Pearl Jam will kick off an 11-date run May 3 at Sprint Center in Kansas City, Mo., and wrap with a pair of shows May 20-21 at Madison Square Garden in New York. Band of Horses will open all shows except the May 20 MSG engagement, where the Black Keys will open. After Kansas City, the band will visit St. Louis (May 4); Columbus, Ohio (May 6); Noblesville, Ind. (May 7); Cleveland (May 9); Buffalo, N.Y. (May 10); Bristow, Va. (May 13); Hartford, Conn. (May 15); and Boston (May 17). A May 18 show is listed as TBD.

>>> 'GREEN DAY: ROCK BAND' RELEASE SET

"Green Day: Rock Band" will be released June 8. It will be available on all game consoles, including the Xbox 360, PlayStation 3 and Wii. The standard version will cost \$60 for the Xbox 360 and PS3, while the Wii version costs \$50. A premium version of the game, which includes a voucher for downloads, is \$70.

>>> MACY'S, MADONNA PREP LINE

Madonna and her 13-year-old daughter, Lourdes, are designing a line called Material Girl that will appear exclusively at Macy's for this year's back-to-school season. The line, described as a "fast-fashion, junior collection," will hit shelves in 200 Macy's locations and be available on the company's Web site in August. Material Girl is a joint venture between Madonna and the Iconix Brand Group's in-house fashion department.

UP FRONT

LABELS BY ANDRE PAINE and ED CHRISTMAN

MAJOR UPHEAVAL

EMI Music CEO Leaves As Label Owner Terra Firma Faces Financial Test

EMI Music's new executive chairman Charles Allen takes over the major from CEO Elio Leoni-Sctei on short notice—and at a critical juncture (Billboard.biz, March 9).

Last month, owner Terra Firma's investment vehicle Maltby Capital disclosed that the recorded-music side of the business is expected to fail its March 31 financial covenant test on the £2.7 billion (\$4.2 billion) it owes Citigroup. That violation would place its loan in technical default, unless cured by an equity infusion. Terra Firma, which bought EMI for £4 billion (\$8 billion at the time) in 2007, is already in talks with its investors to put in another £120 million (\$187 million) to satisfy its obligations under the loan for the next year (Billboard, Feb. 20).

Leoni-Sctei's departure came as a surprise, not least because he was working on a strategic plan intended to secure the extra funds from Terra Firma's investors by mid-June. In the March issue of Management Today, he told the U.K. business monthly that he was "staying focused on delivering a vision for this business—I'm very dedicated to EMI."

Gorillaz manager Chris Morrison, chairman of CMO Management International, says he was shocked by Leoni-Sctei's abrupt departure.

"He was the man who wanted [Gorillaz album "Plastic Beach"] out on March 8, when I wanted it out on the 22nd," Morrison says. "But he's gone before it's got its first chart position."

Despite initial skepticism about whether the former senior branding and marketing executive with consumer packaged goods company Reckitt Benckiser could succeed in the music business, Leoni-Sctei seemed to have won over the creative side of the business.

"When Terra Firma took over, EMI was a basket case and they aren't any more," says Robbie Williams' co-manager Tim

Clark, director of *ie: music*, who has previously been critical of EMI's management. "He's put together a great team—a good mixture of experienced old hands and energetic new blood."

Leoni-Sctei also leaves at a time when the major is enjoying a string of hit records. "Plastic Beach" appears poised to debut in the top three of the Billboard 200 next week and is battling for the No. 1 position on

the U.K. albums chart, while Lady Antebellum's "Need You Now" returns to the top of the Billboard 200 this week. Earlier this year, Corinne Bailey Rae's "The Sea" debuted at No. 7 on the big chart, while country artists like Keith Urban and Hootie & the Blowfish frontman Darius Rucker have been steady chart fixtures.

WARNER MERGER 'NOT ON MY AGENDA'

Allen, who had been nonexecutive chairman of EMI Music since January 2009, knows talent and creatives from his time as chief executive at TV companies Granada and ITV, although he wasn't always popular. Actor John Cleese once dismissed him as a "jumped-up caterer"—a reference to Allen's previous role in a contract catering firm.

Nevertheless, one executive describes Allen as "a smart guy who loves the business and loves the creative side of things. He doesn't micro-manage, and

he picks good executives and lets them do their job." He's also expected to play well to Terra Firma investors.

Allen is best-known for bringing about the merger of Granada with fellow commercial broadcaster Carlton to form ITV in 2004. He served as ITV CEO until 2007 where he cut costs and eased financial burdens. That has inevitably led to renewed speculation about a possible EMI merger with Warner Music Group. But Allen tells Billboard that it's "not on my agenda at all."

"There's a lot of value to be created by really developing this business, and that's where my focus lies," he says.

Based on unaudited figures, EMI generated revenue of £1.6 billion (\$2.5 billion) in fiscal 2009, up 7.5% from £1.5 billion (\$2.3 billion) in the prior year, according to a Maltby Capital financial report for the fiscal year ended March 31, 2009. That report said adjusted earnings before interest, taxes, depreciation and amortization surged 79% to £293 million (\$458 million) from £164 million (\$256 million) in 2008. An EMI representative says operating profits have risen substantially in the current fiscal year as well.

EMI says its market share worldwide increased to 10.6% for the year to March 2009 compared with 9.6% a year earlier. In the United States, EMI's overall album share was down from 10.91% at the end of 2008 to 9% in 2009, according to Nielsen SoundScan. But EMI has an 11.9% U.S. album market share to date in 2010, thanks to pit-

continued on >>p8



Musical chairs: New EMI Music executive chairman **CHARLES ALLEN**; former EMI CEO **ELIO LEONI-SCTEI** (inset).



>>> KISS, E1 TO PRODUCE KIDS' TV SERIES

Kiss co-founders Gene Simmons and Paul Stanley are teaming with E1 Television to produce a kids' TV series with a merchandising tie-in. The untitled comedy series will be produced and distributed worldwide by E1, which along with Simmons and Stanley will handle all licensing and merchandising for the half-hour show. The series' executive producers are John Morayniss and Frank Saperstein for E1 and Simmons and Stanley.

>>> HOT TOPIC REVENUE DROPS

Retailer Hot Topic earned \$8 million in its 2009 fiscal fourth quarter and \$12 million for the full year. The company reported fourth-quarter revenue of \$214 million, down from \$238 million, and full-year revenue of \$737 million, down from \$761 million. Hot Topic said it will open about 10 new stores, remodel or relocate 25-30 others and close five to 10 stores in 2010.

>>> KINGS OF LEON GET THEIR 'REVENGE'

Tapulous, the maker of the "Tap Tap Revenge" iPhone game, has enlisted Kings of Leon as the newest addition to its app roster. "Kings of Leon Revenge," a new version of the popular game series, will feature playable versions of 10 of the band's biggest hits, including "Use Somebody," "Notion" and "Sex on Fire." The app sells for \$4.99. Kings of Leon will headline the Bonnaroo Music Festival in June, their only scheduled U.S. gig in 2010.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Glenn Peoples, David Prince, Etan Vlessing, Chris M. Walsh and Todd Wasserman.

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from >>p7

makers like Lady A, which has the year's best-selling title in "Need You Now," and Bailey Rae.

LEONI-SCETI 'COMPLETELY STRAITJACKETED'

So why did EMI part ways with Leoni-Sceti?

One top music-industry executive says he "worked hard and prided himself on his quick decision-making ability, but when you add up his EMI accomplishments, it's not much. Under his leadership, EMI embarked on an extensive consumer research project that is questionable in value."

But others defend Leoni-Sceti's tenure at the EMI helm. A source familiar with the situation says that under Leoni-Sceti's leadership, EMI Music has enjoyed "a marked improvement in every metric, top line, profits and market share."

Another source says Leoni-Sceti resigned of his own accord, due to a clash between the operational and financial imperatives at EMI. "He has been completely straitjacketed," the source says. "He couldn't make any big decisions because Terra Firma is all over the decision-making."

When Leoni-Sceti was brought aboard as CEO of EMI Music in July 2007, the move was seen as a complement to the radical restructuring initiated by Terra Firma chairman Guy Hands. The rationale of bring-

ing in an outsider was touted as a way to help EMI develop a new approach to the record business as it transitions to the digital marketplace.

While that approach may be a good idea in times of prosperity, it doesn't work so well when there's a "four-bell fire-alarm emergency going on in the music industry," a former industry executive says.

Under Leoni-Sceti, EMI went on to appoint other industry outsiders to senior posts, tapping Google chief information officer Douglas Merrill as worldwide president of digital and Second Life co-founder Cory Ondrejka as senior VP of digital strategy, later promoting him to executive VP of digital marketing. The label also appointed Ernesto Schmitt, group development director at European consumer electronics retailer DSG International, as president of the label's catalog business, and Andria Vidler, chief marketing officer at Bauer Media, as president of EMI Music U.K. and Ireland. Merrill and Ondrejka left the major last year, while Schmitt and Vidler remain in their posts.

Leoni-Sceti "came to the conclusion it was time for him to move on," Allen says, "and the board felt that was coincidental with me being able to take it to the next phase in the sense of building the plan."

As for what that plan entails, Allen says his priori-

ties include strengthening the label's A&R pipeline and beefing up its marketing efforts.

Leoni-Sceti was unavailable for comment but Williams' manager Clark suggests his legacy will be a label culture now adept at "finding the right products for artists and taking them to market," adding that he expects the handover to Allen to be seamless.

"The relationship between Terra Firma and Citigroup needs to be sorted," he says. "But I suspect if anybody is going to help facilitate that, Charles is probably the man."

And, ultimately, that might be the reason EMI has yet another change at the top. If Terra Firma defaults on its Citigroup loan, the bank could begin taking steps to assume control of EMI.

"Whether there is refinancing, a sale or whatever, Charles Allen is better-equipped to handle it," an executive familiar with the situation says. "Elio, while really intelligent and well-liked, doesn't have the experience or gravitas to handle this situation."

Additional reporting by Mark Sutherland in London.

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Losing Track

Year-To-Date U.S. Digital Track Sales Growth Is Nearly Flat

U.S. digital track sales so far this year are nearly flat from the corresponding period a year earlier. Even allowing for the market's maturation, it's a development for a format that until 2008 had enjoyed double-digit annual growth.

While the trend has sparked concern among music merchants, some distribution and sales executives see a silver lining. They note that iTunes' rollout in April 2009 of variable track pricing, which raised the price of most hit singles and many catalog perennials to \$1.29 from 99 cents, has increased overall profits on digital tracks for some of the majors, despite declining unit sales growth. They also point out that digital album sales, while coming off a much lower base than track sales, continue to grow at a healthy clip and may even be the beneficiary of higher digital track pricing.

Track sales in the United States through the nine weeks ending March 7 totaled 225.5 million units, up just 0.7% from 223.9 million in the cor-

responding period last year, when digital track sales were up by nearly 20% from 2008, according to Nielsen SoundScan. During the same nine-week period, digital album sales in the States totaled 15.7 million, up 18.4% from 13.2 million during the corresponding period in 2009, when sales were up about 24% from the previous year. (A quick statistical aside: In accordance with SoundScan procedures, data for 2009—which had 53 sales weeks—excludes the first week ended

Jan. 4 in order to maintain an apples-to-apples 52-week comparison with 2010.)

Universal Music Group Distribution president/CEO **Jim Urie** is one of the executives who believes that iTunes' variable pricing has slowed unit sales growth. He also says that iTunes' "Complete My Album" feature is driving sales of digital albums. Another senior executive at a major says that "Complete My Album" accounts for 13% of that label's digital track sales.

In an interesting twist, some executives note that while

higher prices may be retarding track sales growth, it doesn't appear to be having as big an impact on sales of hit singles. Year to date through Feb. 28, the top 100 digital tracks for each week sold a combined 51.8 million units during the eight-week period, up 7.6% from 48.1 million during the corresponding period in 2009. "The tracks that are getting radio airplay are still doing well," a senior distribution executive says.

If sales of hit songs that often carry the \$1.29 price point at iTunes are growing faster than overall track sales, how could the higher prices be responsible for an accelerating slowdown in sales growth? It may be because of what some say is a maturing market for catalog tracks, some of which also carry a higher price point.

Some majors have priced all catalog tracks by some superstar acts like **Led Zeppelin** at \$1.29, regardless of which album they come from. As a result, Zeppelin fans may wonder if it makes sense that "Hats Off to (Roy) Harper" on "Led Zeppelin III" should carry the same premium price point as "Stairway to Heaven" from the band's best-selling fourth album.

In fact, Zeppelin's recent digital track sales seem to reflect



When the levee breaks: **LED ZEPPELIN**

the possibility of both a maturation in the market for catalog tracks and the sales-dampening impact of higher pricing. Through Feb. 28, the band's year-to-date U.S. track sales totaled 280,000, down 42% from 482,000 in the corresponding time period last year. That compares with an 18.8% decline in sales of Zeppelin digital tracks for all of 2009.

If the higher price point is making a digital album's \$9.99 price point more attractive, it isn't working for Zeppelin. Through Feb. 28, year-to-date digital album sales of the band's studio albums, official live sets and available compilations totaled about 25,000 units, down more than 10% from about 28,000 units in the corresponding time period in 2009.

Not all executives believe variable track pricing is to blame for slowing sales growth. Some cite the 8% year-on-year decline in

iPod purchases during the quarter ended Dec. 31, which may have contributed to slower post-holiday sales. Others cite the impact of streaming music services and the added distraction of mobile apps.

A definitive determination about the impact of variable pricing on track sales is difficult. As Warner Music Group chairman/CEO **Edgar Bronfman Jr.** observed last month during his company's fiscal first-quarter earnings conference call, Apple's launch of variable pricing came at a time of deep economic uncertainty.

"So it's difficult to know even today . . . how much of that is just consumer resistance to a higher price point," Bronfman said, "or how much of it is just taking a price increase of 30% at such a fragile economic time."

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>>> ECHOs GO GAGA FOR GAGA

Lady Gaga was the big winner at the German recording industry's 2010 ECHO Awards, held March 4 in Berlin. The Interscope/Universal artist was named international female artist (rock/pop) and international newcomer, while her single "Poker Face" was hit of the year. The ceremony, aired live on ARD TV, attracted 3.4 million viewers, up from 3 million in 2009, organizers say. Other international winners included Green Day (rock/alternative/metal act) and Depeche Mode (rock/pop group). German vocalist Peter Maffay received the Lifetime Achievement Award.

>>> SEVEN & I TAKES TOWER JAPAN STAKE

Tokyo-based retail giant Seven & I is buying 21.6% of 80-store music merchant Tower Records Japan for ¥1.6 billion (\$18 million). Seven & I, which operates the 7-11 convenience store brand and mass merchant Ito-Yokado in Japan, is acquiring a 16.5% stake from Citigroup Capital Partners and 5% from Asia Music Holdings. The sale makes Seven & I the second-largest shareholder in Tower after mobile phone operator NTT DoCoMo, which owns 40%.

>>> DOUBLE TREBLE AT SPANISH AWARDS

Spanish singer/guitarist Fito Cabrales won three awards at the Spanish music industry's annual Premios de la Musica Awards gala March 4 in Madrid. His "Antes de Que Cuentas Diez" (Warner/DRO) was named best rock album, while the title track won best Spanish song. Carlos Raya, who helmed the album, was named best producer. Flamenco vocalist Miguel Poveda's "Coplas Del Querer" (Universal/Discmedi) was also a triple-winner, earning best album, best album of Spanish songs and best arranger (Joan Albert Amargos). Organized by the Academy of Music Arts and Sciences, the 28-category event was telecast March 5 by La 2.

Reporting by *Howell Llewellyn, Rob Schwartz and Wolfgang Spahr.*

GLOBAL BY ANDRE PAINE

LEFT OF THE DIAL

U.K. Recording Industry Unites To Save BBC 6 Music

LONDON—The U.K. music business has come out fighting for digital radio station BBC 6 Music, fueled by fears it could lose an irreplaceable platform for emerging, independent and alternative artists.

Press reports that the BBC was planning to ax the modern rock station emerged in late February (Billboard.biz, Feb. 26). Since then, artists, trade groups and fans have deluged the public broadcaster with complaints and have turned to social media platforms to mobilize opposition to the move.

BBC director-general Mark Thompson subsequently confirmed the planned closing, saying the station was too expensive to run for the size of the audience it reached, while adding that any attempt to increase its reach would hurt commercial rivals (Billboard.biz, March 2).

"To imagine commercial radio could take up the space left by the closure of 6 Music is completely misguided," says Alison Wenham, CEO of indie trade group the Assn. of Independent Music (AIM). "Commercial radio will not want to exercise a diverse, comprehensive and eclectic music programming policy."

Launched in 2002, 6 Music had an average weekly audience of 695,000 in fourth-quarter 2009, according to audience research firm RAJAR. Despite the digital audio broadcasting station's relatively modest reach, the recording industry considers it a valuable taste-making platform. In recent years, it has given early exposure to Florence & the Machine, MGMT and La Roux.

The closure plan is part of a strategic review of BBC services that will also shut another DAB radio station, the Asian

Network, and streamline the BBC's Web operations. Governing organization the BBC Trust has invited the public and interested parties to comment on the strategic review through May 25. Trust chairman Michael Lyons has said that "massive public concern" could prompt the trust to instruct BBC management to drop its proposal. The trust expects to reach a final decision on the matter in the fall.

Radiohead and Coldplay are among the acts that have urged their fans to voice their support for the station, while Lily Allen wrote a front-page piece for the Guardian newspaper saying the closure would be "bad news for unsigned acts and new British music." Meanwhile, a Save 6 Music Facebook group had 156,000 members by March 10, while #save6music has become a popular trending topic on Twitter.

BBC boost: BBC 6 Music was an early champion of FLORENCE & THE MACHINE, pictured at an October 2009 6 Music-staged show at London's Roundhouse venue.



"We have to save it," says Adam Tudhope, joint managing director of Everybody's Management, whose client Keane did its first radio session for 6 Music in 2003. The session "helped connect [Keane] to an audience of people who actually care about music—people who buy albums," Tudhope says. "It is the one place that will take risks on new and interesting music."

While Thompson says the BBC will focus its music offerings on top 40 station Radio 1 and AC network Radio 2, Tudhope counters that "90% of the bands played on 6 Music are never going to be played on Radio 2."

In a rare instance of cooper-

ation, labels groups the BPI and AIM sent a joint letter urging Thompson to keep 6 Music in operation. A BPI spokesman says the major-label trade group will submit a comment protesting the station's closing and is formulating other plans. Sources say those plans are expected to include lobbying of BBC Trust members, a letter-writing campaign by senior label executives and major artists, and a possible concert to raise awareness of the campaign.

"This can be turned round," Parlophone VP of promotion and press Kevin McCabe says. "Already I think people in the [BBC] Trust will be thinking twice." ◆◆◆

GLOBAL BY RICHARD SMIRKE

Supermarket Sweep

Will Tesco Move Spark Rush For U.K. Retail Exclusives?

MANCHESTER, England—American-style retail album exclusives could become a permanent U.K. fixture if an initiative by the country's largest mass merchant Tesco pays off.

Tesco became the first U.K. retailer to offer a major pop/rock act album exclusive when it began selling Simply Red's 12-track collection "Songs of Love" Feb. 28 in about 800 of its biggest stores, 200 smaller outlets and at TescoEntertainment.com. Tesco entertainment director Rob Salter says the chain expects to handle three to four music exclusives per year, initially focusing on established acts without a current label.

While U.K. retailers have previously offered exclusives on classical albums and pop singles—including a Tesco deal for Katie Melua & Eva Cassidy's 2007 No. 1 single "What a Wonderful World (Dramatico)"—the Simply Red deal has the beleaguered independent retail sector worried. "I can see HMV following suit, and that would be a complete nightmare," says Kevin Buckle, owner of Edinburgh, Scotland, indie Avalanche Records.

HMV (the United Kingdom's market leader with a 24.1% share of album sales by revenue in 2008, according to the BPI's latest figures) declined to comment for this story but would seem well-placed to strike exclusive deals. Its recent acquisition of MAMA Group includes an artist management roster featuring the likes of Franz Ferdinand and Kaiser Chiefs. The BPI noted that Tesco had a 10.5% album market share in 2008.

Bruce Kirkland, president of Los Angeles-based music and media group Tsunami Entertainment, bro-

kered the Simply Red deal for Tesco with Simply Red's Silentway Management, having previously negotiated deals with U.S. retailer Target for Pearl Jam's 2009 album "Backspacer" and Christina Aguilera's 2008 hits collection "Keeps Gettin' Better."

While Kirkland acknowledges that U.S. indie retailers have long objected to exclusives, he insists that "this is not about putting other retailers out of business."

But Richard Sefton, sales director at independent distributor PIAS, says Tesco's Simply Red deal "sets a precedent people will look at carefully." While Sefton expects other retailers will follow



A new flame: A "Songs of Love" display (left); above: Tesco's ROB SALTER and the ERA's KIM BAYLEY.

suit, he says PIAS would be "uncomfortable going into any exclusive agreement." That echoes the views of many other indie retailers in the United Kingdom, currently awaiting the spring launch of U.S. mass merchant Best Buy—a major proponent of Amer-

ican retailer exclusives.

Universal Music U.K. commercial division managing director Brian Rose declined to comment for this report, but told Billboard in January that his company wasn't interested in retail exclusives. "It's not a great message to the consumer," he said. "It's confusing if they can only get a record at such-and-such a retailer."

Sony Music U.K. commercial sales group senior VP Nicola Tuer says Sony welcomes "any initiative that demonstrates commitment to music." EMI didn't respond to requests for comment.

"Songs of Love" contains 10 previously recorded tracks that were originally recorded for East West/Warner Music but are now owned by a joint venture between Simply Red founder Mick Hucknall and Warner. Since 2000, Simply Red's new material has been issued through Hucknall's own company SimplyRed.com. Tesco's Salter says Warner wasn't directly involved in negotiating the Tesco deal.

Salter says Tesco hopes to sell 100,000 units of "Songs of Love," which debuted at No. 25 on this week's U.K. albums chart, selling 9,000 units in its first week, according to the Official Charts Co.

Kim Bayley, director general of the Entertainment Retailers Assn., says its members, including Tesco, abide by an "informal compliance" outlawing exclusives on front-line product. With only two new tracks, "Songs of Love" doesn't constitute a front-line release, Bayley says. However, she concedes that "inevitably retailers are going to push at the boundaries as sales decline," adding that the ERA's board will discuss the issue.

Tsunami's Kirkland, however, insists that any U.K. opposition is misplaced.

"There's no reason to resist these things," he says. "Music is the beneficiary." ◆◆◆

Additional reporting by Tom Ferguson in London.



Double vision: Ozomatli's WIL-DOG (center) joins producers ADOLFO (left) and OMAR VALENZUELA on their new reality series 'Los Twins.'

Strong Signal

Arbitron Hispanic Radio Study Points To Shifts In Listening Trends

Radio remains a vital medium for Hispanics in the United States, with its reach continuing to be "overwhelmingly strong," according to Arbitron's latest "Hispanic Radio Today" report.

The study also found significant shifts in listening patterns among Hispanics, with weekend listenership growing in proportion to weekday listening and English-language formats gaining in popularity. The study examined 10 Spanish-language formats and six English-language formats and culled audience data from 105 markets with a significant Hispanic population. The study compared lis-

tening trends in the fall of 2008 with those in the spring of 2007, the period covered by Arbitron's previous study of Hispanic radio.

While the study found that the size of the average at-home and out-of-home Hispanic radio audience plunged 36% and 22%, respectively, Arbitron said the drops reflected a shift in measurement methodology and not a decline in listenership. The figures for fall 2008 included Portable People Meter-derived data in several major markets that had previously

used the diary system.

Hispanics remain avid radio listeners in comparison with the mainstream population. "Radio is a valued and entrenched part of Hispanic consumers' lives," the study said. "From dawn to dusk, at home or away from home—radio is a primary media platform for this ethnic group."

Overall, Hispanic listeners



LEILA COBO

ages 12 and older spent "nearly 16 hours per week with radio, 30 minutes more than the national audience as a whole."

For the first time since Arbitron began publishing the study in 2001, those interviewed were asked to give their language preference and were divided into "Spanish dominant" and "English dominant." Among the findings by language preference was that Spanish dominants at home showed higher ratings than English dominants across all demographics.

Spanish-dominant listeners spent an average of 14% more time listening to radio than English dominants. The difference was especially notable among men 18-24, with Spanish dominants listening 44% more than their English-dominant counterparts, and among teen girls, with Spanish dominants listening 25% more than their English-dominant peers.

Three findings stood out. First, weekday listening has grown in proportion to that of weekends, with overall weekend listening—71%—as high as weekday listenership in the fall of 2008, up from 69% in 2007 and 66% in 2006.

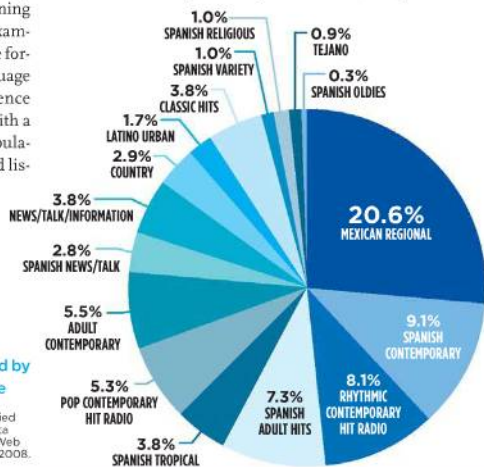
Second, while Spanish-

language formats are by far the favorites among Spanish-dominant listeners, English-language formats have grown in popularity, reflecting an increasingly bilingual society. All six English-language formats included in the study registered an increase in Hispanic listeners, with three of them—adult contemporary, top 40 and classic hits—doubling the number of Hispanics they reached every week.

And third, so-called youth formats saw their audience skew older between the spring of 2007 and the fall of 2008. The 12-43 audience for Latin urban stations fell 25%, for example, while the 35-64 segment grew by the same amount, in what may be a reflection of the overall decline of reggaeton. Conversely, AC—an "older" format—saw the reverse happen, with its 12-34 audience growing and its older demos dropping.

The regional Mexican format continues to dominate Hispanic radio, attracting more than double the audience of Spanish contemporary, the No. 2 format. Regional Mexican had 330 FM and AM stations nationwide plus 71 online outlets and 14 HD outlets, reaching 10 million listeners weekly.

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TUNING IN

U.S. radio formats ranked by Hispanic audience share

Source: Format definitions supplied to Arbitron by radio stations. Data comes from Arbitron's Tapscan Web National Regional Database, fall 2008.

THE BILLBOARD **Q&A?**

For the third year in a row, indie publishing company Arpa Musical was named publisher of the year at the BMI Latin Awards. Arpa, whose revenue has increased by more than 50% in the past three years, had an astounding 12 songs—all regional Mexican—place among BMI's list of the most-played titles, including five by BMI Latin songwriter of the year Espinoza Paz.

In an interview with Billboard, Arpa director Alejandro Garza spoke about the success of the company he founded in 1997 with his brother, composer Pepe Garza, who's also PD at KBUE (La Que Buena) Los Angeles.

Talk about the company's structure.

I'm 100% in charge of everything we do. And obviously, Pepe has a lot of experience in the business. He's a composer and has the connection to the artistic aspect. That's how the company was born. He told me many people

were approaching him to record and promote his songs. I had just gotten a degree in accounting, but I also studied music. And things started to come up, until I had to dedicate myself to the publishing house 100%. We didn't know anything about publishing at the time, but

we did start placing songs from the outset.

Espinoza Paz is your most successful writer and also a close friend. How did that relationship develop?

One of the first writers we signed was José Alfredo Araujo, and he came from the same town in Mexico as Espinoza. One day, Espinoza called and said Alfredo had recommended him and that he had two songs that had already been recorded. One of them was called "Besitos en el Cuello" and it piqued my interest. Later, he sent me a little cassette tape, that I still keep, with more songs. And when I heard them, I realized I could place them.

You do all kinds of deals, including signing pacts for individual compositions. How does that work for you?

We can sign [multiyear] con-



GARZA

tracts, but that hasn't always worked well for us, because if we give the composer a big advance, halfway through the contract, they've spent it all and then they begin to feel frustrated. So I prefer to work individual songs with them. We collect [royalties] directly in Mexico and the United States. In other territories, we have deals with other independent companies.

Why should a writer sign with Arpa?

First, because we pay quickly. And second, we have access to the artists and we get fast replies from them. We work in a very simple, direct manner and that's what our authors like. It's a very streamlined structure that big companies don't have.

How has your business changed?

It used to be a 50/50 split between sales and airplay. Now I'd say it's 80% airplay. Syncing and licensing is still a very small part of our business, although we have done some advertising campaigns. We have a vast catalog that can be exploited. And we're starting to see digital revenue, particularly from songs that were radio hits. —LC

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EN BREVE

REGIONAL MEXICAN PRODUCERS STAR IN MUN2 REALITY SHOW

The bilingual entertainment channel mun2 will air its new reality show "Los Twins" Saturdays beginning April 3. The 13 episodes follow hitmaking regional Mexican producers Adolfo and Omar Valenzuela as they work in the studio and in clubs. New talent developed by the Valenzuelas will be featured on the show, along with such established acts as Graciela Beltran, Ozomatli's Wil-Dog, Three 6 Mafia and Rogelio Martinez.

MEXICO'S SOMEXFON SIGNS LICENSING PACT WITH ALSEA

Mexican performing rights society Somexfon has reached a licensing agreement with restaurant operator Alsea Group to allow the company to play recorded music at Burger King, Chili's, Domino's Pizza and California Pizza Kitchen franchises in Mexico. The deal covers 400 businesses and follows a similar agreement between Alsea Group and Somexfon for all Mexican Starbucks outlets. The society signed agreements with 2,000 businesses last year, including hotels, bars, gyms and nightclubs, according to the IFPI, bringing Somexfon's affiliate total to 21,000.

CALLE 13 VIDEO WILL RUN IN ADIDAS STORES

Calle 13 and its song "Fiesta de Locos" will be featured in Adidas stores worldwide as part of an in-store video trailer. The brand taped the urban alternative duo racing each other on the streets of London for the 40-second clip, which will run on screens from March 18 through the end of the year. Sony Music Latin director of music licensing Mary Nuñez adds that the video will feature a chyron identifying the band.

—Ayala Ben-Yehuda

DIGITAL BY GLENN PEOPLES

Hear And Now

As Internet Radio Migrates To Mobile Platforms, Audio Ads Grow In Importance

A few times per hour, listeners of Slacker's personalized radio stations are exposed to one or two brief audio ads. They may hear spots for retailer JCPenney and NBC's Thursday night programming, for example, seamlessly inserted between songs. After the short break, the music continues uninterrupted until the next intermission.

Occasional audio ads also pop up on Internet radio service Pandora, with spots of up to 30 seconds for online listeners and up to 15 seconds through its mobile app. About 40% of Pandora advertisers, like Wendy's and wireless carrier metroPCS, run audio ads on the service.

Audio ads, still an emerging advertising format for webcasts and mobile services, may seem intrusive to some listeners trying to escape the trappings of mainstream radio. But Internet radio services are increasingly viewing them as a vital tool to monetize their growing user bases.

That's especially true as more webcasters expand their presence on mobile platforms. Pandora estimates that about 20 million of its 48 million registered users have activated a Pandora app on their smart phones, according to Cheryl Lucanegro, the company's



'We perceive there to be a gap in the marketplace; the audio piece is really missing.'

—EYAL GOLDWENGER, TARGETSPOT

senior VP of advertising sales. At Slacker, which has 13 million registered listeners, about 60% of new users are signing up through a smart phone, according to senior VP of marketing Jonathan Sasse.

Lucanegro says Pandora's combination of audio and display ads offers valuable engagement with listeners. "It gives the best of all worlds for an advertiser because you can hear the message, see the message and then interact with the message," she says, adding that its

mobile response rates are "way above industry average."

Google and Apple recently made investments in mobile advertising with their acquisitions of AdMob and Quattro Wireless, respectively. But those deals are centered on display advertising, which doesn't always command the attention of on-the-go listeners.

"We perceive there to be a gap in the marketplace; the audio piece is really missing," says Eyal Goldwenger, CEO of TargetSpot, which serves audio ads to Slacker. Goldwenger adds that it is "an inevitability that all music services will pursue mobile."

TargetSpot is a leading force behind Internet radio's gradual embrace of audio advertising. The New York-based company got its start in 2007 with funding from CBS Radio, Union Square Ventures and online marketing firm Oddcast, subsequently completing an \$8.6 million Series B funding round in 2008 led by Bain Capital Ventures. Later that year, it acquired online radio advertising firm Ronning Lipset

Radio, forming what the company hailed as the largest Internet radio advertising network in the United States.

That network now includes about 75 distribution partners, including CBS (which also handles ad sales for AOL and Yahoo's Web radio services), Slacker, MySpace Music, Tribune Broadcasting, Emmis Radio, Entercom and Live365. Under an expanded partnership with Slacker in February, the company will deliver targeted advertising to Slacker's iPhone, BlackBerry and Android listeners.

In addition to catching listeners when they aren't looking at a display, the seamless integration of audio ads into mobile platforms also gives such spots other advantages over display advertising. Because of the wide variety of handsets, carriers, applications and mobile operating systems, serving mobile customers display ads can be "a bit of a nightmare," Goldwenger says. By contrast, the same audio ad can be used on terrestrial, online and mobile campaigns, he says.

In September, TargetSpot rolled out a new analytics tool that allows clients to track listener visits to any advertiser's Web site following the delivery of an ad. The company also offers clients the option of delivering a more immersive marketing message through branded music players and pre-roll videos. "We have a lot of value-added capabilities that we can bring for large brands that want more sophisticated stuff," he says. "But the audio is the core proposition of what we do."

Whether terrestrial, online or mobile, music services believe audio ads work because advertisers are exposed to engaged listeners. "Audio ads are part of radio," Lucanegro says of Pandora, which isn't a TargetSpot client. "You're basically with someone listening to the music they love. It makes perfect sense to have the audio ads there."

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

BITS & BRIEFS

BALLY PAIRS WITH UMG FOR FREE DOWNLOADS

Bally Total Fitness and Universal Music Group have teamed to offer gym members music for their workouts. Bally has committed to buying 4.5 million track downloads by UMG acts. Through the end of March, the health-club chain will give new members 20 free tracks when they join, redeemable at a Bally-branded site built and run by UMG, where they can also buy and download additional tracks. After a person's new membership is validated, he or she will receive an e-mail that includes a redemption code and a link to the site.

'ROCK BAND' GOING LIVE

MTV Networks is taking its "Rock Band" franchise out of the game room and onto the stage through a new initiative called Rock Band Live. MTV and regional amusement park company Cedar Fair Entertainment

are presenting "concerts" that take gamers with the best "Rock Band" scores and put them onstage to play along to the songs on the game before a live audience, where they will be paired with professional singers. The tour gets underway Memorial Day weekend and will travel to nine Cedar Fair parks throughout the summer.

MOBILE USE OF FACEBOOK, TWITTER INCREASES

Facebook and Twitter users are increasingly accessing the services from their mobile phones, according to Internet measurement firm comScore. The number of Facebook users doing so jumped 112% in 2009 from the previous year, while mobile Twitter access jumped by 347% in the same time frame. It also found that one-third of all smart-phone users accessed a social networking site through their mobile browser last year, up from only 8% in 2008.

HOT POLYPHONIC RINGTONES MAR 13 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	186	CHANGES	2PAC
2	3	281	SUPER MARIO BROTHERS THEME	KUJI KOPROD
3	2	279	PINK PANTHER	HENRY MARCINI
4	5	65	NO SE VIVIR SIN TI	CONJUNTO PRIMAVERA
5	9	65	NO ONE	AUDIA KEYS
6	6	65	Y LLEGASTE TU	BANDA EL RECODO
7	8	162	ADIOS AMOR TE VAS	SERUPO MARTINEZ DE DURANGO
8	15	65	CASH FLOW	ACE HOOD FEATURING ROCK ROSS & T-PAIN
9	7	112	EYE OF THE TIGER	SURVIVOR
10	12	65	CYCLONE	BABY BASH FEATURING T-PAIN
11	18	37	KNIGHT RIDER THEME	GLEN A. LARSON & STU PHILLIPS
12	11	251	SWEET HOME ALABAMA	LYNARD SKYNYRD
13	10	136	I AIN'T MAD AT CHA	2PAC
14	4	8	BEST I EVER HAD	DRAKE
15	13	161	DOWN WITH THE SICKNESS	DISTURBED
16	21	71	KISS KISS	CHRIS BROWN FEATURING T-PAIN
17	17	83	LOLLIPOP	LIL WAYNE FEATURING STATIC MAJOR
18	14	62	HEAVEN SENT	KEYSHIA COLE
19	23	116	GASOLINA	DANNY WAIKKE
20	32	75	JAMES BOND THEME	JOHN BARRY & ORCHESTRA

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

PORTABLE POWER STATION

So many gadgets, so little battery life. To help on-the-go techies keep their devices charged, Xpal (a Modesto, Calif., maker of rechargeable batteries) and Intivation (a Dutch developer of solar power products) have created a portable solar charger called the Solar Egg. The thin solar panel is designed to clip onto a key chain or a belt loop for immediate access. The companies claim it can charge most devices to 90% in four hours and that the Solar Egg doesn't even need a bright day to operate, just "medium levels of natural light."

Xpal and Intivation say they will begin rolling out the Solar Egg sometime this month in select regions. But they haven't yet released details about pricing or U.S. availability.

—AB



I know there's an answer.
DIE ANTWOORD

GLOBAL BY DIANE COETZER

'NINJA' WARRIORS

South Africa's Die Antwoord Connects With Global Online Audience

JOHANNESBURG—One of South Africa's rap pioneers has delivered the country's first global Internet hit. Or, should we say, hits.

Cape Town trio Die Antwoord ("the answer" in Afrikaans) is the latest creation of Watkin Tudor Jones—alias Waddy Jones, a domestic hip-hop fixture since the mid-'90s. But nothing in Jones' past has approached the impact of Die Antwoord's videos "Zef Side" and "Enter the Ninja," which have logged a combined 3.2 million plays on YouTube since they were posted Dec. 18 and Jan. 14, respectively.

Jones' previous projects garnered a "significant" underground following, says radio producer Monique Stander at state broadcaster SABC. However, she adds, "accessibility was a challenge—this has changed with YouTube."

With the international spotlight on Die Antwoord, other South African artists "in the same genre should seize the opportunity," Stander says. "But whether they can match Die Antwoord's 'total package' is the question."

The group comprises Jones and Yolandi Visser—who have adopted the personae of "white trash" rappers "Ninja" and "Yolandi Vi\$\$er"—and "DJ Hi-Tek" (not to be confused with U.S. hip-hop producer Hi-Tek), aka Justin DeNobrega,

who was in rap group MaxNormal.TV with Jones and Visser.

The element of parody in Die Antwoord initially caused various bloggers to decry the act—and what Jones has dubbed the "Zef" movement—as a hoax, but international interest in the trio is real enough. Another Zef artist is Afrikaans rapper Jack Parow, whose "Cooler As Ekke" has logged 290,000 YouTube plays since Dec. 3. Zef is a slang term for working-class white South Africans that translates roughly as "common."

Jones is signed to Sony/ATV Music Publishing South Africa but doesn't have a label deal. Sony/ATV South Africa managing director Jay Savage accompanied Die Antwoord on a U.S. visit in early March in search of a U.S. label, lawyer and agent.

"The global opportunities for Die Antwoord are limitless," Los Angeles-based Sony/ATV co-president Jody Gerson says. She adds that recent interest in the act reflects "the power and reach of YouTube as well as Sony/ATV's ability to provide support and opportunities to our talent, regardless of geography."

Having built a local fan base with live shows, Die Antwoord launched a Web site (DieAntwoord.com) in January featuring videos and a free stream of its album "\$O\$." The site attracted nearly 20 million hits in February, according to Web reporting tool AWStats. Hosting company Bluehost reports the United States provides the most traffic, followed by South

Africa, the Netherlands and the United Kingdom.

Savage says the act's international profile has grown virally, "without any proactive marketing by the group." Jones claims Die Antwoord developed its video and Web strategy without a publicist or outside investment.

Key to its U.S. profile was influential blog Boing Boing. After a New York-based friend of the video shoot's camera operator told co-editor Xenia Jardin about the "Zef Side" clip, she posted a link to the video Feb 1. Within days, Jardin says, it had "gone viral."

Boing Boing had previously championed acts including OK Go and Guru, but Jardin says she's never seen an unknown act's videos explode "this fast and this violently." U.S. fans include Katy Perry and Limp Bizkit's Fred Durst, who have both enthused about the act on Twitter.

Jones acknowledges Die Antwoord hasn't made any money from its newfound exposure, although he says he has received offers of a world tour "since we became famous."

Chris Ghelakis, managing director of Parow's Johannesburg-based label Electromode Music, hopes Die Antwoord's breakthrough will make it easier to draw international attention for other acts—but says replicating the formula won't be easy.

"Die Antwoord's success is very much that rare thing of being in the right place at the right time with the right products," he says.

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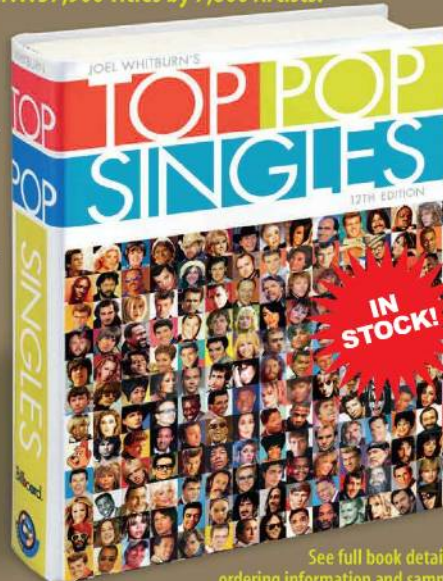
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Flying Under The Radar

AC Entertainment's Big Ears Festival Thrives In Its Niche

At a time when such large, multistage festivals as Rothbury, Pemberton and All Points West face an uncertain future, smaller festivals that make use of existing venues and target niche audiences still have the potential to grow.

An example of the latter would be the Big Ears Festival, set for March 26-28 in Knoxville, Tenn. The event drew more than 2,000 people in its debut last year, with a wildly eclectic mix of independent artists and acclaimed classical musicians. The inaugural Big Ears was surely the only festival of the year where **Negativland**, **Sparklehorse** and **Antony & the Johnsons** rubbed shoulders with contemporary American composers **Philip Glass**, **Pauline Oliveros** and **Ned Rothenberg**.

This year's Big Ears is another exercise in adventuresome programming, with more than 30 artists expected to perform some 50 con-

Floyd, will serve as artist in residence for Big Ears 2010. **Bryce Dessner**, best-known as guitarist for **the National**, is co-curator for the festival with Capps, involved in selecting artists, commissioning new work and conceiving programs.

Thanks to the easy accessibility of the Internet, today's young artists are exposed to and inspired by virtually all the music that has come before them, which manifests itself in their innovative new music, Capps says.

"In a nutshell, the impetus behind Big Ears was to take this and bring together these artists and audiences in a weekend of musical exploration," he says. "I would say most of the models for an event like this are actually in Europe. The breadth and depth of the Big Ears concept is fairly unprecedented, but you do see echoes of it in other places."

Capps cites the All Tomorrow's Parties festivals in the United Kingdom as an inspiration, as well as the Sonar festival in Barcelona and the Punkt festival in Norway. "There continues to be smaller festivals in communities throughout Europe that have a remarkable diversity and edginess to them that I find inspiring and attractive," he says.

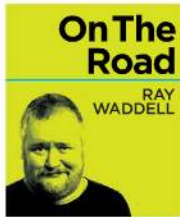
Only All Tomorrow's Parties in New York comes close on U.S. soil, Capps believes. "What we're doing, where we're really bringing together some of the contemporary classical music and artists and blending them in a program with some of the adventurous alternative rock acts out there. I believe that's fairly unprecedented on the festival level here," he says.

Ticket sales total about 5,000, with prices ranging from the all-access Inner Ear pass at \$200 to individual club shows priced at \$10 or less. Because it attracts a hard-to-pin-down audience, Big Ears relies heavily on social media, the Big Ears Web site and music blogs like Pitchfork, Stereogum and Brooklyn Vegan to get the word out.

"This event attracts a passionate fan, and so the person interested in this event is frankly our best resource in reaching out to others because they share their information and passion," Capps says.

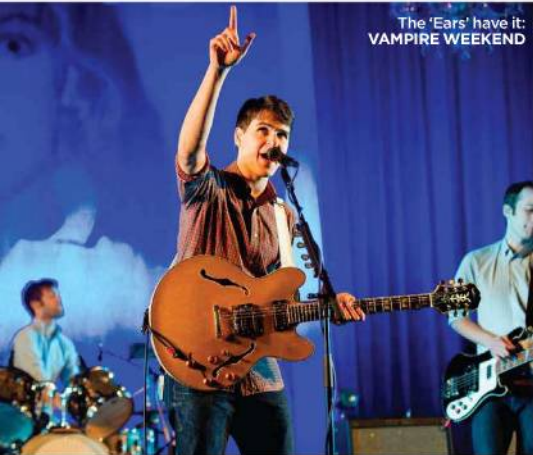
Venues range from small-capacity clubs to larger venues like the Bijou Theatre and the Tennessee Theatre, both historic halls operated by AC Entertainment.

Big Ears is "definitely a niche festival, and it's intended to be a niche festival," Capps says. "I definitely think there is a place for niche events, and it's a personal passion of mine to pursue some of those ideas. I really think there is almost an unlimited number of ideas on that level that one could explore in terms of artist-curated events or events that have a particular theme associated with them." ■■■



On The Road
RAY WADDELL

The 'Ears' have it:
VAMPIRE WEEKEND



certs in at least eight venues. In addition, there will be art exhibitions, installations, film screenings, workshops, interactive experiences, lectures and discussions. The event is the brainchild of **Ashley Capps**, president of Knoxville-based AC Entertainment and one of the founding producers of Bonnaroo in Manchester, Tenn.

The 2010 lineup includes indie acts **Vampire Weekend**, **Joanna Newsom**, **St. Vincent**, **Andrew WK**, **the Ex** and **Gang Gang Dance**, as well as contemporary classical musicians and composers **Iva Bittová**, **Tracy Silverman**, **Nadia Sirota** and **William Basinski**.

American minimalist composer **Terry Riley**, whose influence can be seen in the work of such rock icons as **the Who** and **Pink**

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICES(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,666,025 \$2,150/\$225/ \$99.50/\$69.50	BON JOVI, DASHBOARD CONFESSIONAL MGM Grand Garden, Las Vegas, March 6	14,803 sellout	Concerts West/AEG Live
2	\$2,654,472 \$1,875/\$139/\$63/ \$33	BON JOVI, DASHBOARD CONFESSIONAL Honda Center, Anaheim, Feb. 26-27	27,024 two sellouts	Concerts West/AEG Live
3	\$2,412,550 \$1,872/\$127/\$99/ \$59	BON JOVI, DASHBOARD CONFESSIONAL KeyArena, Seattle, Feb. 19-20	26,917 two sellouts	Concerts West/AEG Live
4	\$2,112,261 \$178/\$53	ELTON JOHN & BILLY JOEL Sprint Center, Kansas City, Feb. 27	17,682 sellout	Goldenvoice/AEG Live
5	\$1,737,009 \$1,875/\$135/ \$99.50/\$29.50	BON JOVI, DASHBOARD CONFESSIONAL Staples Center, Los Angeles, March 5	16,698	Concerts West/AEG Live
6	\$1,729,539 \$187/\$55.50	BILLY JOEL & ELTON JOHN EnergySolutions Arena, Salt Lake City, Feb. 19	16,057	Goldenvoice/AEG Live, United Concerts
7	\$1,496,330 \$500/\$25/\$55/ \$29.50	BON JOVI, KINGS OF SPADE, MIKE CORRADO BAND Neal S. Blaisdell Center, Honolulu, Feb. 11-12	15,291 two sellouts	Concerts West/AEG Live
8	\$1,416,502 \$1,875/\$155/\$ 65/\$35	BON JOVI, DASHBOARD CONFESSIONAL Jobing.com Arena, Glendale, Ariz., Feb. 24	13,973 sellout	Concerts West/AEG Live
9	\$1,361,125 \$1,875.50/\$138/ \$69.50/\$41	BON JOVI, DASHBOARD CONFESSIONAL HP Pavilion, San Jose, Feb. 22	14,244 sellout	Concerts West/AEG Live
10	\$1,315,520 (\$1,388/24 Canadian) \$58.23/\$49.75	MARTIN MATTE Bell Centre, Montreal, Feb. 25-27	22,506 25,375 three shows	Gillett Entertainment Group, Entourage
11	\$1,248,605 \$135/\$35	JIMMY BUFFETT Amway Arena, Orlando, Feb. 25	13,013 13,025	Live Nation
12	\$1,187,851 \$1,727.50/\$125.50/ 9.50/\$39.50	BON JOVI, DASHBOARD CONFESSIONAL ARCO Arena, Sacramento, March 2	14,337 sellout	Concerts West/AEG Live
13	\$1,172,498 \$246.75/\$35.75	JAY-Z, YOUNG JEEZY, TREY SONGZ BankAtlantic Center, Sunrise, Fla., Feb. 20	13,569 sellout	Live Nation, in-house
14	\$1,144,222 \$300.50/\$49.50	JAY-Z, YOUNG JEEZY, TREY SONGZ Toyota Center, Houston, Feb. 22	13,246 sellout	Live Nation
15	\$1,107,515 \$250.75/\$69.75	MARIAH CAREY, RYDANZRTIST Gibson Amphitheatre, Universal City, Calif., Feb. 23-24	11,882 two shows	Live Nation, Haymon Entertainment
16	\$1,093,750 \$95/\$35	ERIC CLAPTON, ROGER DALTRY BOK Center, Tulsa, Okla., March 2	13,354 sellout	Beaver Productions
17	\$1,036,130 \$89.50/\$49.50	ERIC CLAPTON, ROGER DALTRY New Orleans Arena, New Orleans, March 6	14,132 sellout	Beaver Productions
18	\$1,034,820 \$85/\$45	ERIC CLAPTON, ROGER DALTRY RBC Center, Raleigh, N.C., March 8	13,676 sellout	AEG Live
19	\$960,255 \$78/\$42.50	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD Verizon Center, Washington, D.C., Feb. 20	14,262 sellout	Live Nation
20	\$936,350 \$78.50/\$38.50	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD TD Garden, Boston, Feb. 24	14,654 sellout	Live Nation
21	\$898,283 \$119/\$49	JAY-Z, YOUNG JEEZY, TREY SONGZ American Airlines Center, Dallas, Feb. 23	10,555 sellout	Live Nation
22	\$842,021 \$90/\$50	RUSSELL PETERS Radio City Music Hall, New York, Jan. 29-30	12,020 two sellouts	AEG Live
23	\$825,977 \$76/\$51	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD Wachovia Center, Philadelphia, Feb. 21	11,993 sellout	Live Nation, in-house
24	\$807,542 \$89.50/\$49.50	ERIC CLAPTON, ROGER DALTRY FedExForum, Memphis, March 5	10,651 12,000	Beaver Productions
25	\$764,090 \$85/\$40	KATHY GRIFFIN WaMu Theater at Madison Square Garden, New York, Feb. 18-20	13,323 16,101 three shows	AEG Live
26	\$755,180 \$97.50/\$37.50	JAY-Z, YOUNG JEEZY, TREY SONGZ New Orleans Arena, New Orleans, Feb. 25	13,807 sellout	Live Nation, in-house
27	\$742,155 \$65/\$45	FURTHUR Radio City Music Hall, New York, Feb. 23-24	11,919 two sellouts	Live Nation, MSG Entertainment
28	\$726,591 \$147/\$66	MARIAH CAREY, RYDANZRTIST Chicago Theatre, Chicago, Feb. 13-14	7,034 two sellouts	Live Nation, Haymon Entertainment
29	\$681,436 \$85/\$26.50	POP-CON: JUSTIN BIEBER, SELENA GOMEZ, PUSH PLAY & OTHERS Nassau Coliseum, Uniondale, N.Y., Feb. 20	13,223 sellout	Live Nation, in-house
30	\$646,668 \$69/\$49	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD Xcel Energy Center, St. Paul, March 2	9,832 sellout	Jam Productions
31	\$632,023 (\$665/06 Canadian) \$118.79/\$47.52	ALICIA KEYS, ROBIN THICKE, MELANIE FIONA Bell Centre, Montreal, Feb. 28	6,620 7,880	Gillett Entertainment Group, Live Nation, Greenland Productions
32	\$585,985 \$65/\$45	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD Ford Center, Oklahoma City, March 5	10,223 12,800	Beaver Productions
33	\$566,573 \$76/\$31/\$36	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD Palace of Auburn Hills, Auburn Hills, Mich., Feb. 12	10,867 sellout	Live Nation, Palace Sports & Entertainment
34	\$443,268 \$46/\$66	KID ROCK Mohegan Sun Arena, Uncasville, Conn., Feb. 13	7,631 6,957	Live Nation, in-house
35	\$406,220 \$64/\$44	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD Qwest Center, Omaha, March 4	6,730 sellout	Jam Productions

STUBHUB
PRESIDENT/
EBAY
TICKETS GM

Chris Tsakalakis

The head of the top ticket reseller talks about Live Nation and changes afoot in the secondary market.



So in theory a broker can offer tickets he speculates he will get and then can let the consumer know when they can expect to have them in hand?

Yes, and we will hold the seller to that date. And so the seller will have to decide "Do I put a later date so I'm sure not to miss, or do I put an earlier date to make it easier for the ticket to sell?" Those are the kind of carrots and sticks we're trying to put into place to provide more transparency to the buyer.

What would you like to see happen in this business?

There are a couple of things I'd love to see. One of them is for companies in the primary ticketing space to get comfortable with having us be a marketing partner for them. So if someone comes to StubbHub, they can see the full array of what's available for sale for a concert, whether that's from a primary ticket seller, or from a fan that just wants to sell a couple of extra tickets, or from a broker. All fans care about is getting a ticket to a show. Do they care whether it's primary or secondary? Probably not.

We'd also like to work with folks in the primary business to potentially give them a feed of what we have available as well, so that there is more information available about what's out there in the general market and consumers can have that all in one place and can decide which place to go to based on who has the best customer service. We'd like to be able to compete in that area. ...

For a longer version of this interview, including additional remarks by Tsakalakis on paperless ticketing and dynamic ticket pricing, go to Billboard.biz.

More than any other company, StubbHub has been responsible for the perception makeover that turned ticket "scalpers" into ticket "brokers." StubbHub helped rebrand an often-vilified vocation by pushing ticket reselling out of the shadows and providing "a very clean and well-lit place for people to buy tickets, with consumer guarantees that we stand behind," says Chris Tsakalakis, president of StubbHub and GM of the ticketing division of StubbHub parent eBay.

Tsakalakis says resellers serve consumers who can't be bothered to pounce on tickets when they go on sale or aren't lucky enough to score the best seats even when they do. By facilitating secondary ticketing transactions, StubbHub and like-minded resellers brought a level of consumer legitimacy to the market that didn't exist before.

The company's concert business enjoyed a prosperous 2009, Tsakalakis says, noting that transactions surged 65% from the prior year and that revenue climbed 40% amid a 16% decline in the average price of a concert ticket on the service. Looking ahead, "we still see healthy transaction growth, where we're selling a lot more tickets this year than we did last year," he says.

However, StubbHub faces a daunting new challenge. When the U.S. Department of Justice approved the merger of Live Nation and Ticketmaster in January, the DOJ allowed the newly formed Live Nation Entertainment to keep its reselling subsidiary TicketsNow.

In an interview with *Billboard*, Tsakalakis talks about Live Nation and what's ahead for StubbHub and other resellers.

Is the DOJ's approval of the Live Nation-Ticketmaster merger good or bad for your business?

It remains to be seen. Right now it appears to be neutral. What we appreciate about the department's ruling is there is competition in the primary market through AEG's getting the ability to essentially white-label their own private [ticketing operation] via the Ticketmaster ticketing technology, and for Comcast-Spectacor to buy Paciolan and provide competition there.

Will Live Nation Entertainment hinder independent brokers, many of whom sell on your site?

There is that potential threat out there, but we'll have to see what actually happens. Ticket brokers are amazing entrepreneurs, people who work pretty hard to try to deliver a good service. The ones I talk to that sell on our site are very focused on how well they fulfill, because we give them financial incentives to make sure that they do a great job. But they are, as a group, vilified in the press, a lot by concertgoers more

so than sports buyers. They're a little sensitive, they're a little paranoid, and I think they have a right to be. To be called a "scalper," to be given that pejorative term just for doing business, that's not a great position to be in.

Will the merged companies try to dominate the resale market?

I really don't know what they're going to do. What they've said publicly is that they will look to retain more of the value that goes to people who resell tickets by pricing tickets more dynamically. And that's their right to do, the right to price as they think the market will bear.

There would seem to be an opportunity for artists to resell tickets on their own fan sites.

I don't think there are that many artists who are comfortable in doing that. In regard to our [sponsorship] deal with Madonna, there was essentially the realization that the resale of tickets is going to happen. If it's going to happen, we may as well point people to the best marketplace

for that, where there are consumer guarantees, the highest level of customer service and for Madonna and her tour to promote that and for them to receive a monetary reward in return.

I haven't seen any other artists take that kind of public stance yet, however. We'd love to see it happen with more artists, of course, and we think being the leader in the ticket resale business means we could provide the best possible service in addition to the highest level of return for those artists.

There has been a lot of talk about the need to impose restrictions on the secondary market, including limits on the percentage above face value. What's your take on that?

Price restrictions don't make sense. It's odd to think that the law can control the basic laws of economics—they're sort of like the basic laws of gravity. For those who would like to see lower-priced tickets, they can increase supply. At the end of the day, what we see on our site is that sup-

ply and demand determine the price of tickets—high prices and low prices—relative to face value. That's just how it works.

Do you support restrictions on the practice of offering tickets that haven't gone on sale or don't exist, what they call "phantom" tickets?

We support greater visibility and greater transparency for the consumer. We're about halfway through the process of rolling out new events pages on our Web site where we will tell buyers prior to the point of purchase when they can expect to see delivery of tickets so that they understand "Do I get them tomorrow because the seller has them right away, or they will get them in six months because the seller doesn't think he will have the tickets until that time?" We will require that sellers provide that information—when they think they will have the ticket in hand—and we will [translate] that into a delivery date for the buyer. It will probably be another month before this is fully rolled out.

[Ticket resellers are] a little sensitive, they're a little paranoid, and I think they have a right to be. To be called a 'scalper,' to be given that pejorative term just for doing business, that's not a great position to be in.



Dance Dance Revolution

WE LIKE

ELECTRO

WE LIKE

HIP HOP

STREET SAVVY

DANCE

DANCE

REVOLUTION

FRENCH SUPER-PRODUCER/DJ DAVID GUETTA HAS DRAMATICALLY ALTERED THE SOUND OF AMERICAN HIP-HOP AND TOP 40 RADIO. NOW IF ONLY HE CAN SELL 100,000 COPIES OF HIS ALBUM IN THE U.S.

**BY CORTNEY HARDING
PHOTOGRAPH
BY ZACH CORDNER**

There are looks of confusion all around Madison Square Garden.

It's a bitterly cold February night, and an impressively diverse crowd has packed the arena to see the Black Eyed Peas. But before the group takes the stage for two hours of singing, shiny-outfit wearing and product placement, a DJ booth rises from the floor, manned by a cheerful, bouncy, floppy-haired Frenchman. While the audience is initially befuddled, the second the music starts, recognition lights up their faces, and they begin to dance, for the manically jumping man behind the booth is David Guetta, the DJ responsible for some of the biggest hits on pop radio.

After his short set, Guetta returns to close the show with the Peas, standing behind turntables for their biggest hit, "I Gotta Feeling," which he produced and co-wrote. The track topped the Billboard Hot 100 for 10 weeks in the summer of 2009 and is still in the top 20 months later. It has sold more than 5 million downloads and has appeared in ads for Target and the Winter Olympics, as well being adopted as the official song of the Portuguese national soccer team.

But even as the crowd was filing out of MSG, Guetta's good, good night was just beginning. A few hours later, he arrived to a packed house at midtown club Pasha and proceeded to man the DJ booth until the break of dawn. As the crowd surged on the floor below him and models packed the VIP booths, Guetta welcomed members of the Peas at various points, with Will.i.am

rapping for several hours.

"It was an exciting night, because I got to spend the first part playing these futuristic, crazy, electronic hip-hop beats that I'm making right now," says Guetta, 42. "But then I said to Will, 'It's time for you to go so I can play for my clubbers.'"

While dance music has periodically conquered the American pop charts, its current incursion may be its deepest since the disco heyday of the '70s. From the Peas to Lady Gaga to Jason Derulo to Iyaz to this week's Hot 100 chart-topper Taio Cruz, four-on-the-floor club beats typically the provenance of European discotheques and the Billboard dance charts are suddenly ubiquitous on top 40 radio, and producers such as Guetta, J.R. Rotem and RedOne are in huge demand. It's not only pop acts that are revving up the RPMs: From Kanye West to Flo Rida, hip-hop sounds more like disco nowadays than at any point since "Rapper's Delight." Kelis is emblematic of the shift: She went from collaborating with hip-hop mega-producers the Neptunes on her 2003 hit "Milkshake" to working with Guetta on "Acapella," the first single from her forthcoming album. "Acapella" is No. 1 on Billboard's Hot Dance Club Songs chart.

Will.i.am spotted the trend early. "I was wanting to do more dance stuff because I'd been around the world and saw how relevant dance music is everywhere else," he says. "Americans, they don't travel. You go anywhere else and all you hear are dance beats."

1
UNITED STATES

GUETTA GOES GLOBAL

While he only recently cracked the pop charts in the United States, David Guetta has been cranking out hits in other territories for years. At right, the number of singles Guetta has placed in the top 40 in various territories.

Additional reporting by Paul Pomfret in London.



Club singles—with their distinctive thump and sometimes indistinctive performers—have always had a place and an audience—it drives radio stations like WKTU New York (“the Beat of New York”) and keeps numerous nightclubs in business. But now the beat-bots behind the tracks are being recognized as personalities and talents. Guetta has a new track with Madonna and Lil Wayne lined up and is talking with Euro-beat vanguardist Britney Spears about working together. American audiences are becoming so comfortable with club beats and the idea that DJ’ing is a legitimate way to make a living, no one blinked when Pauly D of “Jersey Shore” fame claimed it as his occupation.

“The last decade was the toughest in a generation and eco-

nomically devastating. People are ready to have some fun, and dance music lightens things up a bit,” says Julie Pilat, associate PD/music director of top 40 KIIS Los Angeles. “Guetta’s success is part of a larger trend, but I think it’s a trend bigger than dance music. Music fans are becoming more sophisticated thanks to the Internet and social networks. Maybe 10-15 years ago everyone would just know a pop star had a new song. Now when songs are released there’s an ‘MTV News’ story about who wrote the song, who produced it and what the record label president was thinking when they signed her.

“The behind-the-scenes people are getting a name,” she continues. “When Timbaland dropped ‘Shock Value’ with

songs from different artists, it was a foreign concept. But I think you’ll see more and more of that in the coming years.”

The day after his Pasha set, Guetta shows no signs of exhaustion as he sits in the back of an SUV, racing to catch a flight to Australia before another blizzard batters the East Coast. Starting out the window at the wet flakes coating Brooklyn, he tries to explain why, after years of fame and success around the world, he’s finally having a moment in the United States. Or, rather, why everyone *thinks* he’s finally having his moment.

“Let me tell you a story,” Guetta says in his soft French accent. “I was working on some production in Los Angeles, and my record company was there, and they were telling me, ‘David, this is America. You should not expect your album to do what you are doing outside, because the DJ culture is not big here.’”

He pauses for effect, then continues. “So I said, ‘Can I invite you all to a show?’ And I took them to a show I was playing that night, and there were 110,000 people there. I was like, ‘You still think there is no DJ culture in America?’”

WHO’S NEXT?

David Guetta is the electronic-music triple threat: party-starting DJ, savvy remixer and pop-wise producer. In his wake, a crop of fresh talent is vying to become will.i.am’s next BFF. And, as a testament to his own omnipresence, each of them is connected to Guetta in some way.

DJ CHUCKIE

Just signed to a multi-album production deal with Atlantic, this 31-year-old Amsterdam resident (by way of South America’s Suriname) is already in the studio with stars like Diddy, Akon and Toni Braxton. Riding the success of twerky club track “Let the Bass Kick” and a banging dancefloor style he accurately calls “Dirty Dutch,” the DJ crossed the club map in 2009, playing in every big city, including Ibiza (at Guetta’s FMIF night) and Los Angeles, and headlining a 30,000-capacity event at Amsterdam’s RAI Stadium.



NERVO

Co-writing a Grammy Award-winning hit is one thing. Being blonde, Australian and identical twins is another. Liv and Mim Nervo not only have the chops—writing Kelly Rowland’s vocal line for “When Love Takes Over,” plus a bunch of tracks for Ke\$ha’s debut—they’ve got the look, too. The sisters also DJ and write their own material, including one sassy mis-sive called “Too Drunk to Fuck.”



AFROJACK

Another Dutch talent, DJ Afrojack’s specialty is pushing pop songs through dirty dance filters, resulting in belchy, brilliant remixes that tear the roofs off nightclubs all over the world. Guetta noticed the young star’s knack and started inviting him into the studio on original projects, including Estelle’s JJ Fad-ish new track, “Freak.” —Kerri Mason

LAST NIGHT A DJ SAVED MY LIFE

Of course, there has always been a DJ culture in America, and it has been through many ups, downs and iterations. The Cliff Notes version goes something like this: Disco exploded in the ‘70s, but true house music, most experts agree, didn’t start showing up until the early ‘80s in Chicago and Detroit. A number of hip-hop artists sampled the beats, and while some received minor air-play, it was mostly confined to the clubs.

Meanwhile, the U.K. dance scene exploded in the late ‘80s, in part because DJs from Ibiza started playing at clubs in London and Manchester. While DJs became superstars in the United Kingdom and Europe, they rarely broke out in America until the late ‘90s, when alternative radio suddenly embraced Daft Punk and the Chemical Brothers. The biggest star of them all was Moby, who sold 2.7 million copies of his 1999 album, “Play,” in addition to licensing every track from the album and winning the Village Voice Pazz and Jop Poll. And as Moby and his contemporaries rose to prominence, millions of ecstasy-addled



Guetta fabulous (clockwise from top left): **DAVID GUETTA** with **WILL.I.AM** during 'Dick Clark's New Year's Rockin' Eve With Ryan Seacrest 2010'; with **KELLY ROWLAND** in 2009; mugging with his 2010 Grammy Award.

DAVID GUETTA

ONE LOVE

kids traipsed around fields and danced till dawn at raves.

But just as quickly as electronica rose, it fell again, crushed on the charts by boy bands and nu-metal. While DJ culture remained a force overseas and moved back underground state-side, it stayed off pop radio until recently.

Pilat says dance's re-emergence on radio happened gradually. "Traditional-sounding dance music had sort of bottomed out at radio around 2003, 2004," she says. "At the same time, Jamaican rhythms blew up. Sean Paul, Lumidee and even Rihanna's early records were reggae- and hip-hop-based but still great for the clubs. Dance music always has had a core fan base but I think it started getting mainstream attention again in 2007 when Kanye West released 'Stronger,' which sampled Daft Punk."

Just as dance music was beginning its descent in the States, Guetta was beginning his ascent in Europe. Although he says he started scratching records at age 3 (his parents, he notes, were "pretty pissed off"), he got his start DJ'ing at clubs around Paris in the '90s. By 2001, his first single, "Just a Little More Love," a collaboration with American gospel singer Chris Willis, was making waves in Europe, and his album of the same name sold 300,000 copies, according to EMI. In the States, the album sold 4,500 copies, according to Nielsen SoundScan.

His streak continued with 2007's "Pop Life": it sold 530,000 copies worldwide and 18,000 copies in the States. That album featured the single "Love Is Gone," another collaboration with Will.i.am that would eventually help Guetta break stateside.

"The crazy thing was that they started to play 'Love Is Gone' in the hip-hop clubs in America," Guetta says. "That was totally unexpected, and I thought it was very strange, since the beats were so different. It got played on the radio in New York and Miami, and it turned into one of the biggest club records in years."

That record also led to a chance encounter that would change the course of Guetta's career. He was DJ'ing at a club in Ibiza when he handed the mic to a man who had wandered in and asked to freestyle; it turned out to be Will.i.am, who came to Guetta a year later asking him to collaborate on some new music.

"Will called me up, and he said he wanted a song like 'Love Is Gone,'" Guetta recalls. "At the time, I don't think he knew

that we'd met earlier. But I remembered him, and I sent him a beat, and it turned into 'I Gotta Feeling.'" The song was nominated for a record of the year Grammy Award, and Guetta was also nominated for best electronic/dance recording. He wound up winning best remixed recording, non-classical for "When Love Takes Over," his pairing with Kelly Rowland.

Guetta and Will.i.am ended up working on two tracks for the Peas' album, "I Gotta Feeling" and "Rock That Body." In return, Guetta asked Will.i.am to appear on two tracks on his album, "One Love," and he agreed. "We were creating this bridge between European electronic culture and American urban culture," Guetta says. "We were having so much fun in the studio, dancing like two little kids. We kept making songs, even though our albums were finished, just for the fun of it."

That attitude seems to sum up Guetta's approach to his album. Take the track "When Love Takes Over," which hit No. 76 on the Billboard Hot 100 and has sold 320,000 copies.

"I met Kelly in a club and after I played the instrumental version of 'When Love Takes Over,' she came to me with tears in her eyes," he says. "She told me she wanted to sing on it, and I decided to go for it. I was worried at that point because I thought a project with all these collaborators would be a nightmare to organize with the labels and lawyers, but it all came together very easily."

Rowland says she was impressed by Guetta's passion. "My friends and I went to see him in Ibiza, and he spun until eight in the morning," she recalls. "When I heard him play 'When Love Takes Over,' it just hit me hard. And I was excited to work with him because no one expected me to do something like this. We did some dance stuff with Destiny's Child, but nothing like this."

Like his encounter with Rowland, Guetta's meeting with Akon was happenstance. "I played a festival in the U.K., and after I got off the stage, Akon was standing there. He said 'Love Is Gone' was one of his favorite songs, and he wanted to work with me. So many times, artists say they want to work with you and then it never happens, so I told him if he was serious, we should go get a bite to eat and then go the studio and make it happen. And in one night, we had 'Sexy Bitch.'" The track, which charted on the Hot 100 as "Sexy Chick," peaked at No. 5 and has sold 2.3 million copies.

GUETTA SUPERSTAR

Guetta may be the producer on every pop star's wish list, but that doesn't mean every aspect of his career is now smooth sailing.

For one, Guetta's own album, "One Love," which Astralwerks released in late August 2009, has sold 90,000 copies in the United States. That's more than three times the total of his previous album, but still not a number one would expect from someone who has sold several million singles.

Overseas, the album has done well. Bart Cools, EMI executive VP of marketing for Europe, says "One Love" greatly expanded Guetta's appeal as an album artist. Outside of the States, the album has sold 1.3 million copies.

"Before this album, he'd had quite a few hits everywhere in Europe, but it's on this album that he's started to sell albums [outside] France," he says. "That's the big jump we've made. Previously he was a singles artist; he had hits in the U.K. and Germany, and big-selling albums in France and its neighbors like Belgium and Switzerland, and on this album that turned around into big album sales in the U.K., Germany, Australia and South Africa."

In the States, the situation is a bit trickier. "We still have to work on establishing the notion of the DJ as an artist," says Billy Mann, EMI president of new music international and global artist management. Guetta agrees. As he's leaving the airport and about to go through security, he turns around and says passionately, "People don't think DJs are artists, but yet they think singers who don't write their own songs are artists. It's frustrating."

Astralwerks senior VP/GM Glenn Mendlinger says that the marketing campaign surrounding the album has focused on directing fans to Guetta's place as an artist. "In all our digital marketing, we're pointing people toward the album," he says. "We still have a long way to go with this record—we are rolling out a new version of the track 'Getting Over' to radio in late March, and then we'll have another single in the summer that we'll work through the holidays. I think we'll cruise through 100,000 sales no problem and there will still be lots of life in the album."

The life of the album will also be extended through almost nonstop touring. Guetta's tour manager, Jean-Guillaume Charvet, spent most of the trip to and from the airport poring over a schedule that has him jumping from continent to continent, festival to festival and arenas to clubs. He is already thinking about Guetta's New Year's Eve plans, and it's only March.

One reason Guetta can afford to sell fewer albums is that his touring overhead is much lower than a traditional rock band or pop act. "I'm making tracks on my laptop when I'm on the plane or in my hotel room," he says. "When I collaborate with people I go into the studio, but I don't need to be in there all the time. The Black Eyed Peas travel with a crew of 118 people on the road; I pretty much just have myself and a few others."

Will.i.am likens DJs to roaches, saying, "They'll survive the nuclear fallout of the music industry."

He adds, "In my experience, DJs make the most money. A reasonably well-known DJ can make half a million dollars a year; a superstar can make several million. How many rock musicians can say the same?"

Guetta is also adamant about continuing to play clubs and maintaining his Fuck Me I'm Famous summertime parties in Ibiza. "David walks a tightrope," says his manager of nine years, Caroline Prothro. "He will always stay connected to club culture. He can do small clubs and events like Love Parade, which draws a million people."

Prothro adds that Guetta distances himself from celebrity DJs, the occasionally record-spinning but mostly headline-making Hollywood breed that has emerged during the past few years. "David doesn't play straight-up VIP clubs," she says. "He won't play celebrity after-parties. If celebrities show up at his show, great—he wants to bring people together and welcome them. But they have to come to him."

But even as he works to maintain his cred, some of his hardcore club fans find themselves alienated. In the car on the way back from the airport, after Guetta had managed to catch a flight out, the driver turns to Charvet. A hardcore clubber and longtime Guetta fan who works as a driver for Pasha, he wasn't terribly happy with the previous night's performance. "Will.i.am was on for way too long," he says. "People were complaining and starting to leave. We wanted to hear David spin, not Will rapping."

Additional reporting by Mark Sutherland in London.

LEFT: TOP RIGHT: KEVIN WINTER/GETTY IMAGES; BOTTOM RIGHT: DAN MACMEDAN/WIREIMAGE.COM



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MUSIC + FILM
+ INTERACTIVE

LIVE
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AUSTIN
CITYL

LONE STAR
STUBB
SPICY
BAR-B-Q



Badges, please (from left): JJ, MALDITA VECINDAD Y LOS HIJOS DEL QUINTO PATIO, JAVELIN, NICE NICE, NNEKA and THE GOLDEN FILTER.

MARCH MADNESS

It's mid-March, which in the music business means one thing: South by Southwest. It's advertised as Austin's annual ode to cutting-edge digital, film and music endeavors—but those who've been know it can resemble a death march with beer and barbecue. ¶ It's not easy to navigate four days of buzzed-about bands, overflowing bars and UT kids and L.A. hipsters gaping at each other on Sixth Street, but we're here to help. On the following pages, we present our exhaustive guide to the best and brightest at SXSW: from hour-by-hour picks of the evening's must-see acts and a rundown of the impeccably curated Billboard showcases to the best of the day parties and the panels that could actually teach you a thing or two. Happy trails.

Wednesday, March 17

8 P.M.
NICE NICE
The Phoenix
409B Colorado St.

One thing is certain—you'll never see the same Nice Nice show twice. Guitarist Jason Buehler and percussionist Mark Shirazi, who have been playing together since 1999, play free-form instrumental jams that veer into noise territory but retain melodic elements. They manage to make smart dance music that has no overdubs or loops, but plenty of passion.

9 P.M.
BEN AND VESPER
Beauty Bar
617 E. Seventh St.

Ben and Vesper aren't the first band to steal a moniker from an academic. (The honor probably goes to '90s indie-rock act Walt Mink.) They may, however, be the first married couple from New Jersey to make lush freak-folk about married life with kids. But despite this description, the duo manages to keep the twee quotient blessedly low.

10 P.M.
JAVELIN
Buffalo Billiards
201 E. Sixth St.

Hailing from Providence, R.I., this indie-dance duo, comprising cousins Tom Van Buskirk and George Langford, blends Casio-style beats with whimsical lyrics. "No Más," Javelin's Luaka Bop debut featuring buzz single "Oh! Centra," is due April 20, and it'll hit the road that month as an opener for Yeasayer.



11 P.M.

MADLIB Speakeasy Kabaret

412D Congress Ave.
At the outer limits of the urban music universe lies Madlib, a producer/arranger on Stones Throw Records known for his work with cutting-edge acts like Quasimoto and Yesterdays New Quintet (both of them his own aliases) and his collaboration with MF Doom as Madvillain. At the Stones Throw showcase, expect Madlib, his alter egos and his label cohorts to spin esoteric, space-funk 45s.

12 A.M.
MNDR
The Velveeta Room
521 E. Sixth St.

Oh, MNDR—the solo project of Amanda Warner—you came and you played some delightful electro pop. At a recent Brooklyn set, MNDR (pronounced "mander") quickly warmed up the crowd with her sardonic, brainy, 2010 take on electro-clash. Warner has said she was inspired by dancehall and IDM and takes pride in being one of a handful of women who can twist knobs and talk gear with the nerdiest boys. She's a beautiful girl who knows how to work a synthesizer—what more could you want?

1 A.M.
MALDITA VECINDAD Y LOS HIJOS DEL QUINTO PATIO
Antone's
213 W. Fifth St.

Newly independent Mexican rock legend Maldita Vecindad is back with "Circular Colectivo," the band's first studio album in 12 years. The road warriors' SXSW show kicks off a run of U.S. dates lined up through the summer. The socially conscious set is out March 30 on Nacional Records with an iTunes prerelease in time for the festival.



Thursday, March 18

6:45 P.M.

BAJOFONDO

Auditorium Shores

Riverside Drive and South First Street

Bajofondo is the sexy Argentine tango-electronica collective headed by Academy Award-winning composer ("Babel," "Brokeback Mountain") and Latin rock production legend Gustavo Santaolalla (fourth from left). The band has been touring material from its latest album, "Mar Dulce," mostly in Europe and Asia for the last two years. Bajofondo will play a full set at SXSW with seven highly animated musicians, including a player of the bandoneon (an accordion-like instrument used in tango), as well as a DJ. The dance-friendly SXSW set is part of an effort by the band to hit more U.S. markets this year; on tap in May is a collaboration with the Los Angeles Philharmonic. If you need a memory jog, check out the Acura ZDX commercial set to the single from "Mar Dulce," the sultry "Pa' Bailar."

8:20 P.M.
PLANET ASIA
The Independent
501 Brushy St.

Looking for substance in your hip-hop? Add this stop to your SXSW to-do list. This Fresno, Calif., export's fluid flow and intelligent wordplay have made the rapper a longtime fave of the hip-hop cognoscenti and underscore his own self-assessment: "Book smarts with a bunch of the corner."

9:30 P.M.
NNEKA
The Parish
214 E. Sixth St.

Nigerian singer/songwriter Nneka is touted as the next Lauryn Hill, and for good reason. The 2009 MOBO Award winner's U.S. debut album, "Concrete Jungle," released Feb. 2, brings socio-political relevance to music that spans R&B, reggae, hip-hop and Afrobeat. Following SXSW, Nneka will join the revived Lilith Fair tour.

10 P.M.
JJ
Mohawk Patio
917 Red River St.
Swedish dream-pop duo jj

signed with Secretly Canadian in January on the strength of its debut album, "jj no 2," released on the Scandinavian label Secretly Yours. Follow-up album "jj no 3" was released March 9, and jj's SXSW stop falls between tour dates for fellow alphabetically inclined indie darling the xx.

11 P.M.
THE TEMPER TRAP
Lustre Pearl
97 Rainey St.

Austin is a long way from home for the Temper Trap, but it's likely to find itself among friends. A rare example of an Australian band that makes no attempt to disguise its lust for world domination, its blend of early U2 guitars and soaring Jeff Buckley-esque vocals—most potent on the mesmerizing "Sweet Disposition"—has already made it the go-to act for music directors looking for the ideal aural accompaniment to scenes of angst and heartbreak. Australia and the United Kingdom have already fallen for the charms of debut album "Conditions" (Liberation/Glassnote/Columbia) and now, with

"Sweet Disposition" breaking at modern rock, the United States is next. Live, the band is a more aggressive proposition; frontman Dougie Mandagi's energetic performance will ensure that, even if you didn't know the group before, you won't soon forget it.

12 A.M.
GZA
Mohawk Patio
917 Red River St.

A founding member of New York's mighty Wu-Tang Clan, GZA, sometimes known as the Genius, released his sixth solo album, "Pro Tools," in 2008, which included 50 Cent-directed feud track "Paper Plates." While not involved in the upcoming "Wu-Massacre," a Method Man-Ghostface Killah-Raekwon effort due March 30, GZA is rumored to be working on new solo material with unlikely collaborators that include Black Lips, King Khan and Devedra Banhart. The master lyricist will take the stage on Mohawk's sure-to-be-crowded patio for the Young Turks' mixed-genre showcase, right

after Canadian electro-pop outfit Holy Fuck. Go all in for this one.

1 A.M.
THE XX
Mohawk Patio
917 Red River St.

When xx co-vocalist Romy Madley Croft first sang the words, "I think we're superstars," on the U.K. alt-rock band's song "VCR," the group couldn't have been further removed from rock stardom. Hell, it couldn't even afford a DVD player. But the fact that it will arrive in Austin as one of this year's buzziest attractions shows just how far the mysterious London act has come. So far, the band got there in a distinctly old-school fashion: via relentless touring, strong word-of-mouth and a debut record, "xx" (Young Turks), that appeared somewhere near the top of almost every critics' list of 2009's best albums. Now, however, with the use of "Intro" in AT&T's Winter Olympics-themed ad, the xx is about to crash the mainstream—and SXSW is a perfect place to watch it happen.

Friday, March 19

7 P.M.
MAYER HAWTHORNE & THE COUNTRY
Austin Music Hall
208 Nueces St.

Drawing inspiration from such icons as Curtis Mayfield, Smokey Robinson and Barry White, Los Angeles-based soul singer Mayer Hawthorne will be a nice alternative for SXSW attendees who are overdosing on indie rock. But watch out for swooning ladies if Hawthorne sings "Just Ain't Gonna Work Out," the single from his 2009 release, "A Strange Arrangement."

8 P.M.
THE GOLDEN FILTER
Emo's Jr.
603 Red River St.

New York-based electronic duo the Golden Filter is a SXSW veteran: It played the festival seven times last year, and while it might not be as omnipresent this time around, it's still a big presence. Best-known for remixes of tracks by Little Boots and Peter Bjorn and John, the pair also holds its own with its original material.

9:30 P.M.
MALUCA
Mohawk
917 Red River St.

After a chance meeting with producer Diplo, 27-year-old Maluca (born Natalie Yezpe) went from singing karaoke—that's where the two met—to releasing their collaborative effort, "El Tigrasero," last year. At SXSW, expect this fiery Dominicana by way of New York to continue crossing border lines with her self-proclaimed merengue-acid-house.

10 P.M.
JUSTIN TOWNES EARLE
Red Eyed Fly
715 Red River St.

Justin Townes Earle has moved well beyond his father Steve's estimable shadow to become one of the most distinctive singer/songwriters of his generation. He was named emerging artist of the year at the 2009 Americana Music Awards, and his '09 set "Midnight at the Movies" features intensely honest songs that leave a lasting impact.

11 P.M.
NEON INDIAN
Club de Ville
900 Red River St.

Line up early for this one and wear protective gear, as label execs might come to beer-fueled blows at the gig. The much-buzzed-about act is already the subject of an intense bidding war, which was sparked by a "Best New Music" nod by Pitchfork and cemented by a recent appearance on "Late Night With Jimmy Fallon." Often described as "chillwave," Neon Indian's set is mellow but never dull and more complicated than an initial listen might reveal.

12:30 A.M.
RYE RYE
BEAUTY BAR/PALM DOOR
401 Sabine St.

In her single "Bang," Rye Rye tells listeners to "throw your fucking sets up" and "ride up, throw it out and bang!" The Baltimore MC/dancer and M.I.A. protégé will probably request the same of her fans during her Beauty Bar/Palm Door showcase, in addition to more tough-girl talk.



1 A.M.

BAND OF SKULLS

Beauty Bar/Palm Door

401 Sabine St.

On the heels of having a track featured on last year's "The Twilight Saga: New Moon" soundtrack, Band of Skulls will launch its upcoming U.S. tour (and an appearance at next month's Coachella) with a pair of Friday shows at SXSW. The performances are sure to include plenty of the British trio's gritty blues-rock from its 2009 debut, "Baby Darling Doll Face Honey," which was released on indie label Shangri-La Music, home to Monsters of Folk, One eskimO and the Duke Spirit, among others. Look for Band of Skulls through April on separate club treks with Black Rebel Motorcycle Club and the Whigs.



Saturday, March 20

8 P.M.

SHE & HIM Auditorium Shores

Riverside Drive and South First Street
Fronted by every indie rock boy's dream girl, actress Zoëy Deschanel, She & Him can credit a large part of their rabid fan base to blissed-out, bespectacled fanboys. But ignore the drooling hipsters and the hype, because while Deschanel is stunning, she's also talented. Together with M. Ward, she makes sweet, sunny, well-crafted pop music. Look for them to showcase tracks from their forthcoming Merge Records release, "Volume Two," as well as their debut album, "Volume One."

9:25 P.M.

MICKY FACTZ Beauty Bar Backyard

617 E. Seventh St.
Bronx-bred MC Micky Factz will showcase his laudable rhyming chops at SXSW's Beauty Bar Backyard. Factz

also appears in the first commercial of the recently launched Honda campaign, Rhymes & Reason, which is a series of videos following the rapper in his bid for fame. The first clip of the campaign features Factz in his stomping grounds and briefly depicts a teen version of him gazing at aspiring rappers in a cipher on a street corner and then in the booth laying vocals to his hit track, "Automatic."

10 P.M.

MATT MORRIS Central Presbyterian Church

200 E. Eighth St.
Matt Morris and Justin Timberlake's friendship goes back to their Mickey Mouse Club days, but now the singer/songwriter is Timberlake's new artist on Tennman Records. The two made a splash with their "Hope for Haiti" cover of Leonard Cohen's "Hallelujah," and Morris hopes to do the same with his recently re-

leased debut, "When Everything Breaks Open."

11 P.M.

SLOW CLUB Latitude 30

512 San Jacinto Blvd.
While many people might not have heard of U.K.-based

folk-rock duo Slow Club, they've probably heard its music—the band has scored high-profile synchs on NBC's "Chuck," as well as in ads for Ritz Crackers, Lay's Potato Chips and Vodafone. The band, signed to Moshi Moshi Records, grew out of the breakup of the Lonely Hearts and blends '60s pop with an occasional gospel flourish.

12:40 A.M.

SOULS OF MISCHIEF The Independent

501 Brushy St.
Twenty is the new 30, and 2010 is the new 1993—at least that's the case for the Bay Area's Souls of Mischief. The hip-hop quartet returned to the music scene last year with "Montezuma's Revenge" and now plans on taking SXSW way back with performances of "From '93 Till Infinity" and other nuggets.

1 A.M.

JAPANDROIDS Galaxy Room

508 E. Sixth St.
Vancouver noise-punk duo Japandroids earned major buzz last spring for debut album "Post-Nothing" and has seen its indie cachet rise ever since. Guitarist Brian King and drummer David Prowse will start releasing a 7-inch singles series April 13 and have several festival gigs lined up after SXSW, including Bonaaroo and Sasquatch.

Reporting by Ayala Ben-Yehuda, Judy Cantor-Navas, Mariel Concepcion, Ann Donahue, Cortney Harding, Monica Herrera, Jason Lipshutz, Gail Mitchell, Evie Nagy, Mitchell Peters, David J. Prince, Mark Sutherland and Ray Waddell.



Best Of The Day Parties

It wouldn't be SXSW without the day parties—your chance to start drinking beer at noon and see the buzziest bands play in the sunlight. Many of these shows require RSVPs, so be sure to do some checking before you go.

WEDNESDAY, MARCH 17

Free Energy and Freelance Whales/11:30 a.m., Galaxy Room/
Paste Magazine Party

The Terror Pigeon Dance Revolt/noon, Emo's Annex/
Independent Online Distribution Alliance
SXSW Day Party

Toro Y Moi and Real Estate/noon, Red 7/
Terrorbird Media and Forcefield PR Third Annual SXSW Day Party

Plants + Animals/3 p.m., East Tent in Brush Square Park/Canadian Blast BBQ

THURSDAY, MARCH 18

Shearwater and the Low Anthem/11:30 a.m., Galaxy Room/Paste Magazine Party

Milke Snow, Fool's Gold and Casiokids/11:30 a.m., Cedar Street/
Filter Magazine's Showdown

Or, the Whale/noon, Spider House/Brooklyn Vegan and AnSo Day Party

The xx, Dum Dum Girls and Holly Miranda/noon, French Legation Museum/Other Music and Dig for Fire Lawn Party

Surfer Blood and Royal Bangs/noon, the Compound/
Consequence of Sound and Sled Island SXSW Day Party

Dengue Fever/noon, Flamingo Cantina/
Team Clermont and MBV Music College Day Party

Sleigh Bells, G-Side and Local Native/noon, the Parish/NPR Music Presents

No Age and Best Coast/1 p.m., Red Fez/
Saucony, Rock Steady Music, Death + Taxes present Perfect Pairs

FRIDAY, MARCH 19

Dawes/11:30 a.m., Front Gate Tickets/
Sustainable Waves Morning After Party

The Temper Trap and Nneka/11:30 a.m., Cedar Street/
Filter Magazine's Showdown

Warpaint and Serena Maneesh/noon, Red Eyed Fly/Little Radio Day Party

Frightened Rabbit and the AV Club/noon, the Mohawk/Canvas Media and Flowerbooking Present

Fucked Up/noon, Red 7/Shirts for a Cure Party

Superchunk and the Pains of Being Pure at Heart/noon, La Zona Roza/Village Voice Media Party

SATURDAY, MARCH 20

Ben Gibbard, Wye Oak and the Morning Benders/1 p.m., the Parish/Stereogum's Range Life 2010

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WEDNESDAY, MARCH 17

BILLBOARD EN ESPAÑOL SHOWCASE

8 P.M. PATAFUNK

Caracas, Venezuela-based Patafunk's goal is to "make people of different cultures dance to one amazing sound." To get the job done, this party squad anchored by DJ CEM mixes Brazilian music, disco, dub, jazz, mambo, reggae and rock into the funk.

9 P.M. BAMBARABANDA

Onstage with electric guitars, violin and charango (a South American ukulele), Bambarabanda's provocative mash-up fuses the music of Colombia's

Andean region with universal rock and electronica.

10 P.M. NO TE VA GUSTAR

Owner of a trio of triple-platinum albums in its native Uruguay, No Te Va Gustar stops at SXSW on its first U.S. tour. NTVG's original sound mixes rock with traditional Uruguayan candombe rhythms, reggae, salsa and ska.

11 P.M. BANDA DE TURISTAS

Psychedelic rockers Banda de Turistas arrive at SXSW after opening for Coldplay in Buenos Aires for a crowd of more than 60,000. Its first U.S. release, "Magical Radiophonic Heart," is out on National Records.

12 A.M. GUSTAVO GALINDO

The Los Angeles-based singer/songwriter, who grew up between Mexico and California, describes "La Ciudad y el Mar"—to be released on Surco/Universal, home of Juanes—as "sonic rock mixed with Latin rhythms and romantic choruses."

1 A.M. DIVISIÓN MINÚSCULA

División Minúscula's 2001 debut, "Extrañado Casa," is a cornerstone of Mexican millennial pop punk, and it's expanded the scope of its sound throughout the Latin alternative scene. With its latest, the classic rock-reminiscent "Sirenas"—recorded in Los Angeles at Jack Johnson's Brushfire Studios—the band is fronted by magnetic vocalist Javier Blake.

THURSDAY, MARCH 18

7 P.M. GRYNCH

With a polished delivery and head-knocking beats, Grynych has emerged from the Seattle hip-hop scene and shared



THOSE DARLINS

stages with Nas, Clipse and Blue Scholars. The 23-year-old MC specializes in the charismatic storytelling found on reflective banger "Time" and an ode to his decades-old car.

8 P.M. U-N-I

Although it hails from the gangster-rap Mecca of Inglewood, Calif., rap duo U-N-I dabbles in progressive hip-hop and prefers rhyming about sneakers. MCs Thurzday and Y-O took their vibrant wordplay to a new level with 2009 sophomore disc "A Love Supreme." This month U-N-I released a deluxe edition of "Supreme" with a remix of boisterous cut "Land of the Kings" featuring Bun B.

9 P.M. DINOSAUR BONES

In less than two years, Dinosaur Bones has been creating significant buzz out of the Toronto music scene without releasing a proper full-length. Led by singer/songwriter Ben Fox, the five-piece's sprawling indie rock arrangements recall fellow Canadian act Broken Social Scene on its 2008

self-titled EP and recent "Royalty/Ice Hotels" 7-inch. The band is working with producer Jon Drew (Fucked Up, Tokyo Police Club) on its much-anticipated debut album.

10 P.M. ATHLETE

English quartet Athlete's knack for stadium-sized melodies has been making waves overseas for nearly a decade. Its 2003 debut "Vehicles & Animals" was nominated for a Mercury Music Prize, while 2005 follow-up "Tourist" hit No. 1 in the United Kingdom on the strength of slow-building anthem "Wires." The band's fourth effort, "Black Swan," was released in the United States March 2.

11 P.M. THOSE DARLINS

"If you can't handle crazy, then get up and leave," Those Darlins sing on standout track "Wild One," and the line is a fitting mantra. The country-punk trio delivered a spunky self-titled debut last year filled with brisk hooks and ukulele jams. After playing Bonnaroo and opening for the Black Keys' Dan Auerbach last year, the Darlins are set for another year of touring, including a run with Deer Tick.

12 A.M. MAN MAN

Philadelphia-based "Gypsy jazz" band Man Man knows how to put on a visually interesting show—the act's members, who all go by pseudonyms, wear white outfits and face paint when they play live. But their music stands up on its own; songs have appeared in ads for Nike and the



YACHT

TV show "Weeds," and 2008 album "Rabbit Habits" cracked the Billboard 200.

1 A.M. DEAD CONFEDERATE

With layered guitars and haunted songwriting, Dead Confederate takes a twangy approach to alternative rock that nods to its Georgia roots. After signing with the Artists Organization, Dead Confederate released debut album "Wrecking Ball" in 2008 and played shows last year with Alberta Cross and Heartless Bastards.

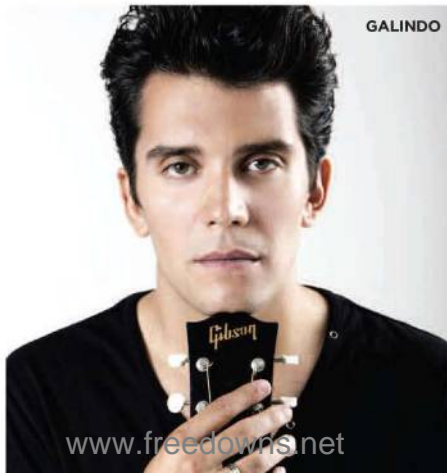
FRIDAY, MARCH 19

8 P.M. THE ASTEROIDS GALAXY TOUR

Danish group The Asteroids Galaxy Tour is still best-known for its infectious single "Around the Bend," which was featured in an Apple iPod Touch commercial in 2008. Fortunately, 2009 debut album "Fruit" proved that vocalist Mette Lindberg and producer Lars Iversen have plenty of spacey pop tunes up their sleeves. After opening for Amy Winehouse and Katy Perry, the band is taking its horn-laden live show to the United States and Europe this year.



PATAFUNK



GALINDO



ESTELLE



U-N-I

9 P.M.
BRAHMS

Electro-pop trio Brahms formed in the Greenpoint neighborhood of Brooklyn only a few months ago but has rapidly developed a unique sound. Using throbbing synth lines, stuttering percussion and vocal harmonies, the still-unsigned band has shown tremendous potential on its early demos. Brahms' stylish moves have already been seen by crowds in the thousands and landed it gigs with equally buzzworthy groups like Delorean and Sleigh Bells later this spring.

10 P.M.
YACHT

Following its unassuming 2007 debut, electronic duo Yacht began coloring outside the lines with last year's cracked-pop opus "See Mystery Lights." Mixing visual artistry and oddball rhythms, Jona Bechtolt and Claire L. Evans turn their far-reaching concepts into indelible jams like "Psychic City (Voodoo City)" and "Ring the Bell." Now signed to DFA Records, Yacht has become the cerebral complement to dance-ready labelmates LCD Soundsystem and the Juan Maclean.

11 P.M.
THE DEATH SET

The Death Set has taken its pulse-pounding sound around the globe after forming in Australia in 2005. It offered an energized fusion of punk rock, pop and electronica on its 2008 debut album, "Worldwide," and the Death Set's high-wire live show, which

has included covers of everything from Nirvana to the Jackson 5, returns to SXSW for the third straight year.

12 A.M.
THESE ARE POWERS

The latest experimental project from former Liars bassist Pat Noecker, These Are Powers offers hypnotic vocals courtesy of singer/guitarist Anna Barie. After releasing debut disc "Terrific Seasons" in 2007, the band signed with Dead Oceans and played live shows with boundary-pushing acts like Ponytail and Dan Deacon. These Are Powers' 2009 disc "All Aboard Future" features the type of fuzzed-out bass and polyrhythmic beats that would dazzle fans of Crystal Castles and Health.

1 A.M.
BT

Under the stage name BT, American producer Brian Transeau has been transforming house music with his epic electronic tracks since the mid-'90s. Between releasing his own celebrated albums, composing film scores and playing high-octane gigs, BT contributed to the American pop landscape with production work for Britney Spears and 'N Sync. "These Hopeful Machines," BT's latest batch of dance songs, was released in February.

SATURDAY, MARCH 20

ALL TIMES TBA
ESTELLE

British singer/songwriter Estelle introduced herself to U.S. audiences with hit 2008

single "American Boy" featuring Kanye West, which netted her a Grammy Award. However, her bubbly R&B has been making waves in the United Kingdom since 2004, and sophomore disc "Shine" featured collaborations with John Legend, Will.i.am and Mark Ronson. "Freak," Estelle's latest single featuring Kardinal Offishall, marks a vivacious turn toward pop music in anticipation of upcoming third album "All of Me."

DIANE BIRCH

The 27-year-old Diane Birch's sumptuous voice and jazzy arrangements turned heads last year with the release of debut album "Bible Belt." Under the guidance of S-Curve Records founder Steve Greenberg, who helped Joss Stone and Jonas Brothers breach the mainstream, Birch's soulful piano tunes have been featured on VH1 and "Jimmy Kimmel Live!" She recently wrapped a tour with Nick Jonas & the Administration.

STREET SWEEPER SOCIAL CLUB

A high-profile collaboration between Rage Against the Machine's Tom Morello and the Coup's Boots Riley, Street Sweeper Social Club adds a futuristic shade to rap-rock. The act's 2009 self-titled debut is packed with in-your-face jams like single "100 Little Curses" and searing funk-rock like "The Oath." After opening for Jane's Addiction and Nine Inch Nails last year, the band will bring its rousing dynamic to SXSW. ♦♦♦

Hello, My Name Is...

Four Inbound SXSW Attendees, Four Completely Different Reasons For Going



THE EXCITED NEWBIE

"I was signed to Columbia from end of 2007 going into 2008, not even six months, and then Rick Rubin came in and rearranged everything to his own liking. We've got a few majors showing interest, but after that short-lived deal, I just try to play my part as the artist and let my team do the managing. I'm doing about six showcases and I can't wait, because the live show is what I love. My goal is just to rip it—to have the best hip-hop show at SXSW. And the networking out there is crazy."

—Yelawolf
Alabama rapper



THE VISITOR FROM ABROAD

"I don't have any preconceived notion of what I want to accomplish other than playing three or four shows. I'm not one of those artists that are fishing for a producer or radio airplay. I just want to present my album, whether it's to an everyday person or a member of the media. It's an important opportunity to show the range of music we have in Chile. Nobody knows me, but the attention I've gotten and the curiosity from media has been cool."

—Ana Tijoux
Chilean rapper



THE JADED VETERAN

"This is my 15th SXSW in 16 years. This year I'm going just for fun—to listen to music and hang out with friends. Which is refreshing—in the past few years, I've had so many bands play. It gets exhausting. I'm also helping put on the Jay Reatard Shattered Family Showcase, a tribute show Thursday afternoon at Beerland. And I'm on a panel, which is funny because I haven't actually gone to one in 10 years. It's called 'The Future of Music.' Ha!"

—Adam Shore
Owner, Blackened Music Series



THE DIGITAL EXEC

"At heart I judge most artists by how they perform live: how they sound, how the crowd reacts, whether they've got their shit together and seem in some intangible way to be interesting people. I'm hoping SXSW will be a good place to find some artists I don't know much about and figure out how to get them more involved with Current. A lot of bands pitch the @current_music Twitter directly, so I'm going to be tweeting more to find artists directly who are already following what we do."

—Shana Naomi Krochmal
Online producer, Current TV

PANEL PICKS

Attend these five panels, and you can legitimately write off your SXSW trip as a business expense!

WEDNESDAY, MARCH 17

"Crowdfunding Music: Raising Money From Your Fans," 3:30 p.m., Room 17AB
Topspin CEO Ian Rogers, fan-funded artist Allison Weiss, Kickstarter.com co-founder Yancey Strickler, Toolshed CEO Dick Huey and reporter/Kill Screen videogame magazine founder Jamin Brophy-Warren reveal the best ways to get fans to pony up for your project.

THURSDAY, MARCH 18

"Welcome to the Music Business: You're Fucked," 12:30 p.m., Room 17AB
Former Public Image Ltd. and Killing Joke member Martin Atkins, who owns Invisible Records and Mattress Factory Recording Studios, leads this cheery tutorial and troubleshooting session.

"Music Publishing: Making Money In Your Sleep," 3:30 p.m., Room 17AB
It's your lucky day. Panelist Eric Beall,

VP of A&R at Shapiro Bernstein Music Publishing, is the author of "The Billboard Guide to Writing and Producing Songs That Sell" and "Making Music Make Money." Look to his co-panelists from the Harry Fox Agency, PEN Music Group and Platinum Pen Publishing for more on getting paid for synchs, mechanicals and performance royalties.

"Why Hasn't the Record Industry Sued Girl Talk?," 5 p.m., Room 13A
How did Girl Talk manage to release an album with hundreds of uncleared samples without getting hit with a lawsuit? Learn your fair use rights in a session with legal experts and DJ Spooky.

FRIDAY, MARCH 19

"Using Brands to Help Your Career," 3:30 p.m., Room 12AB
Commercial synchs aren't the easiest way to get a brand to pay for your music. Get creative with advice from music branding strategists who've worked with everyone from the Gap to the Dallas Cowboys to Absolut.

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Feel the burn: At SXSW Interactive 2009, Zappos.com CEO TONY HSIEH gave the opening remarks while the ScreenBurn Arcade (right) showcased the latest in videogame technology.



PUTTING THE TECH IN TEXAS

How SXSW Showcases Rising Digital Stars
BY ANTONY BRUNO

Bands aren't the only ones that use the South by Southwest (SXSW) conference to launch their careers or generate attention around a new release. The annual event, taking place March 12-21 in Austin, is also an effective platform to build buzz for a new company or product.

Recall Twitter, the breakout star of the 2007 confab. Or the popular Facebook game "Foursquare," which used last year's event as a launching pad.

Most of these companies plant their flag during SXSW's interactive portion, which runs March 12-16, before the music begins.

Organizers are holding their second annual BizSpark Accelerator contest, for which companies are selected to present their products to a live panel. The conference also has several exhibit packages designed to generate additional attention. And then, of course, there are the parties and showcases to piggyback upon.

To be sure, SXSW is fertile ground. It's filled with artists that, if recruited as allies, can pro-

mote new services to legions of fans. Attendees are at once trendsetters and influencers who can spread needed word-of-mouth to generate momentum as well as key entertainment industry executives able to strike partnerships.

But to have a successful SXSW launch, one must compete for attention amid multiple parties, events and news. And therein lies the greatest opportunity. Services that break through the noise of SXSW are those that best help attendees navigate the signature chaos of the event, thereby illustrating their usefulness. Twitter did so by helping attendees keep abreast of the buzz-worthy news; "Foursquare" by helping monitor who was attending what event.

What follows is a **continued on >>p29**

LEFT: CHAD HARLOW; RIGHT: JENN SOTO (2)

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Going mobile: Artists can create their own apps for iPhone or Android phones with Mobile Roadie.



from >>p27

selective list of companies that have the potential to “pull a Twitter” at SXSW. Some are launching, while others have been around but are ready to grow their footprint.

MOBILE ROADIE

This provider of mobile application platforms for the iPhone and Android devices has already come a long way. It launched at last year’s SXSW, with the Orchard as its sole music industry partner and a handful of artist-based apps to show off.

It now counts all major labels (except Warner Music Group) as clients, has deals with such management companies as Frontline and Endeavor and boasts more than 400 apps that were built using its platform.

The company’s offer is simple. For an upfront setup fee and monthly hosting cost, Mobile Roadie provides tools that let artists create their own iPhone or Android app without need for any programming skills. Clients upload their content and select features like fan chat and news alerts. Artists with apps on both devices need only update their content once, and the platform will automatically make the necessary changes.

The company is looking to expand, targeting hotels, authors, politicians and even conferences—basically anyone interested in developing a smart-phone app on the cheap. It has created an app for a SXSW karaoke party hosted by Mashable, a blog that focuses on Web 2.0 and social media news. It hopes to demonstrate how mobile apps can be used to connect to a shared experience and drive traffic to the Facebook and Twitter pages of those participating. Mobile Roadie also a finalist in the Accelerator contest.

The company is working with AllAccessToday on a program to give fans the opportunity to buy the live recording of concerts they’ve attended. Fans with a smart phone that contains an app developed for either an artist, venue or tour would receive an alert at the end of the show offering

them the opportunity to buy that night’s set.

Among the performers using Mobile Roadie to drive their online app presence, according to the company, are Madonna, Ashton Kutcher and Dolly Parton, with Taylor Swift on tap.

COLLECTA

There’s search, and then there’s real-time search. What’s the difference? The latter updates results as new data comes in, like a stream of results rather than a static page. Collecta is one of many with its hat in the ring, but has some interesting music-industry bona fides backing it up.

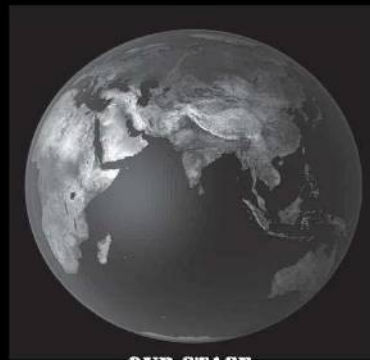
The company launched last June, and the service remains in public beta mode. The search tool aggregates content from more than 10 million sources, including news sites, Twitter, blogs and social media sites for video and photos. Results include news stories from Reuters, blog posts from services like Wordpress, reader comments from either, Twitter updates, photos from Flickr or Twitpic and videos from YouTube and uStream. And all results are filterable by content type.

In December, Collecta launched a search tool just for MySpace content. In January, it unveiled a widget that can reside on any Web site that displays a constant stream of results based on any topic chosen by the site. For example, a band can put the widget on its site that streams real-time results of any news, comments, photos or videos based on the group. It has a mobile app in the works as well.

CEO Gerry Campbell was the former president of search and content technologies for Reuters, senior VP of search for AOL and an early investor in companies like Summize, Tweetdeck and StockTwits. Founder Brian Zisk created the SanFran MusicTechSummit and helped create the Future of Music Coalition.

The company is a finalist in the Accelerator contest and will present at the TechCocktail and Social Media Clubhouse networking events.

continued on >>p30



OUR STAGE.

Bluzapalooza in Egypt



Bibe Island Tribe in Okinawa



Yung Joc in Southwest Asia



Catchpenny in Iraq



Stephen Kellogg & The Sixers in Israel



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TO FIND OUT IF YOU HAVE WHAT IT TAKES TO TOUR, VISIT BOOTH 115/117 OR ARMEDFORCESENTERTAINMENT.COM.

from >>p29

NEARVERSE

The key to a winning mobile strategy may be the same as that for real estate: location, location, location.

NearVerse is a startup banking on that philosophy with a new location-based media-sharing service called Lokast that it plans to premier at SXSW. Once installed, the app will allow users to share content stored on their iPhone with one another using the device's Bluetooth connection. That has several consequences. First, the technology's range allows a user only within 300 feet of another to share content. Second, sharing can be done only on a one-to-one basis rather than one-to-many. And third, the content shared won't eat up the bandwidth of the area's Wi-Fi or cellular network, something for which devices like the iPhone are notorious.

It's not yet clear what content Lokast will support, but early reports indicate the company is working with some SXSW bands to make exclusive content available for sharing by attendees who install the app. While labels are likely to retain control over the distribution of their content, Lokast could emerge as a way to distribute what free promotional material they do allow, as well as offer indie and unsigned acts a way to tap into word-of-mouth activities.

The app initially will be only for the iPhone, but an Android version is in the works.

KHUSH

How familiar does this sound? A group of music technology professors and students team to create an app that helps users make their own songs by reformatting their voice and adding the music background.

No, it's not the hugely popular "I Am T-Pain" app from Smule—it's LaDiDa from newcomer Khush. Created by members of the



Digital debuts: New sites and apps at SXSW Interactive include (clockwise from top) Collecta, LaDiDa and Lokast.

Georgia Tech Music Intelligence Lab, LaDiDa has users sing their original lyrics into the mic on an iPhone, which it then analyzes and automatically creates original background music to match. It even uses pitch correction to help the vocally challenged.

Users can select the musical style—from piano pop to various versions of rock—but each resulting song is distinctly different from the other.

The "reverse karaoke" app launched last October for \$3 and received an update last month. Users can share their songs on Facebook, but the company will introduce new sharing features at SXSW.

CEO Prerna Gupta says Khush hopes to team with artists to eventually sell artist-branded background music to add to the app and promote singing contests among fans. The app is a finalist in the Accelerator contest.

OTHER DIGITAL CONTENDERS

Many other companies are attending SXSW to show off their wares. Here's a brief roundup of other notable contenders.

MOG, which launched its All Access subscription music service last year, will announce updates to the service and give attendees rides in a pimped-out van called the MOGMobile. Recent "artists of the day" highlighted by MOG's Web editors include Kid Cudi, the Morning Benders, the Bar-Kays and Peter Gabriel.

Several digital-music-services companies designed to help emerging and established artists do anything from sell concert tickets to market on social networks will be in attendance, including **BandCentral**, **Kickstarter**, **Songkick** and **Next Big Sound**.

Building off the success of Twitter will be companies that add new niche capabilities to the "life streaming" practice, including **DotSpots**, which lets users add comments, video, photos and files to news stories online; and **Flavors.me**, which aggregates multiple online profiles into one manageable identity.

Heatwave Interactive will promote a new Facebook game called "Platinum Life," a social game in which users pretend to be hip-hop industry moguls.

—AB

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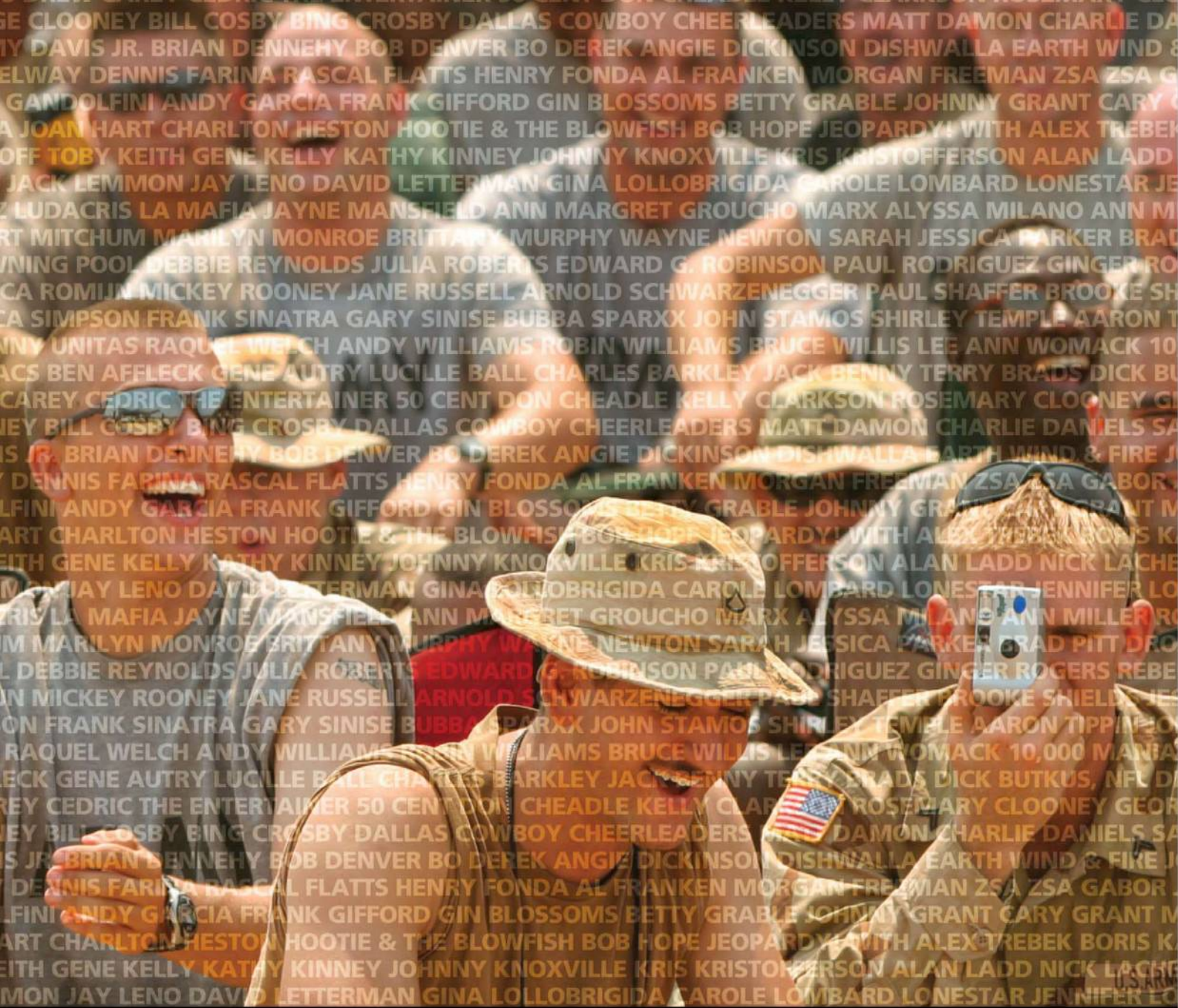
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TALKING DIGITAL

All-Star Keynote Lineup Set For SXSW Interactive

BY THOM DUFFY

Three years after Twitter emerged as a breakout technology at the South by Southwest conference in Austin, providing attendees with 140-character bursts of news throughout the event, Twitter CEO Evan Williams will return as one of the keynote speakers at SXSW Interactive.

While the confab marks its 24th year, SXSW Interactive launched in 1994 as part of the music conference's expansion into film and multimedia. SXSW now showcases cutting-edge technology through speeches, panel discussions, a trade show and awards. The event will run March 12-16, dovetailing with the overall conference (March 17-21).

Opening remarks at SXSW Interactive will be made March 13 by Danah Boyd. Considered one of the leading thinkers on the



Talkers on tap: Spotify CEO DANIEL EK (left) and Twitter CEO EVAN WILLIAMS will address attendees at SXSW Interactive.

impact of social networks, Boyd works at Microsoft Research New England and is a fellow at the Harvard University Berkman Center for the Internet.

"My research examines social media, youth practices, tensions between public and private, social network sites and other intersections between technology and society," Boyd says on her Web site.

On March 14, Designers Accord founder/executive director Valerie Casey will give a keynote address. The Designers Accord describes itself as "a global coalition of designers, educators and business leaders working together to create positive environmental and social impact." Casey has been named a "Hero of the Environment" by Time magazine.

"My work focuses on new ways to problem-solve and collaborate," Casey says on her Web profile. "Even though my approach

is often theory-based, I like prototyping ideas more than just talking about them."

Twitter's Williams will participate March 15 in a keynote interview conducted by Havas Media Lab director Umair Haque. Prior to launching Twitter, Williams co-founded several digital companies including Pyra Labs, which created Blogger's authoring software. Haque is founder of Bubblegeneration, which describes itself as a Web site about "corporate strategy, business strategy, business models, innovation, venture capital and theory."

Lastly, on March 16, the SXSW Interactive keynote address will be presented by Daniel Ek, co-founder/CEO of the online music service Spotify.

In addition to the keynotes, panels and parties, here are other highlights of SXSW Interactive:

The second annual **Microsoft BizSpark Accelerator** will aim to identify the best new products in social media, mobile apps, Web entertainment and other areas. On March 15, more than 30 companies will demonstrate their products and technologies for judges and attendees. The following day, one dozen companies will be chosen for a final round with a winner named at the conclusion of the competition.

The **Web Awards** will be presented March 14 to contenders that were launched or completely redesigned in 2009.

The **ScreenBurn Arcade**, which will take place throughout SXSW Interactive, provides attendees with news on the videogame business and allows them to try their hand at the latest technology. It also includes the second annual ScreenBurn at SXSW Game Design Competition.

WILLIAMS: ALEXANDER HASSENSTEIN/GETTY IMAGES

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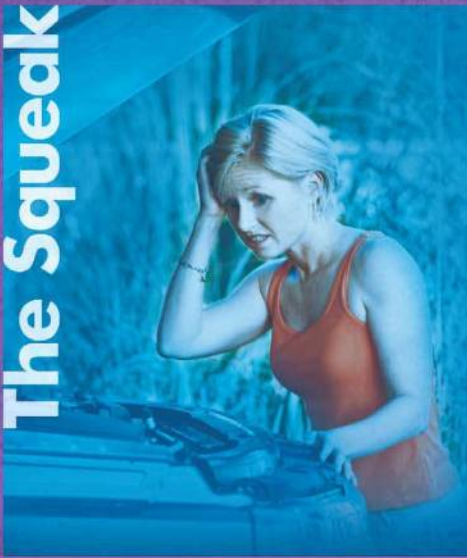
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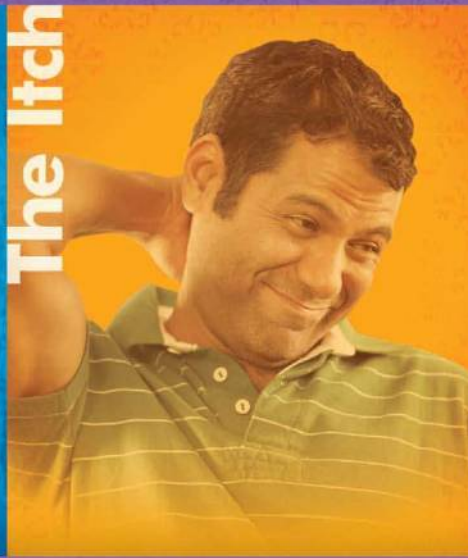
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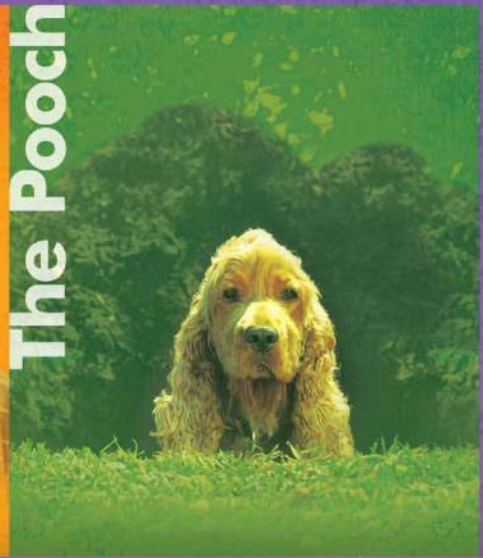
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Wide awake: Asleep at the Wheel today features (from left) DAVID MILLER, EDDIE RIVERS, ELIZABETH MCQUEEN, DAVID SANGER, JOHN MICHAEL WHITBY, RAY BENSON and JASON ROBERTS.

THE WHEEL

ASLEEP AT THE WHEEL
SWINGS THROUGH
40 YEARS OF AMERICANA
BY DEBORAH EVANS PRICE

DEAL

WHEN ASLEEP AT THE WHEEL frontman Ray Benson started a band in Paw Paw, W.Va., in 1970, he had no idea that 40 years later he would still be at the helm of one of America's most adventurous musical outfits. ■ During a four-decade career, the band has earned nine Grammy Awards, launched a critically acclaimed theatrical production, performed with everyone from Willie Nelson to President Barack Obama to the Fort Worth Symphony, released more than 25 albums and has had an airport roadhouse named after its frontman.

"At times it feels like it was yesterday and at times it feels like a hundred years ago," Benson says. "If I look back to 1969 when I quit college and said, 'This is what we're going to do,' it's hard for me to believe that it all happened way beyond my expectations."

Those initial expectations were rather modest. "I was hoping that in 10 years I would have enough money to buy the farm that I lived on and go back to farming and teach music in a music store. That was what I was considering would have been a very successful career, if I got a 10-year run of playing and making records," he says. "But it just kept going and there's more to be done."

Asleep at the Wheel will celebrate the band's history, as well as Benson's 59th birthday, at his annual invitation-only birthday bash March 16 in Austin, during the South by Southwest conference (see story, page 36).

As successful as the band has become, Benson is never content to rest on his laurels. He enjoys dual roles as a thriving musician and successful businessman, having opened Bismieux Studios in 1989 and launched Bismieux Records in 2006

while the group has kept on touring and recording. The most recent release from Bismieux's is "Esta Bueno," the first album in 10 years from the Texas Tornados, the band once described as the first "Tex Mex supergroup."

Asleep at the Wheel, meanwhile, teamed with Nelson for the 2009 album "Willie & the Wheel," fulfilling a longtime vision held by renowned producer Jerry Wexler. Before his death in 2008, Wexler had chosen the classic western swing songs that Nelson and Asleep at the Wheel recorded for the album. Wexler had conceived the collaboration in the early '70s, when Nelson was signed to Atlantic Records, the producer's longtime home. The set earned a Grammy nomination for best Americana album. Another "Willie & the Wheel" project is already in the works and will be released next year.

"Ray is just a really smart guy and he knows how to create a strong, stable business and is just a brilliant entertainer as well," says Bismieux business manager Peter Schwarz, who has been with the company since 2001. "He's really got the whole package of creative ability and business sense."

It all started when Asleep at the **continued on >>P36**

BENSON'S BIRTHDAY BASH

Party For Wheel Frontman Benefits Uninsured Musicians

As thousands of fans descend on Austin for the South by Southwest (SXSW) conference, artists from Bismieux Records, the label founded by Asleep at the Wheel founder/frontman Ray Benson, are set to showcase at the event. Bismieux acts will also perform at the annual birthday bash for Benson, an invitation-only benefit show that this year marks Asleep at the Wheel's 40th anniversary.

Benson's party raises money for Health Alliance for Austin Musicians, which provides access to affordable health care for uninsured artists. "One of the things I've always been very involved in is the health of our musicians. Health insurance is the first topic on everybody's list these days," Benson says.



BENSON

"Everybody needs health care. So we formed HAAM."

This year's event will take place March 16. Asleep at the Wheel, the Texas Tornados and Carolyn Wonderland from Bismieux, along with Raul Malo and J.D. Souther, are among those performing or the invited guests.

"I get onstage with my band and a bunch of others and invite people up to sing two or three songs and raise money," Benson says. "We don't charge anybody anything, but we do tell them to donate to raise some money for HAAM."

Benson didn't host the event last year because Asleep at the Wheel was touring with Willie Nelson in support of its "Willie & the Wheel" CD. He's look-

ing forward to resuming the festivities this year. "HAAM serves over 1,000 musicians for health care and dental care," he says. "It's saved people's lives."

Wonderland will perform her SXSW showcase March 17 at Momo's. The Texas Tornados, reunited with surviving members Flaco Jimenez and Augie Myers, have events planned to promote their new album "Esta Bueno," produced by Shawn Sahm, son of the group's late co-founder Doug Sahm. On March 16, the Tornados and Benson will host a Q&A session at the ME Television studios and play an in-store at Waterloo Records before appearing at Benson's party. The group's March 19 SXSW showcase is at Kenny Dorham's Backyard. Asleep at the Wheel and the Tornados will also appear on Michael Nesmith's Video Ranch webcast, which will be filming during the conference. —DEP

from >>p35 Wheel landed a gig opening for Alice Cooper and Hot Tuna in 1970. A year later, it was coaxed into moving to California by Commander Cody, leader of Commander Cody & His Lost Planet Airmen.

"The move to the West Coast was really good," Benson says, "and the big break was when Van Morrison mentioned us in Rolling Stone. All of a sudden there were these record companies from L.A. going, 'Who is this Asleep at the Wheel?'"

Benson says the California chapter was an important time in the band's history. "We met a peer group—Commander Cody, Dan Hicks & the Hot Licks, Elvin Bishop—but we also got to meet

the originators of western swing like Tiny Moore. We learned from them. Then we were so broke, we took a job backing up Stoney Edwards, and that put us on an incredible journey where we wound up backing Freddie Hart, Connie Smith, LaWanda Lindsey and Dave Dudley as a country western backup band. That was an education in itself."

In 1973, the same year its debut album, "Comin' Right at Ya," arrived on United Artists, the band made a pivotal move that would define its career. At the invitation of Nelson and Texas Tornados co-founder Doug Sahm, Asleep at the Wheel moved to Austin.

"We went to Austin and played and just fell in love with Texas," Benson recalls. "Willie and Doug were both [saying], 'Oh, yeah, you could do this here.' Willie would put us on shows. Doug was just a great friend and told us what the scene was like."

The move greatly benefitted Benson and the band kept honing its sound. "What took root in Paw Paw, W.Va., came to full bloom in Austin," Country Music Hall of Fame and Museum director Kyle Young says. "From Count Basie to Bob Wills, Asleep at the Wheel has explored the best of the American songbook, western swing style. Over these past 40 years, Ray Benson has followed his heart down Route 66 and far beyond to build a lasting musical legacy for himself and all the great players who've taken a turn with the Wheel."

Through the years, the band recorded for multiple labels including Capitol, CBS and Arista Nashville, only finding sporadic success at radio with such songs as "Choo Choo Ch' Boogie," "The Letter That Johnny Walker Read" and "House of Blue Lights."

Although the band developed a reputation as one of the best live acts in the business, finding a home on radio has always been a challenge. "We were too country for rock'n'roll and too long-haired and weird for country," Benson says. "So there was no place for us. But what happened was our first or second single, 'Take Me Back to Tulsa,' started playing in Tulsa, so all of a sudden people in Oklahoma liked us. When the record came out, people who understood what we were doing were [saying], 'Wow! These young long-haired weirdos named Asleep at the Wheel are playing Bob Wills music.' That's when we found out just how popular Bob Wills was. We knew how great he was, but we didn't realize he was the Elvis Presley of Texas, Oklahoma and the West Coast."

The band's appreciation for Wills and continuing efforts to keep his legacy alive are a consistent thread through the group's career. In 1993, it recorded "Tribute to the Music of Bob Wills" for Liberty Records featuring such names as Garth Brooks, George Strait and Vince Gill. In 1999 the band released "Ride With Bob" on DreamWorks, featuring the Dixie Chicks, Dwight Yoakam, Squirrel Nut Zippers and Manhattan Transfer, among others. The project netted two Grammys. It was accompanied by a longform video, "The Making of Ride With Bob," which captured a regional Emmy.

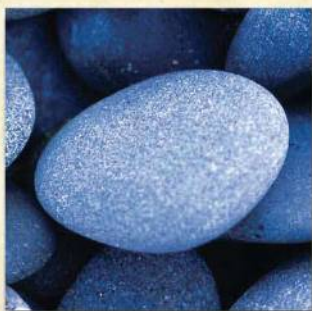
In 2005 the act launched one of its most **continued on >>p38**

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Ready to roll: Asleep at the Wheel's roster in 1970 featured (top, center) RAY BENSON; (middle row, from left) LEROY PRESTON, DANNY LEVIN, CHRIS O'CONNELL, SCOTT HENNIGE, FLOYD DOMINO and TONY GARNIER; and (front row, from left) LUCKY OCEANS, BILL MABRY and LINK DAVIS JR.

from >>p36 ambitious projects, "A Ride With Bob: The Bob Wills Musical," written by Benson and Anne Rapp. Benson had met Wills briefly, but was on his way to visit him in 1974 when Wills got sick and had to cancel. He died before the meeting occurred. The play is based on how that conversation might have gone.

"There's 39 or 40 people, including musicians, technicians, lighting, costumes," says Benson, who stars in the musical along with the other band members. "We've played San Francisco. We've done Texas, New Mexico, Arkansas and Oklahoma. The last tour of Texas, we did 14,000 people in 10 days . . . and they keep coming back. We're probably going to film it in the fall. I've got some marquee actors who are going to come in and do cameo roles."

"A Ride With Bob" has been performed the past two years at the Grand 1894 Opera House in Galveston, a 1,040-seat venue that's the official opera house of Texas. "We brought it in as part of our season, then brought it in again because it was so popu-

lar," Grand executive director Maureen Patton says. "Then this year we opted to just bring in Asleep at the Wheel's concert." (The band will perform April 16.)

The premise of "A Ride With Bob" piques curiosity, Patton says. "Whenever we hear a story about a chance meeting or a missed opportunity, it just pulls us in," she says. "We want to find out more. We want to know the rest of the story. And Ray is so engaging, he connects with the audience on every level."

Benson, standing at 6 feet, 7 inches, has always been a larger-than-life presence onstage, and through the years, he's continually attracted a talented troupe of musicians. "I think my greatest talent has been the ability to convince people to come join this crazy thing," Benson says.

The current lineup features fiddler Jason Roberts, pianist Dan Walton, steel guitarist Eddie Rivers, drummer David Sanger, vocalist/rhythm guitarist Elizabeth McQueen and bassist David Miller. The band has graced stages everywhere from clubs and fairs to performing arts centers with symphony orchestras.

"I first began working with Asleep at the Wheel in 1990," says international festival producer Judy Seale, president/CEO of Judy Seale International. "Our first tour together was to Kumamoto, Japan, for the Country Gold Festival. I've toured with them twice in Japan and Switzerland, plus trips to Brazil, Denmark, Norway, Holland, Germany and Latvia. From the perspective of my international buyers, they want quality musicians and the majority of my events want 'traditional' country music with fiddle, pedal steel and stand-up bass. They continually change their show so that it stays fresh and current."

With 40 eclectic, but successful years to their credit, Benson and his band have become synonymous with good music and good times. With that in mind, food service company Delaware North opened Ray Benson's Roadhouse last year in Austin-Bergstrom International Airport. "They appeal to a broad base of fans and have a huge following worldwide," Delaware North district manager Terry Mahlum says. "They seemed to be a perfect

fit for our new bar theme, plus Ray is a local, which fits our vision of supporting local businesses."

In addition to leading the band, Benson has produced other artists and worked in film, TV and commercials. He's also active at the helm of Bismieux. "The way we got started as a label was by default," Bismieux's Schwarz says. "Ray was producing an artist and the record label stiffed us with the bill. Without even hearing the record, they just disappeared, so we realized that we could take a lead and just try to put the record out ourselves and it did really well. That's where we stumbled on this model of finding a lot of talent in Austin and becoming an artist-run label. We have not created the label with a very specific type of music in

mind. Ray's taste in music is very open, and the label's future is going to reflect that."

The Bismieux roster includes Asleep at the Wheel, Jason Roberts, Carolyn Wonderland and the Texas Tornados. "We've been working on a CD with Leon Rausch," Benson says of the Wheel's next project. "Leon is the last remaining Texas Playboy vocalist and he's a good friend of ours. He's 82, still vibrant and creative. We've cut 12 songs. We'll start mixing it in April and try to have it out by the summer."

After 40 years, Benson still can't imagine doing anything else but making music. "I'm a lousy fisherman and a mediocre golfer, so I like to do something I'm good at," he says with a laugh.

"There were some lean times, but I always felt like there was so much more to give and the real determinant was the fans. People would come up to me and say, 'Don't quit, Ray! You guys are the last vestige of not only western swing, but of a touring band that plays roots Americana music, brings something new to it and keeps the tradition growing.'"

"I could have quit a hundred times and probably done OK, but the burden of responsibility is what kept me in it. The burden of responsibility for the music that was passed on to me by the generations before really weighed on me. It's a real honor to have that ability, that potential and the chance to do that." ■■■

'I think my greatest talent has been the ability to convince people to join this crazy thing.'

—RAY BENSON,
ASLEEP AT THE WHEEL FOUNDER

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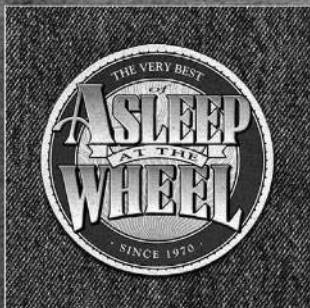
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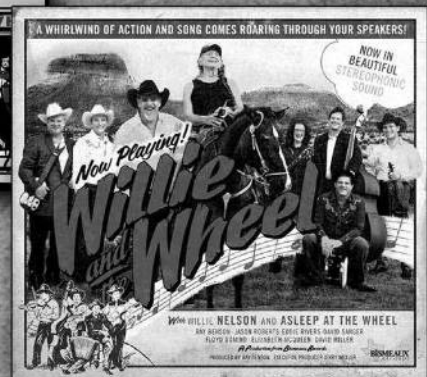


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TWENTY YEARS AFTER 'FEAR OF A BLACK PLANET,'
FORMER PUBLIC ENEMY COLLABORATORS AND
COLLEAGUES CELEBRATE ITS ANNIVERSARY

BY MARIEL CONCEPCION

BLACK PLANET

MEMBERS OF HIP-HOP'S ELITE took the stage last September at Brooklyn's Academy of Music as part of VH1's sixth annual Hip-Hop Honors to celebrate the 25th anniversary of prominent hip-hop label Def Jam Records.

But one standout performance was by one of the label's legendary groups: Public Enemy. Backed by the Roots and members of Street Sweeper Social Club as well as PE's S1W group, Flavor Flav, wearing a white tuxedo, top hat and trademark clock, took the stage with longtime partner Chuck D and SSSC's Boots Riley for an electrifying performance of "Rebel Without a Pause" from PE's 1988 rap classic, "It Takes a Nation of Millions to Hold Us Back." The album has sold 722,000 copies in the United States since Nielsen SoundScan began tracking sales in 1991.

Today, PE is celebrating an anniversary of its own, as 2010 marks the 20th anniversary of the act's politically driven third album, 1990's "Fear of a Black Planet." The set has sold 561,000 units since 1991, according to SoundScan, but there are reports that it sold 1 million copies in its first week, which was before SoundScan began tracking sales. It debuted at No. 40 on the Bill-

board 200, peaked at No. 10 and was certified platinum by the RIAA for shipment of 1 million units.

"Chuck D had this concept for the cover of 'Fear of a Black Planet'—the idea was to have two planets eclipsing: the Public Enemy planet and the Earth," recalls Cey Adams, creative director for Def Jam from 1984 to 1999. He adds that a NASA illustrator was hired to create the cover. "It was so interesting to me that a black hip-hop act did an illustration for their album cover. At that time black hip-hop artists, for the most part, had photos of themselves on their covers. But this was the first time someone took a chance to do something in the rock'n'roll vein."

To match its wrapping, "Fear of a Black Planet" contained lyrical themes concerning organization and empowerment within the African-American community, while presenting criticism of social issues affecting African-Americans at the time.

To present this message-heavy concept, the group released tracks like "Fight the Power," which was first available in 1989 on the soundtrack to the Spike Lee film "Do the Right Thing" and arguably the group's biggest hit. (It reached No. 1 on the Hot Rap Singles chart and No. 20 on Hot R&B/Hip-Hop Songs.)

"I think that between the statement Spike was making with the film and the statement Public Enemy was making with the song, you knew it was beyond powerful," says producer Gary "G-Wiz" Rinaldo, a former member of PE's in-house production team the Bomb Squad.

Former Def Jam director of publicity Bill Adler concurs. "That song really enriched the movie and vice versa. That was a hell of a marriage right there—that was

one of the greatest uses of a song in a movie in the history of cinema as far as I'm concerned," he says.

In addition to being featured in the film, the song continued to cement the group's political stance: "Elvis was a hero to most, but he never meant shit to me, you see/Straight-up racist that sucker was, simple and plain/Motherfuck him and John Wayne/Cause I'm black and I'm proud," Chuck D raps atop the Bomb Squad's scratch-heavy, sample-layered beat.

"Chuck changed the game lyrically for recorded music the same way [Bob] Dylan brought poetry to rock—it was revolutionary," says Tom Morello, formerly of Rage Against the Machine, and now a member of SSSC. The 'Elvis was a hero to most' line is a highlight—I couldn't believe anyone was saying that out loud because it was exactly what I'd been thinking."

It was these types of racially charged statements that attracted a media firestorm shortly before the album's release.

"The summer of 1989, leading up to the creation of 'Fear of a Black Planet,'" recalls Adler, who worked at Def Jam from 1984 to 1990. "[PE member] Professor Griff gave an interview [in the May 22 edition of the Washington Times] where he said some anti-Semitic nonsense and created controversy. Partly, that's what fueled the writing of 'Fear of a Black Planet.' If you listen to the track 'Welcome to the Terrordome,' that's Chuck's direct response to the problems the group struggled with leading

continued on >>p42

Welcome to the Terrordome: S1W members flank Public Enemy's FLAVOR FLAV, TERMINATOR X and CHUCK D (from left) circa 1990.



from >>p41 up to the album. It was a very wild time for PE."

The group was on the road when Griff's comments were made public, raising a host of issues for the tour. "We were touring and my insurance went from 55 cents a person to \$1.55 a person," recalls Darryll Brooks, one of PE's early promoters. "Stuff was blown out of proportion, but they adjusted their ideal to accommodate their identity. Griff had to get out the group and it got real dark for a minute."

"I found that the people who were most excited by PE controversies were the ones who knew the least about Public Enemy's advanced politics, lyrical inventiveness and sonic brilliance," says Harry Allen, a hip-hop activist and self-professed media assassin who worked as PE's publicist.

But while the album was loaded content-wise, the production was a lot more "commercial," according to producer Keith Shocklee, who helmed the tracks "Fear" and "Terror dome." "Chuck D had a lot of things he wanted to get off his chest, but for me, I just wanted to get lots of interludes and bridges and B-sections in there," he says. "For 'Fight the Power,' I used a lot of light samples, not like what we did with ['Nation' track] 'Bring the Noise.' Because of that combination the album became more critically accepted."

Adding to the more lighthearted tone of the album was one of music's greatest hype men, Flavor Flav, who colored the group's songs with his witty ad-libs.

"Flav's the hype man and Chuck's the rapper—they help each other out. I don't know if the message would be as powerful if Flav was hyping around alone or Chuck was rapping alone," Run-D.M.C.'s Joseph "Run" Simmons says. "The music is just so powerful, so amazing, and it just speaks for itself."

Former Def Jam staffer Adams agrees. "That's the thing that makes them special—it's a combination of Malcolm X and Martin Lawrence, with Flav there for comical relief and Chuck giving everybody a history lesson," he says. "One without the other would've meant they would've probably been over—people get tired of being preached on."

Still, it's Chuck D's vision that dominates "Fear of a Black Planet" and the place it holds in hip-hop history.

"It all came down to Chuck—he's a genius," says former Bomb Squad producer Eric "Vietnam" Sadler, who helped create the album. "He's one of the few MCs that can really change cadence. The music is timeless and has so many layers to it. You can listen to it 100 times and hear something different every time."

"They are one of the greatest rap groups of all time and the only important breakthrough artist of their kind to have a significant political message," says Rick Rubin, who signed PE to Def Jam on the strength of Chuck D's radio show on Adelphi University's WBAU Garden City, N.Y., and an independent single. "No other rap artist has had their power musically, lyrically and with such conscience."

Adams adds, "Other than Run-D.M.C., no one had a three-album success rate at that time. The quality PE had as a band is what made them withstand the test of time. They delivered a serious message but didn't take themselves too serious—they still wanted people to laugh. Plus, you just couldn't deny those beats." ■■■



Public Enemy No. 1: PE's lyricist and visionary, CHUCK D.

ONE IN A MILLION

PUBLIC ENEMY'S PROPHETIC FRONTMAN CHUCK D ON MILESTONES, GOING INDEPENDENT AND THE FUTURE OF HIP-HOP

BY GAIL MITCHELL

At the end of "Pirate Radio"—the 2009 feature film about a '60s illegal rock 'n' roll radio station in Europe's North Sea—an array of albums is displayed: iconic symbols of musical independence that bucked the status quo. Among the albums on display is Public Enemy's 1990 treatise, "Fear of a Black Planet." ■ In a country still wrestling with the election of its first black president and ongoing racial tension, economic strife and war, "Fear" remains just as relevant in the 20 years since its release, alongside its three seminal singles: "Fight the Power" (immortalized in the Spike Lee film "Do the Right Thing"), "Welcome to the Terror dome" and "911 Is a Joke." And still sounding that clarion call is Public Enemy and its dedicated frontman, Chuck D.

Embarking on what will be its 69th, 70th and 71st tours this year, the pioneering rap group is as busy as ever. Through its SLAMjamz digital label (SLAMjamz.com), Public Enemy recently released the benefit album "Kombit pou Haiti," with proceeds donated to the Lambi Fund in Haiti. Coming in the spring: a "Welcome to the Terror dome" three-CD/three-DVD boxed set comprising the last 12 years of PE music including live tracks, videos and documentaries; a Chuck D solo album, "Mistachuck: Don't Rhyme for the Sake of Riddlin'"; and "It's Back to a Million of Us to Hold a Nation," by PE backing band, the baNNed. The forthcoming instrumental set reinterprets PE's 1988 classic, "It Takes a Nation of Millions to Hold Us Back."

That's not counting a radio show launched last November on WBAI.org—"AndYouDontStop!"—with plans to expand across the Pacifica Radio network, a podcast on iTunes and work on three other key ventures. Those include SellaBand, a Web site that allows the general public to invest in artists (PE has raised more than \$57,000 for its next album from investments in \$25 increments); the Chuck D and Gary "G-Wiz" Rinaldo-created Web site HipHopGods.com, an archive site focusing on the history of classic rap; and FightThePower.org, a nonprofit company established by Chuck D to continue to fight for artists' rights in terms of publishing, copyrights and masters ownership. In an interview with Billboard, Chuck D reflects on the creative climate that spawned "Fear," PE's early global stance, the Internet revolution and the evolution of rap and hip-hop.

So paint the picture: What was the industry climate like when "Fear of a Black Planet" was born 20 years ago?

There were six major record companies; Def Jam was with Sony [CBS] at that particular time. And it was the beginning of creating different techniques in how to present rap to a world marketplace through a major. My biggest thing—in using Def Jam with the Sony machine—was to market to the world, not just the U.S. This was totally new at that time. Everything to that point was about how to handle things domestically. But my thing was if Sony is all over the world, there's got to be some kind of viral way that we can introduce what this thing is about.

And this thing was breaking down Dr. Frances Cress Wesley's color confrontation theory about race and compressing it into the previously adolescent space of rap music and hip-hop. As a concept album, "Fear" challenged the purity of race by stating the world was a planet of color that was not inferior to the Western status quo. Before we started "Fear," we had one song, "Fight the Power," put out by [then-Motown chief] Jheri Busby, and had to make up our minds to go to work. So the next single we did was another stand-alone, "Welcome to the Terror dome," in October 1989. Then the rest of "Fear" followed that thought-provoking vein. We began working on it in January 1990; it came out in March.

Musically, this was a bold challenge, especially from the bowels of rap, which was scorned and considered controversial with its presentation. Even down to the album cover for which **continued on >>p44**

Congratulations to

PUBLIC ENEMY



FEAR OF A BLACK PLANET



20 YEARS STRONG

"No other rap artist has had their power musically, lyrically and with such conscience."

—Rick Rubin

"Courageous, Prolific and the World is still in Fear!"

—Dr. Dre (YO! MTV Raps)

"When Public Enemy spoke, the world listened"

—Pete Rock

"Fear...not only holds up musically, lyrically and creatively 20 years later, it's still completely current, it's the planet I want to live on."

—Scott Ian (Anthrax)

"Fear...is uncompromising and righteous. It cemented PE as the all-time heavyweight champs of fiery political Hip Hop."

—Tom Morello

(Rage Against the Machine)

"Singlehandedly, the MOST important group in the history of Rap."

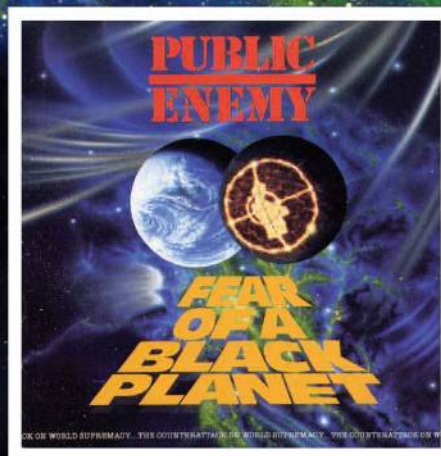
—Ice T

"A radical and revolutionary masterpiece."

—Lord Finesse

"The climax to the '90s... ten years before they ended."

—Harry Allen



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from >>p42 a NASA space designer illustrated a black planet with the famed Public Enemy logo eclipsing the earth as we know it. In hindsight, people say, "Wow, OK, that was deep." Back then—given the audacity that a rapper could see that deep—there were people who would look at us and say, "There go them smart niggas." We were like, "Yeah, we're smart niggas who will bust your ass." That was our attitude and still is our attitude.

In terms of rap itself, who were your contemporaries then?

It was the golden age of hip-hop in terms of diversity and balance. Queen Latifah, N.W.A, Big Daddy Kane had all made their mark during what was probably the most diverse three- to five-year period. Artists carved their own niches, strove to be different from one another by creating their own molds. They weren't affected by the marketing and promotional protocol of record labels that said, "In order for you to make the charts and get on TV, you have to be similar."

When we toured in 1990 it was with Kid 'N Play, Heavy D & the Boyz, Digital Underground, EPMD. Groups toured with each other who didn't necessarily line up in their philosophies. It was the total extreme between one another. Then acts like Naughty by Nature came out in 1991 as introduced by Queen Latifah; Ice Cube's solo record comes out in 1990 as he leaves N.W.A, so it was a turning point into the '90s.

When I said, "Welcome to the Terrordome," it was an introduction to the '90s; that's what that song is about. As we were getting into the '90s, it's "Hey, OK, we made it through the terrordome, but there's going to be a test for a lot of people like us." And it was a test. And whether we got out of that decade unscathed is a point of debate because



Fighting the power: Public Enemy's DJ, TERMINATOR X, onstage circa 1990.

that was a rough decade on us. It affects us even to this point now.

How so?

Well, we fell asleep for eight years with [President Bill] Clinton [laughs], and then got the hell smacked out of us with eight years of [President George W.] Bush. So now we have a year of President Obama and haven't embraced that fully as a people, as a black demographic in this country. We're kind of shell-shocked and don't know where to start. Meanwhile, he's up there on the dart board.

So were opportunities missed then—and being missed now—in terms of bringing rap back to its socially conscious roots?

Obviously. Rice, bread and crumbs are all on the floor. But you've got to live on, persevere. You can't give up the fight. Like Bob Marley said, you have to keep going forward. You have to try to inform as much as possible even though you might be going through a lot of mass distractions.

That was part of the purpose of us doing "Fear." We knew it was going against the odds. But even though we signified and recognized a movement of people wanting to equip themselves with information to go forward, I think that became the far and the few. The climate we have now may not be as clear as it was in 1990 when you at least had people who said, "I know who I am and know where I want to get to. If somebody else gets there and they're in my same bracket, I can dig that too. That's cool; maybe they can pull me forward." The individualism that happened between 1990 and 2010 has kind of left a lot of people way behind the starting line.

The go-for-self period in the '90s has a lot of people on the outside looking in. Music-wise, it was the beginning of the eradication of a wave of independence that really made certain acts stand out. The majors picked them and found the cookie cutter: "This is the way you make a big rap act." It just became kind of contrived with the majors saying, "We've got 40,000 pieces of 12-inch vinyl that we've got to promote at college. So we'll take maybe 550 cats from colleges, fly them to Hawaii and hit them off, then we're going to tie up college radio." So we go into a period when money was supposed to be the thing to fix everything. And that's what it was: a big fix. And a lot of the passion started dripping out of the bottom of the boat at that particular time, although people started to see numbers.

That's what "Fear" was saying: "It's a black planet anyway. Once we know that, what are you going to do with it?"

How did the group flesh out the rest of "Fear"?

It was just throwing out ideas; ideas were a daily thing. It was a seven- to eight-year buildup. It wasn't as intense as the cohesion behind "It Takes a Nation" because we were touring and production team the Bomb Squad had done X amount of other music jobs, so everyone was getting fragmented. Not to say this was a job done on the fly. But every day I put micro parts together. And when the time came to do the album, it was a meeting collected into a four-week span. "OK, what have you done for the last year? Dump what you've got on the table." Then we assembled it.

There were so many sound bites and pieces of micro information . . . It was a second-by-second thing putting that album together. The biggest complaint I had with the album was when a sound engineer at Sony turned down the decibel level on 800,000 tapes. It was unauthorized; they didn't know the tapes were supposed to bleed into the red. It was one of the things I had left that we didn't delegate. I was in Europe at the time. I would cringe when I'd hear someone with one of those tapes.

In the wake of No. 1 predecessor "It Takes a Nation," was the reaction to "Fear" what you expected?

A lot of great things were said about the album, including how much it sold in one week, which meant nothing to me. People also immediately began comparing it to "Nation." However, our whole thing was the minute we finished "Nation," we said we're never repeating an album twice. We don't care if they hate this next one. We aren't doing what we did be- **continued on >>p46**

ALL PEER/MICHAEL OCHS ARCHIVE/GETTY IMAGES

CONGRATULATIONS CHUCK

ON THE 20TH ANNIVERSARY OF THE EARTH-SHATTERING RELEASE OF PUBLIC ENEMY'S "FEAR OF A BLACK PLANET"

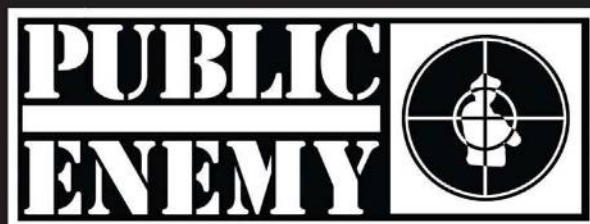
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Do the right thing: PUBLIC ENEMY onstage with director SPIKE LEE (far right) in 1990, shooting the video to 'Fight the Power.'

from >>p44 fore because if we do what we did before, people may as well buy that one again.

You were also ahead of the curve when it came to the Internet. What prompted your jumping into those then-uncharted waters?

Public Enemy was the first group to walk away from a \$1 million contract [when it left Def Jam after 1998's "He Got Game"]. What the hell is a \$1 million contract when you don't have control of your shit? That \$1 million is never going to be spent by you. It's going to be spent on your behalf by someone who's just pressing buttons and pushing numbers. And at the end of the day, you've got what? Because they've spent your money trying to make their profit while you're working on a percentage. That's one of the biggest reasons why I jumped into the Internet in 1996.

In 1999, "There's a Poison Going On" was released on Atomic Pop Records, founded by Al Teller, who helped sign Def Jam to CBS. Singlehandedly, Public Enemy and Atomic Pop jump-started the digital revolution by releasing MP3 files over the

Web. Then Napster emerged with the technology to explode the technology. A lot of people said I was nuts. Well, if a tree is at a 45-degree angle and it used to stand straight up, it doesn't take much of a prediction to say it's going to hit the ground. And that's what we were saying: telling artists you can set up your own label online. And if you can also set up that record deal, do both.

It's real funny because today I read magazines that talk about the top 100 Web sites, iPhone apps and other Web gadgets. This is not about me getting credit. But you hear a lot of things now about the Internet that were said 10 years ago.

As we ventured into the world of independent content delivery, we recognized the majors and corporate gluttons would slowly pour into the digital territory and try to dominate with analog tactics. Thus in 2009 Public Enemy engaged itself with SellaBand to introduce a new revenue fund-raising model.

It's said that things happen in cycles. Could another PE take off today?

There is a great number of artists and groups

Enemy felt that big business corporations had glutted the promotional road. So we built PublicEnemy.com for a direct connection; we cut out the middleman, so to speak.

And that's what I tell a lot of acts today: "It all begins with you. You don't get to a million until you go past one." Then it's "How do we get that person and others attached to our model and make them a fanatic of the brand we're trying to present?" And after that, "How long can we keep them? What else do we do to keep them other than throwing an audio file or video at them?"

If you're a rap act that only stays in the U.S., you've got limited places to go. You've got to expand your game to the whole field. If you're able to work the world solidly, that's going to be two to three years in itself.

We traveled to 30 countries in our first three years. We knew we couldn't get any national help first. So we said, "We have to go on the path that will help build us." Other groups have followed that pattern like the Roots, Gang Starr, Cypress Hill . . . traveling the world and then coming back inside the States. Look at the Roots. They

have a world base, came inside and now they're doing the Jimmy Fallon show.

Why does "Fear" continue to wield such an impact?

"Fear" was the second half of a back-to-back "movement" of albums that immediately signified that rap could be as significant an album genre as rock, forcing respect. It was a musical and political statement that resonates to this day.

Rap and hip-hop altered the musical soundscape audibly and visually with shrapnel impact from many different directions. Beyond the music, the culture was ingrained into many hearts, heads and souls as an equalizer: The themes screamed for it and freedom. By the time "911 Is a Joke," led by Flavor Flav, was released, hip-hop and Public Enemy proved that rap could say something and sound good—make you think and dance all at once.

What's your take on today's rap/hip-hop? Where it is headed?

Rap and hip-hop evolved as the rebellious music against the elite status quo of dominant popular music. But it now sounds like the music it originally rebelled against. Once the price tag is applied as the ultimate goal, trueness can be elusive.

In the 1990s somebody smelled money and, just like with the gold rush, led a 15-year stripping of the ecosystem that the culture organically stood on. Maybe it should have been "Fear of a Rap Planet: Welcome to the Terrordome." There are thousands of rap artists across MySpace, YouTube and Facebook who have adopted creative borders. But there are many more who have rejected them. Rap still has fantastic potential.

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ALBUMS

POP

GORILLAZ

Plastic Beach

Producer: Damon Albarn
Virgin Records

Release date: March 9

Gorillaz may have originated as a way for Damon Albarn to sidestep the limelight, but on the cartoon group's third album, "Plastic Beach," he very much takes center stage. Self-producing for the first time, Albarn also sings more than on previous Gorillaz releases, despite an embarrassment of riches on the collaboration front. And, indeed, while contributions from the likes of Snoop Dogg and Lou Reed initially catch the eye, it's Albarn's musical vision that holds the project together. While Snoop's laconic swagger through the G-funk of "Welcome to the World of the Plastic Beach" is a world away from the Goldfrapp-esque stomp of Mark E. Smith's "Glitter Freeze" or the Arabian-tinged "White Flag" (featuring U.K. grime stars Kano and Bashy), what emerges is a truly coherent, if highly eclectic, album. More than happy to engage the pop mainstream (once heard, the irresistible, day-glo chorus of "Superfast Jellyfish" is never forgotten), yet experimental

enough to satisfy the hipsters, these cartoon characters just made the first 3-D album of the new decade.—MS

R&B

RAHEEM DEVAUGHN

The Love & War Masterpeace

Producers: various

Jive Records

Release Date: March 2

While most contemporary artists are content to stay in the same lane, Raheem DeVaughn veers across the double lines on this ambitious outing without ever losing control. One-half social commentary and one-half love songs, "The Love & War Masterpeace" channels the creative spirit of Marvin Gaye as it conveys the search for inner peace amid the everyday challenges of recession, war, racism and relationships. Aided by Ludacris, DeVaughn paints a powerful picture about life in the hood on the moving "Bulletproof." The singer next enlists such R&B standouts as Jill Scott and Anthony Hamilton for the compelling "Nobody Wins a War." DeVaughn comes just as hard on the love side with "The Greatness" (featuring Wale) and "Garden of Love." Tying the package together: inter-



GOLDFRAPP

Head First

Producers: Alison Goldfrapp, Will Gregory

Mute

Release Date: March 23

There's no doubt which decade Goldfrapp would like to relive. From the dark disco of its 2006 album, "Supernature," to the sleeper, psych-delic strums of 2008's "Seventh Tree," fashionista frontwoman Alison Goldfrapp and producer Will Gregory are firmly ensconced in the turbulent '70s. On Goldfrapp's fourth full-length, "Head First," the act returns to poppier form while trying to channel ABBA. The song "Alive" sounds like a more muted "Waterloo," with a guitar punch on the verse and Goldfrapp harmonizing with herself, and the title track uses a grand piano vamp and a side-to-side melodic shuffle. Overall, however, the set is uneven. Basic songs like "Rocket" and "Believer" sound as if Goldfrapp is consciously trying to replicate the synth success of "Supernature" (from which every cut was licensed), while the more nuanced "Dreaming" and "Hunt" pile on the breathy, electronic drama of its most distinctive work. Lovely moments abound, but the overall effect is less intoxicating.—KM



ludes by scholarly griot Dr. Cornel West. Drawing from a palette rich in R&B, hip-hop and jazz, DeVaughn has crafted a powerful, thought-provoking album.—GM

ROCK

FREE ENERGY

Stuck on Nothing

Producer: James Murphy
DFA/Astralwerks

Release Date: March 9

With its first full-length, "Stuck on Nothing," Philadelphia-based old-school rock act Free Energy already represents a change of pace. From the opening guitar riff and cowbell clang on the first track, "Free Energy," it's clear that the set is a new direction for the electronica-leaning DFA label and producer James Murphy of LCD Soundsystem. The band's no-frills rock sound may not match up with its pedigree, but "Stuck on Nothing" is front-to-back dizzying fun nonetheless. Sun-kissed jam "All I Know" chugs along before reaching a singalong chorus, while "Dream City" finds singer Paul Spranger snarling over a kick-drum beat and hand claps. The act keeps its songwriting simple, but every song pops out of the speakers thanks to Mur-

phy's production and some technically crisp guitar work. The band is still finding its footing lyrically, and some tracks build to a climax that never arrives. "Stuck on Nothing" works well as a no-nonsense party album, but Free Energy shows tremendous promise on this debut.—JL

ROGUE WAVE

Permalight

Producer: Dennis Herring
Brushfire Records

Release Date: March 2

On its fourth studio album, "Permalight," Northern California rock act Rogue Wave expands on its usual guitar-drive approach by adding new electronic influences. But the group's foray into electronica is hit and miss—the song "Good Morning" successfully utilizes dancehall synth to highlight Rogue Wave frontman Zach Rogue's cryptic lyrics ("The future isn't what it used to be/I'm not surprised"), but the Auto-Tuned vocals and cluttered background instrumentation on the title track represents a low point of the album. Luckily, the second half of "Permalight" moves away from electronics and finds Rogue Wave returning to its guitar-based, head-nodding roots. With a

campfire guitar riff and minimal percussive backbeats, the track "I'll Never Leave You" closely resembles tunes found on the band's 2005 release, "Descended Like Vultures." But the most intimate cut on "Permalight" is the 65-second "All That Remains," which closes out the set with lightly fading acoustic guitar chords and peaceful vocal harmonies.—EC

SHEARWATER

The Golden Archipelago

Producers: John Congleton,
Shearwater

Matador Records

Release Date: Feb. 23

Austin-based folk rock outfit Shearwater weaves lyrical themes of island life and exploration into its usual harmonic fare on "The Golden Archipelago," its final installment in a trilogy of environ-



BROKEN BELLS

Broken Bells

Producer: Danger Mouse
Columbia Records

Release Date: March 9

Since becoming a hipster-household

name six years ago with the release of "The Grey Album," Danger Mouse has assembled an impressive roster of collaborators from all over the art-pop map, including Beck, Damon Albarn and David Lynch. The producer's latest musical partner, Shins frontman James Mercer, hails from a cozier realm. But Broken Bells—the name of the duo's collaboration and self-titled debut—is still long on the tasteful psychedelic textures that Danger Mouse has brought to hits like Gnarls Barkley's "Crazy" and the Gorillaz' "Feel Good Inc." The new album's opener, "The High Road," revs to life with the sputter of what sounds like an arsenal of vintage keyboards, while shivery film-score strings coat Mercer's saddy croon on "Citizen." The singer matches Danger Mouse's inventive sonics with his usual complement of twisty-turny melodies and dense wordplay, though compared with the Shins' relatively high-octane 2007 release, "Wincing the Night Away," such jangly space-folk tunes as "Vaporize" and "Sailing to Nowhere" can seem a little snoozy.—MW



GARY ALLAN

Get Off on the Pain

Producers: Gary Allan, Greg Droman, Mark Wright

MCA Nashville

Release Date: March 9

Gary Allan's albums are as comfortable as the day is long, and his fans usually know what to expect. That could be a problem in the hands of a lesser talent, but it works in Allan's favor. The artist's familiar smoky vocals and the consistently rich production draw the listener in on his latest release, "Get Off on the Pain." The heart-tugging single "Today" displays a world-weariness that thrice-married Allan has earned. The singer didn't write the title cut, but makes it more than believable, likely drawing from the pain of his third wife's suicide six years ago. Allan pours his emotive voice into the song "No Regrets," which he wrote about his deceased wife ("From the day we met to the night she left/I loved her, no regrets"). Other highlights include the I-know-we're-not-together-anymore-but-let's-use-each-other-anyway track "Kiss Me When I'm Down" and the hopeful "When You Give Yourself Away."—KT

THE BILLBOARD REVIEWS

SINGLES

mental-based concept albums. Indeed, Shearwater frontman Jonathan Meiburg's lofty vocals and soaring instrumentation inspire images of far-away shores and lagoons. Over gentle piano and xylophone on the song "Hidden Lake," Meiburg mysteriously croons about the "hidden life of the empire that sleeps in the frozen lakes," while the tranquil strings that rapidly transform into a manic jam session on "God Made Me" complement lyrics about a fast-approaching storm. Similarly, the sudden ascension from a piano-backed ballad to a larger-than-life clamor of strings on the track "Uniforms" demonstrates Shearwater's ability to transform the energy of a song on a dime. With its serene landscapes and beautiful imagery, listening to "The Golden Archipelago" makes waiting for the tropical temperatures of summer all the more difficult.—*EC*

GALACTIC

Ya-Ka-May

Producers: various
Anti-Records

Release Date: Feb. 9

For the second time in its eight-album career, New Orleans quintet Galactic recruits a host of Big Easy guest vocalists to shake up its standard instrumental-only mix of funk riffs and hip-hop beats on the group's latest release, "Ya-Ka-May." Galactic benefits from the inclusion of its hometown singers, who provide a boost of energy and musical styles. The song "Katey vs. Nobby" features sharp, clever trade-off verses from New Orleans rappers Katey Red and Sissy Nobby, who deliver the lines in the

high-energy "bounce" hip-hop style that's exclusive to the city. Meanwhile, fat basslines and soulful vocals from John Boutte dominate the track "Dark Water," while the aptly titled "Liquor Pang" features singer Josh Cohen lamenting over a jazzy brass accompaniment, "I'm making bad decisions with the money I earn." In New Orleans vernacular, "Ya-Ka-May" is a stew comprising various meats, green onions, noodles and a hard-boiled egg. This album may well be the musical counterpart of the dish for which it's named.—*EC*

SOUL

VINYL SOUL

Dream

Producer: *Nambo*
btwn musik

Release Date: Feb. 26

Los Angeles-based Vinyl Soul won a nationally televised battle of the bands on Spanish-language TV last summer because its acoustic Latin/soul grooves were miles above the derivative sounds of its competitors. With strong melodies, lush bilingual vocals and finely produced repertoire that ranges from mellow (the bossa nova-influenced "Como Olvidar") to uptempo tropical complete with horns ("Mamacita"), the band's newest album, "Dream," bears its onstage confidence and potential. Other highlights include the strong pop hook on the track "Wishes" and the classy old-school swing of "Cabaret." Vinyl Soul's musical and vocal instincts could stand to benefit from more distinctive lyrics, particularly on the ballads, but overall it's an impressive effort for an emerging act.—*ABY*

HIP-HOP

TIMBALAND

FEATURING DRAKE

Say Something (4:00)

Producers: *Timbaland, Edward "J-Roc" Johnson*

Writers: *various*

Publishers: *various Mosley/Blackground/Interscope*

For his latest "Shock Value II" single, Timbaland summons Drake for the same charisma that the Toronto singer/rapper brought to "Best I Ever Had." The veteran producer plainly states the song's theme of lost love with the line, "I traded in my señorita for a microphone." After fleetingly lamenting the pitfalls of success, Timbaland retreats and leaves the rest to Drake, who cleverly elaborates on the premise: "We coulda split this whole thing up 50/50," he raps. "But now I'm at the 40/40 getting bitchies tipsy." Drake drops call-and-response, Young Jeezy-esque ad-libs on the song's hook, while Timbaland delivers another layered, futuristic track that's similar to his work on "The Blueprint 3," albeit more upbeat. While "Say Something" never matches the appeal of Drake's solo hit, it's still a formidable single that melds Timbaland's distinctive sound with Drake's minted heart-throb rap.—*EJN*

COUNTRY

DARRYL WORLEY

Best of Both Worlds (3:51)

Producers: *Jim "Moose" Brown, Kevin "Swine" Grantt*

Writers: *D. Worley, J. Brown*

Publishers: *various*

Stroudavarious
Boasting some tasty guitar work and an infectious melody, Darryl Worley delivers an engaging single in "Best of Both Worlds." Culled from his Stroudavarious debut album, "Sounds Like Life," he co-wrote this number with Jim "Moose" Brown. The song has a groove that draws listeners in and a lyric that will make them smile and sing along. "Free, free, she sets me free/If this is tied down, that's where I wanna be," he sings. The lyrics celebrate the virtues of a woman who knows how to be both a friend and a lover, or as he puts it, "an angel with a wild side." Worley's warm, confident delivery gives "Worlds" a conversational feel that works well with the upbeat subject matter. It sounds like a radio-ready addition to any country station's playlist.—*DEP*

EASTON CORBIN

A Little More Country Than That (2:52)

Producer: *Carson Chamberlain*

Writers: *D. Paythress, R.L. Feek, W. Varble*

Publishers: *various*

THE-DREAM

Love King (5:00)

Producers: *Terius "the-Dream" Nash, Los Da Mystro*

Writers: *T. Nash, C. McKinney*

Publishers: *various*

Radio Killa/Island Def Jam

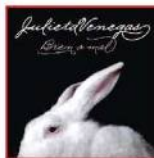
Terius "the-Dream" Nash might have recently married and fathered a child with Christina Milian, but that hasn't stopped the singer/songwriter from inviting other women to partake in his royal love fest. On "Love King"—the new single from his upcoming album of the same name—the Dream boasts about the ubiquity of his suitors: "Girls in the club, girls in the church," he croons, adding layer upon layer of hypnotic phrases. "Girls in the trap, girls at the bank . . . Girls in heels, girls in Adidas." Of course, the-Dream also has girls who graduated from college, because, as he explains, "there's nothing like a smart bitch." The-Dream's "main chick" doesn't suffer monetarily from his adulterous ways though, as he considerably awards her "half" of his money while his "side chick" is only permitted "a quarter." No inequity here.—*MC*



Mercury:

"A Little More Country Than That" could be read as a sly poke at the current state of country music, but Easton Corbin is no staunch traditionalist. The Florida native delivers original songwriting in a classic baritone drawl from the song's first line: "Imagine a dirt road full of potholes with a creek bank and some cane poles catching channel cat."

One might not expect that to be the opening to a love song, yet Corbin's tune is about a man taking a chivalrous approach toward a woman. Playful guitars and a colorful fiddle complement an already inviting melody and vocal. With an equally strong debut album and an opener slot on Brad Paisley's summer tour, Corbin is poised to continue standing out in 2010.—*MM*



JULIETA VENEGAS

Bien o Mal (2:57)

Producers: *Julieta Venegas, Cachorro Lopez*

Writers: *J. Venegas, A. Sergi, C. Lopez*

Publishers: *EMI Blackwood Music*

(BMI) o/b/o Lolein Music, Warner/Chappell

Sony Music Latin

Julieta Venegas is unique among Latin alternative artists in her mainstream pop appeal. Chalk it up to her ability to produce smart music that doesn't sound laboriously stylized or overwrought—a skill she demonstrates once again on her latest single, "Bien o Mal." Venegas keeps it simple with a few basic ingredients: a crunchy acoustic guitar, accordion, a touch of synth and spare, uncomplicated lyrics. With an almost reggae-like rhythm behind the hook, she approaches the uncertainty of new love with the honesty and sweetness of someone who's never known it. "If it's good/I thank you and I'll reciprocate," she sings in Spanish. "If it's bad, I'll cry as I never have/ Meanwhile, I'm betting it all to find out." As with Venegas' other accessible, quirky tunes, expect to find this one synched in a commercial at some point.—*ABY*



LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Erin Clendaniel, Mariel Concepcion, Jason Lipshutz, Kerri Mason, Michael Menachem, Gail Mitchell, Evan J. Nabavian, Deborah Evans Price, Mark Sutherland, Ken Tucker, 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.

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5055 Wilshire Blvd., Seventh Floor, Los Angeles, CA 90036 and singles review copies to Monica Herrera at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.

COUNTRY BY DEBORAH EVANS PRICE

Carrying The Torch

Easton Corbin Takes Traditional Route On Hit Debut

A helpful cousin in Montana, a hot single at country radio and a clever iTunes campaign. Those are just a few of the key factors behind newcomer Easton Corbin's top five breakout.

The singer/songwriter's self-titled Mercury debut, released March 2, bows at No. 4 on Billboard's Top Country Albums chart with 43,000 copies, according to Nielsen SoundScan. Fueling that momentum is lead single "A Little More Country Than That." Reaching a new Hot Country Songs peak of No. 4 this week, the song claimed honors in 2009 as the highest-charting debut single by a new male artist—and retains that title thus far in 2010.

A native of Trenton, Fla., Corbin is as country as he proclaims in his hit single, having grown up working on his grandparents' cattle ranch and participating in Future Farmers of America (FFA)

and the 4-H Club. He moved to Nashville in 2006 and got a helping hand from his cousin Scott Douglas, a University of Montana professor of music management with contacts in Nashville.

Corbin recalls, "He told me, 'I'm not helping you because you're my cousin. I'm helping you because I think you really have a shot. In fact, I usually don't do business with family because it doesn't end up good.'"

Corbin proved to be the exception. Douglas sent music to Nashville agent James Yelich, who introduced Corbin to Universal Music Group Nashville (UMGN) senior director of A&R Joe Fisher. Corbin inked a deal with Mercury and began working on his debut with producer Carson Chamberlain.

The result is an unflinchingly country album influenced by two of his musical heroes. "Keith Whitley and George

Jones have really shaped how I perform, how I sing and what kind of an artist I am," says Corbin, who co-wrote four tracks on the album. "The only thing Carson and I wanted to do is write and cut songs that were relatable to me and people like me. If it's real, people will gravitate toward it."

Corbin's voice also draws frequent comparisons to George Strait. "It's a great honor, but there will never be another George Strait, Merle Haggard or Keith Whitley," the self-effacing newcomer says. "I just sing these

songs like I sing them, happy to have the opportunity to do what I'm doing for a living."

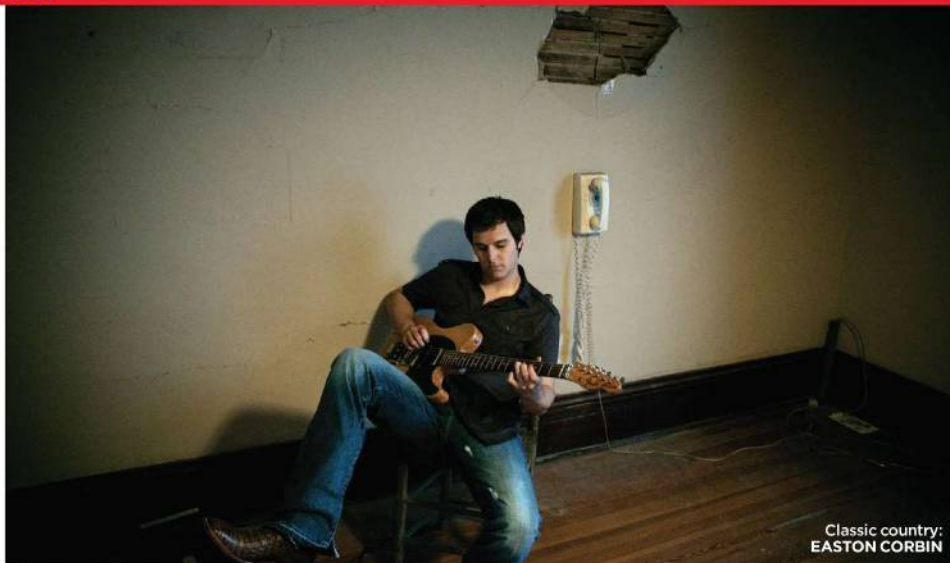
To familiarize consumers with Corbin's music, Mercury issued a four-song digital EP available exclusively on iTunes last August. "We thought once people heard the single, they'd want to be exposed to more music," UMGN executive VP/GM Ken Robold says. "We saw a lot of strong reaction to the EP."

As the album's street date approached, "A Little More Country Than That" became the

iTunes Free Single of the Week (Feb. 16) and was bundled with an album preorder opportunity—a first for the online retailer, according to UMGN. "Getting the free Single of the Week was a huge win," Robold says. "Though the single was already performing well digitally, we took it down during the free-single week and gave away more than 480,000 singles. But the good news is when the free week was over, it didn't deplete the single's sales. People hear that song and want to own it." Corbin, who will be an open-

ing act on Brad Paisley's summer tour, is also featured in Best Buy's Find It First developing artist program. His album is priced at \$7.99 and also listed in the store's circular.

The label's online campaign included placing a banner on the FFA site (FFANation.org) and directing viewers to Corbin's site. "George Strait has been an FFA staple," Robold says, "and with Easton following in those footsteps, it just makes sense. We feel he's going to be the guy carrying the torch for traditional country." ♦♦♦



Classic country: EASTON CORBIN



Seventh heaven: T.I.

'BACK' IN STRIDE

When T.I. began serving a yearlong prison term on weapons charges last May, many wondered how the rapper's absence would affect the career high he was on with the double-platinum success of "Paper Trail" (Grand Hustle/Atlantic). Released to a halfway house last December, T.I. sets the stage for his return with "I'm Back," which debuts at No. 72 on Billboard's Hot R&B/Hip-Hop Songs chart. Despite its relatively modest bow, the song enters with 2 million audience impressions in the two days since its March 8 premiere. "I'm Back" is expected to climb substantially next issue following a full week of airplay. In fact, during the first day of the new tracking period, it garnered 1 million impressions, according to Nielsen BDS. On a conference call introducing the single, T.I. noted that "Back" is just a sample of his seventh album, due Aug. 24. "This marks a special day for us because we're putting out the first song off the album," T.I. said. "Not an official first single; just something to keep the streets warm." —Raphael George

T.I.'S TOP 10s AS A LEAD ARTIST ON HOT R&B/HIP-HOP SONGS

TITLE	PEAK	PEAK DATE
"Bring 'Em Out"	No. 6	Feb. 5, 2005
"U Don't Know Me"	No. 6	April 9, 2005
"What You Know"	No. 1 (six weeks)	April 22, 2006
"Why You Wanna"	No. 5	July 22, 2006
"Big Things Poppin' (Do It)"	No. 7	July 28, 2007
"Whatever You Like"	No. 1 (three)	Oct. 4, 2008
"Live Your Life" featuring Rihanna	No. 2	Nov. 29, 2008
"Dead and Gone" featuring Justin Timberlake	No. 2	April 25, 2009



Earthy rock:
MUMFORD & SONS

ROCK BY RICHARD SMIRKE

Rising Sons

U.K. Quartet Boosts Profile With A 'Sigh'

Its conservative name may sound more fitting for a stodgy law office, but West London quartet Mumford & Sons is anything but.

The U.K. alt-folk act's debut album, "Sigh No More" (Gentleman of the Road/Glassnote), debuted at No. 2 on Billboard's Heatseekers Albums chart and No. 127 on the Billboard 200 in the March 6 issue. It has since sold 13,000 copies, ac-

ording to Nielsen SoundScan.

The album is also back in the top 10 at home, where it's available through Island/Universal. Five months after its Oct. 5 release, "Sigh" reached a new peak of No. 7 March 7 and has sold more than 294,000 copies, according to the Official Charts Co. The album also spent three weeks at No. 1 in Australia.

"It's a beautiful debut," says Glassnote president

Daniel Glass, whose label is now pushing the banjo-infused track "Little Lion Man" to alternative and triple A formats. "We know that when people play this record on the radio it's a big hit."

Glass cites appearances on "Late Show With David Letterman" (Feb. 17) and "The Late Late Show With Craig Ferguson" (Feb. 26) as awareness boosters. He also credits early support from such blogs as Stereogum and Brooklyn Vegan that picked up on the album's eclectic mix of bluegrass, earthy melodic rock and rousing folk-pop that gives the group creative freedom to veer from the country-tinged gospel of the title track to the Arcade Fire-covering-Crosby, Stills, Nash & Young majesty of another album highlight, "The Cave."

The band—Marcus Mumford, Country Winston, Ben Lovett and Ted Dwane—self-financed the album's recording and licensed it directly to partners in individual territories. The U.K. campaign strategy centered on the 3-year-old band's reputation for solid live performances. Touring heavily, the act built more advance buzz by selling a non-chart-eligible special edition of "Sigh No More" at gigs before the standard edition hit stores.

"It was a gamble that paid off," Island U.K. GM Jon Turner says. "This whole project has been about word-of-mouth."

Having recently completed a sold-out U.K. tour, including two nights at London's 2,000-capacity Shepherds Bush Empire, the band will kick off several European dates with an April 9 performance at the Rotterdam Motel Mozaïque Festival. Then it's onto the United States for a series of performances that starts May 14 at the Middle East Restaurant and Nightclub in Cambridge, Mass. Summer festival dates include Bonnaroo and Telluride.

"This is just the beginning," Glass says. "We're going to stay with this Mumford & Sons album for a long, long time."



Saluting a master:
ALICE SARA OTT

SOCIALIZING WITH CHOPIN

Decca Records and Deutsche Grammophon are using 21st-century marketing to celebrate the 200th birthday of master composer Frederic Chopin. To promote their catalog of his work—including "Chopin Complete Waltzes" by promising newcomer Alice Sara Ott—the labels are implementing a social media-based program targeting amateur classical musicians and newcomers to the genre.

The centerpiece is a robust microsite launching April 1, titled "200 Chopins." It will stream 200 Chopin albums for free, allowing visitors to explore his catalog of piano-based compositions as interpreted by Decca artists, create playlists and vote on their favorite recordings. Many of the performances were previously unavailable, making the experience compelling for experts as well as novices.

"Someone unfamiliar with classical might not know who Chopin is, but they can visit the site and privately make their choice if they like it or not," Universal Classical associate director Joseph Oerke says. "And the very knowledgeable will be able to, say, compare different recordings of the Nocturnes."

Amateur pianists can also demonstrate their chops in a video contest that launched March 8 on Ott's Facebook page. Contestants can upload a video of themselves playing any Chopin piece. Ott will select the best performer, who will win two tickets to Germany to watch the 21-year-old virtuoso perform as well as play alongside her.

While Ott's Facebook page lists only 470 fans at press time, Oerke says that's "up from zero" after only a few weeks. He notes the label will shortly roll out an aggressive campaign promoting the program, including Facebook ads specifically targeting people who have shown an interest in classical music and online radio spots aimed at those already consuming music through their computers. The microsite and video contest will also cross-promote each other.

Oerke says that while album sales are an important success metric for the program, engagement is the overall goal. "There's a large population of young people who either go to music school or take lessons and may not be able to afford to collect albums," he says. "With a 100-year history and this vast catalog, we see ourselves as a resource." —Kerri Mason

A RETURN ENGAGEMENT

If there's one thing Keke Wyatt can do, it's sing her butt off. Even when she's sitting down—as she does while belting out the gospel standard "His Eye Is on the Sparrow" in a current YouTube amateur video. Wyatt possesses a dynamic voice that unfortunately hasn't been heard for the last six years owing to a series of personal and professional setbacks.

But now the singer/songwriter is back with a new label and her first album since 2001, "Who Knew?" (Timeless/Shanachie). The Feb. 23 release scored a Hot Shot Debut the week of March 13, entering Billboard's Top R&B/Hip-Hop Albums chart at No. 35.

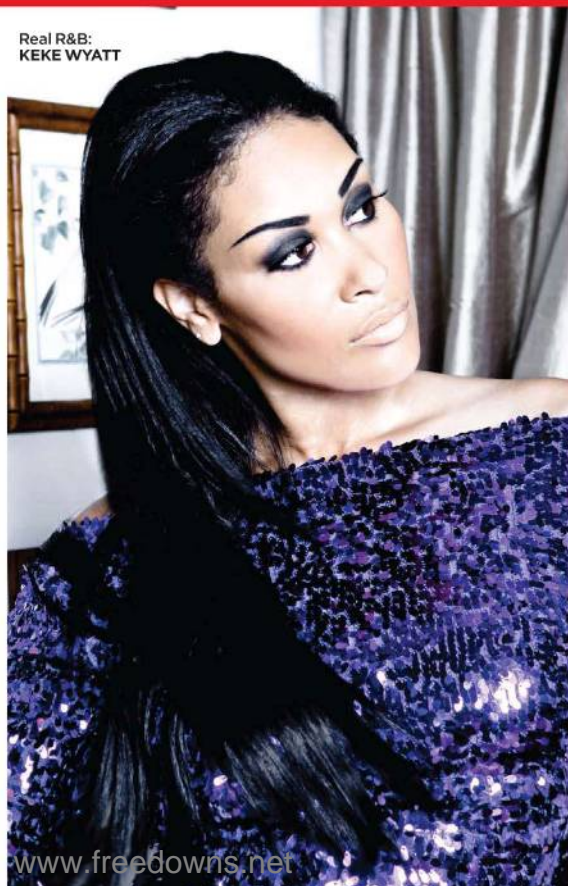
Featuring production by Harvey Mason Jr., Troy Oliver, Damon Thomas and L. Young, the album includes an acoustic cover of Rachelle Ferrell's "Peace on Earth," the sensual "Daydreaming" and the no-holds-barred title-track lead single. Describing the album as her "diary," Wyatt says "Who Knew?" is a chance to give "people real R&B again. It seems like we've lost that. And for people who aren't familiar with me, it's a chance to leave a good impression: 'Wow, this girl can really sing.'"

Wyatt initially impressed fans in 2000 when she paired with Avant on the top five R&B single "My First Love" on his solo album. Then Avant returned the favor in 2001 when the duo hooked up again on "Nothing in This World," a top five R&B hit from Wyatt's MCA debut album, "Soul Sista." After that, various problems waylaid her career. After enduring what Wyatt describes as "10 years of a domestic violence marriage," the Indianapolis-born singer was arrested in 2001 for stabbing her husband. Although the charges were later dropped, her career stalled. Three years later, Wyatt signed with Cash Money Records, but the album she was working on was ultimately shelved. A subsequent deal with TVT Records in 2006 ended when the label declared bankruptcy.

Now on the road promoting "Who Knew?," Wyatt has been making various TV appearances (BET's "The Mo'Nique Show," Fox's "Good Day ATL") and is eyeing several projects, including a tour with Fantasia, a duets album with Avant and a reality show.

"There were times when I wanted to give up music altogether," Wyatt says. "But whatever's meant to be will happen—and here I am." —Gail Mitchell

Real R&B:
KEKE WYATT



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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

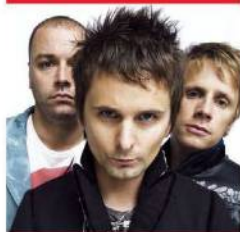


SCRATCH AND WIN

>> Peter Dinklage's covers set, "Scratch My Back," debuts at No. 1 on the indie and small chain-driven Top Tastemakers chart (see page 58). It's his first No. 1 on a Billboard tally since "So" topped the now-defunct, format-specific Top Compact Disks list for eight weeks in 1988.

SWEET 16

>> As Ludacris rushes to No. 1 on the Billboard Hot 100 (see page 58), he also nets his 16th top 10 hit on the tally, tying him with Jay-Z for the most among rap artists in the chart's history. Among all solo males, he has the seventh-most and is tied with Rod Stewart and George Michael.



TWO OF A KIND

>> Muse becomes the first act to claim two of the top three slots simultaneously on Alternative (viewable at billboard.biz/charts), as "Resistance" vaults 8-1. Its former No. 1, "Uprising," falls 2-3.

CHART BEAT

>> Five months after Jay Sean crowned the Billboard Hot 100, fellow British singer Taio Cruz moves into the penthouse. The coronations amount to a mini-British invasion. The previous two British males to lead the list were James Blunt in 2006 and Elton John in 1997.

>> Ryan Bingham's "The Weary Kind" earned best original song honors at the 82nd annual Academy Awards (March 7). Still, the track has yet to appear on a Billboard chart. While it could register increased sales following its Oscar win, the recent trend of winners not attaining mass-appeal success continues. Since 2000, only three such songs have reached the Hot 100, while 14 winning titles topped the chart from the '70s through the '90s.

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

Billboard

CHARTS

Short And Sweet: Blake Shelton's 'Six Pak' Success

After a three-week break at No. 2 on the Billboard 200, **Lady Antebellum's** "Need You Now" returns to No. 1 with 126,000 (up 6%), marking its third week atop the list. **Sade's** "Soldier of Love" dips 1-2 (79,000, down 37%).

It's the first time an album has returned to No. 1 after a three-week absence in more than a year. The last time it happened was on the Dec. 27, 2008, chart when **Taylor Swift's** "Fearless" climbed 2-1 in its fifth week. The set had debuted at No. 1 five weeks earlier and then three other albums took successive one-week turns in the pole position before "Fearless" returned to the top.

Lady A's bounce back to No. 1 is just the beginning of the big news this week on the chart. Six new albums arrive in the top 10—the most the tally has seen since the Oct. 17, 2009, chart when eight started in the region.

Leading the six-pack of new entries is **Blake Shelton's** "Hillbilly Bone," bowing at No. 3 with 71,000. It's the country singer's sixth studio set and earns his highest rank on the chart. It also claims his second-best sales week—only the 77,000 start of sec-

ond album "The Dreamer" (2003) bests the new set's frame.

Shelton's six-song, 24-minute album is the first offering in Warner's new Six Pak concept (Billboard, Feb. 13), where the company aims to release one or two more attractively priced six-song sets from Shelton before the end of the year.



Over The Counter

KEITH CAULFIELD

Last week, Walmart, Target and Amazon offered the "Hillbilly" physical CD for a sale price of \$4.99 while Best Buy sold it at its suggested list price of \$6.99. Both the iTunes and Amazon MP3 stores were selling it for a higher price than some of their physical competitors, as the e-tailers had it listed for \$5.99.

The Six Pak notion is the latest strategy in the industry's effort to try something new in the hopes of selling more albums.

What's unique about the Shelton album is that it's a new studio release from a front-line artist with only six songs. Though an array of four- to six-song EPs have reached numerous album charts in recent years, they're rarely studio sets and have mostly been digital-only releases.

(Generally speaking, to be eligible to appear on any of Billboard's al-

bums charts, a title must have at least four songs.)

Coincidentally, the same week that the Billboard 200 welcomes Shelton's Six Pak also heralds the arrival of another album with its own spin on creative sales promotion: **Jamie Cullum's** "The Pursuit" at No. 42. The jazz artist's standard CD comes with 14 songs, but Walmart's edition is a cheaper, 10-song version.



SHORT CUTS: Blake Shelton isn't alone when it comes to placing high-ranking EPs on the Billboard 200 lately. In recent months the chart's top 10 has housed a number of shorter-than-usual albums, including **Lady Gaga's** "The Fame Monster," which has eight songs, and **Justin Bieber's** "My World," **Drake's** "So Far Gone"

and **Miley Cyrus' "The Time of Our Lives,"** which all have seven.

The last time the top 10 welcomed a six-song set was when **Taylor Swift's** Walmart-exclusive EP "Beautiful Eyes" debuted and peaked at No. 9 off a 45,000 start on the Aug. 2, 2008, chart. However, unlike Shelton's "Hillbilly Bone," "Eyes" wasn't a new studio project—it was an odds-and-sods specialty release.

As far as we can tell, previous to Shelton, the last time a six-song-or-less set reached the top five on the Billboard 200 was when **Ugly Kid Joe's** six-track (five songs and one 26-second instrumental) "As Ugly As They Wanna Be" hit No. 4 in 1992.

Shorter albums have been charting on the Billboard 200 forever—even at No. 1. Some notable short chart-topping albums include **Stevie Wonder's** seven-song, 24-minute "The 12 Year Old Genius" (1963), **the Allman Brothers Band's** seven-song, 38-minute "Brothers and Sisters" (1973) and **Alice in Chains' seven-song, 30-minute "Jar of Flies"** (1994). The Alice album was promoted and marketed as an EP—and noted as such on the Billboard charts—and because of that categorization, it's often referred to as the first EP to reach No. 1 on the Billboard 200.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,273,000	1,620,000	23,092,000
Last Week	5,996,000	1,604,000	23,845,000
Change	4.6%	1.0%	-3.2%
This Week Last Year	7,061,000	1,446,000	22,724,000
Change	-11.2%	12.0%	1.6%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	62,370,000	57,322,000	-8.1%
Digital Tracks	223,922,000	225,492,000	0.7%
Store Singles	249,000	356,000	43.0%
Total	286,541,000	283,170,000	-1.2%
Albums w/TEA*	84,762,200	79,871,200	-5.8%

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

ALBUM SALES

'09	62.4 million
'10	57.3 million

SALES BY ALBUM FORMAT

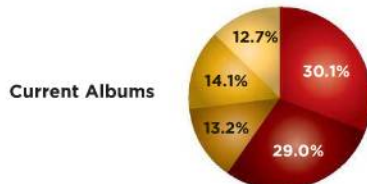
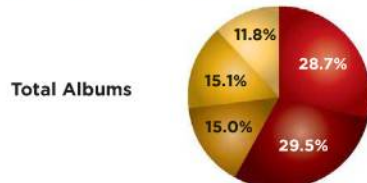
CD	48,737,000	41,218,000	-15.4%
Digital	13,232,000	15,662,000	18.4%
Vinyl	389,000	435,000	11.8%
Other	13,000	7,000	-46.2%

For week ending March 7, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by:

nielsen SoundScan

Distributors' Market Share: 02/01/10–02/28/10

UMG SME WMG Indies EMI



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT	PEAK POSITION
1	1	1	LADY ANTEBELLUM #1 GREATEST GAINER CAPITOL NASHVILLE 97702 (18.98)	Need You Now	1	1
2	1	1	SADE EPC 63553/SONY MUSIC (13.98)	Soldier Of Love	1	1
3	1	1	BLAKE SHELTON NASHVILLE 522642/WMG (8.98)	Hillbilly Bone (EP)	3	3
4	NEW	1	DANNY GOKEY 19/RC NASHVILLE 03554/SMN (11.98)	My Best Days	4	4
5	NEW	1	SOUNDTRACK BUENA VISTA 005166/WALT DISNEY (18.98)	Alice In Wonderland: Almost Alice	5	5
6	NEW	1	LIFEHOUSE GEFFEN 013753/IGA (13.98)	Smoke & Mirrors	6	6
7	5	4	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805/IGA (12.98)	The Fame	3	2
8	4	3	THE BLACK EYED PEAS INTERSCOPE 012937/IGA (12.98)	The E.N.D.	1	1
9	NEW	1	RAHEEM DEVAUGHN 1278/LINE 5558/BLG (17.98)	The Love & War Masterpeace	9	9
10	NEW	1	EASTON CORBIN MERCURY NASHVILLE 013644/UMGN (10.98)	Easton Corbin	10	10
11	NEW	1	JASON DERULO BELUGA HEIGHTS 519657/WARNER BROS. (10.98)	Jason Derulo	11	11
12	6	5	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG (12.98)	Rebirth	2	2
13	7	14	KESHA K1MOSABE/RCR 49209/RMG (11.98)	Animal	1	1
14	NEW	1	DJ KHALED WE THE BEST 204/E1 (17.98)	Victory	14	14
15	10	12	JUSTIN BIEBER SCHWING/SONY/ATMOSPHERE/BRUNNEN/ISLAND 013719/IDMG (9.98)	My World (EP)	6	6
16	12	11	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013872/IGA (10.98)	The Fame Monster (EP)	5	5
17	9	10	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless	6	1
18	8	6	SUSAN BOYLE SYCO/COLUMBIA 59829/SONY MUSIC (11.98)	I Dreamed A Dream	4	1
19	13	7	ALICIA KEYS MCA 45577/RMG (12.98)	The Element Of Freedom	2	2
20	16	17	ZAC BROWN BAND NIGHT RIDER PICTURE HOME BROWN/ATLANTIC 516937/AD (13.98)	The Foundation	10	10
21	3	2	JOHNNY CASH AMERICAN/LOST HIGHWAY 013894/UMGN (11.98)	American VI: Ain't No Grave	3	3
22	14	18	RIHANNA SRP/DEF JAM 013736/IDMG (19.98)	Rated R	4	4
23	15	8	JAHEIM ATLANTIC 522783/AD (18.98)	Another Round	3	3
24	18	9	JOSH TURNER MCA NASHVILLE 013365/UMGN (13.98)	Haywire	5	5
25	26	28	TREY SONGZ MCA 517874/AD (18.98)	Ready	3	3
26	NEW	1	PETER GABRIEL REAL WORLD 1 (16.98)	Scratch My Back	26	26
27	19	15	MICHAEL BUBLE 143/REPRISE 52073/WARNER BROS. (18.98) ⊕	Crazy Love	1	1
28	21	20	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98)	Play On	1	1
29	17	13	MARY J. BLIGE MTR/ARCH/GEFFEN 013722/IGA (13.98)	STRONGER with Each Tear	2	2
30	25	22	SOUNDTRACK FOX FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart	22	22
31	22	19	SOUNDTRACK 138 5242/ATLANTIC (18.98)	Alvin And The Chipmunks: The Squeakquel	6	6
32	29	21	YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013759/UMRG (13.98)	We Are Young Money	9	9
33	20	16	TOBYMAC FOREFRONT 26371 (13.98) ⊕	Tonight	6	6
34	24	26	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	4	4
35	26	34	DAUGHTRY 19/RC 53744/RMG (18.98) ⊕	Leave This Town	1	1
36	32	30	JASON ALDEAN NASHVILLE 031575/UMRG (13.98)	Wide Open	4	4
37	37	31	MELANIE FIONA SONY/UNIVERSAL MOTOWN 013150/UMRG (10.98)	The Bridge	27	27
38	44	43	VARIOUS ARTISTS EMI/UNIVERSAL/UMBA 5847/SONY MUSIC (18.98)	NOW 32	5	5
39	30	33	SELENA GOMEZ & THE SCENE HOLLYWOOD 062831 (18.98) ⊕	Kiss And Tell	9	9
40	NEW	1	FLOGGING MOLLY SIDEONE/UMY 1413 (16.98 CD/DVD) ⊕	Live At The Greek Theatre	40	40
41	33	27	OWL CITY UNIVERSAL REPUBLIC 013141/UMRG (10.98)	Ocean Eyes	8	8
42	NEW	1	JAMIE CULLUM 27, 146, 168, 193 NASHVILLE 013655/AVG (13.98) ⊕	The Pursuit	42	42
43	37	32	JAY-Z ROC NATION 520856/AG (18.98) ⊕	The Black Album	3	3
44	40	40	JOHN MAYER COLUMBIA 53987/SONY MUSIC (13.98)	Battle Studies	1	1
45	36	29	KIDZ BOP KIDS RAZOR & TIE 09214 (18.98)	Kidz Bop 17	12	12
46	47	47	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse	2	2
47	34	25	PINK LAFACE 36759/JLG (13.98)	Funhouse	2	2
48	41	41	KINGS OF LEON NCA 30713/RMG (18.98)	Only By The Night	4	4
49	54	54	ADAM LAMBERT 19/RC 54801/RMG (13.98)	For Your Entertainment	3	3
50	31	39	ROBIN THICKE STAR TRAK/INTERSCOPE 013708/IGA (13.98)	Sex Therapy: The Session	9	9

5 The set boasts a variety of acts contributing songs that were inspired by the film's subject. It also sports the movie's end-titles track, "Alice" by Avril Lavigne, and debuts at No. 1 on the Top Soundtracks chart (viewable at billboard.biz/charts).



6 The band's fifth studio album is also its fourth top 10 set. It arrives with the quartet's best sales week (\$4,000) since its self-titled third album entered with 63,000 at No. 10 in 2005.

30 On the last day of the tracking week (March 7), Ryan Bingham and T Bone Burnett won the Academy Award for best original song for the soundtrack "The Weary Kind." In turn, the set is up 10% (but gets pushed back on the chart) while the download sales for the song go from less than 1,000 to 13,000.



42 With 12,000 sold, Cullum's third album is his second No. 1 on the Contemporary Jazz chart. His last release, 2005's "Catching Tales," opened with 21,000 on the big chart at No. 49 and at No. 1 on the Jazz tally.

82 The album makes a 657% increase after it was offered for \$5 at Family Christian Stores last week. With slightly more than 7,000 sold, it's the album's best sales week since Christmas week of 2007.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT	PEAK POSITION
51	50	38	GUCCI MANE BRICK SQUARE/ASYLUM 520540/WARNER BROS. (18.98)	The State Vs. Radric Davis	10	10
52	52	45	EMINEM WILLOW/REPTERMATH/INTERSCOPE 012863/IGA (13.98)	Relapse	1	1
53	51	34	CORINNE BAILEY RAE CAPITOL 09378 (18.98)	The Sea	7	7
54	48	37	VAMPIRE WEEKEND XL 425 (14.98)	Contra	1	1
55	58	56	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	5	5
56	57	51	VARIOUS ARTISTS WORD-CURBS/EMI/CMD/VERITY 62442/JLG (14.98)	WOW Gospel 2010	40	40
57	46	35	MICHAEL JACKSON MCA/EPIC 70667/SONY MUSIC (17.98)	Michael Jackson's This Is It (Soundtrack)	2	1
58	53	50	MICHAEL JACKSON MCA/EPIC 89938/SONY MUSIC (14.98)	Number One	3	13
59	59	48	CELTIC WOMAN MANHATTAN 58365/BLG (18.98) ⊕	Songs From The Heart	9	9
60	NEW	1	POINT OF GRACE WORD-CURBS 887824/WARNER BROS. (13.98)	No Chagin' Us	60	60
61	35	60	TRAIN COLUMBIA 07736/SONY MUSIC (12.98)	Save Me, San Francisco	17	17
62	60	44	BEYONCÉ MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (11.98)	I Am... Sasha Fierce	2	1
63	39	62	PHOENIX LOGICITE 0168/IGLASNOTE (11.98)	Wolfgang Amadeus Phoenix	37	37
64	23	-	CHAYANNE SONY MUSIC LATH 61972 (14.98)	No Hay Imposible	23	23
65	73	67	MILEY CYRUS HOLLYWOOD 604719 EX (10.98)	The Time Of Our Lives (EP)	2	2
66	70	65	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 013645/IGA (13.98)	Timbaland Presents Shock Value II	36	36
67	28	-	JOSH THOMPSON COLUMBIA (NASHVILLE) 56858/SMN (9.98)	Way Out Here	28	28
68	72	60	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 48845/SMN (12.98)	Revolution	8	8
69	45	70	BREAKING BENJAMIN HOLLYWOOD 003380 (18.98) ⊕	Dear Agony	4	4
70	62	53	ROB ZOMBIE LORD & PROUD 617752/ROADRUNNER (18.98)	Hellbilly Deluxe 2	8	8
71	43	23	SOUNDTRACK WALT DISNEY 005124 (18.98)	StarStruck	23	23
72	NEW	1	JOHN HIATT NEW WEST 6182 (17.98)	The Open Road	72	72
73	NEW	1	SAM ADAMS 1ST ROUND DIGITAL EX (8.98)	Boston's Boy (EP)	73	73
74	76	61	SKILLET ARISTON/ATLANTIC 519927/AD (13.98)	Awake	2	2
75	42	-	K.D. LANG SONY MUSIC 523490 EX/WARNER BROS. (12.98)	Beautifully Combined: The Best Of K.d. lang	42	42
76	91	84	MUSE HELMUS 521130/WARNER BROS. (18.98) ⊕	The Resistance	3	3
77	49	36	K.D. LANG NONEBUCH 523268/WARNER BROS. (19.98)	Recollection	36	36
78	79	76	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG (9.98)	So Far Gone (EP)	6	6
79	71	73	CASTING CROWNS BEACH STREET/REUNION 10135/SONY MUSIC (11.98)	Until The Whole World Hears	4	4
80	61	46	VARIOUS ARTISTS GRAMMY 07480/CAPITOL (18.98)	2010 Grammy Nominees	5	5
81	74	92	THE SCRIPT PHONOGEN/EPIC 33450/SONY MUSIC (12.98)	The Script	74	74
82	RE-ENTRY	61	CHRIS TOMLIN SIXTEPS 02826/SPARROW (17.98) ⊕	See The Morning	15	15
83	89	71	TIM MCGRAW CURB 79152 (18.98)	Southern Voice	2	2
84	78	69	SHINEDOWN ATLANTIC 51244/AG (18.98)	The Sound Of Madness	8	8
85	90	89	CHRIS YOUNG RCA NASHVILLE 22818/SMN (10.98)	The Man I Want To Be	19	19
86	80	65	MAXWELL UNIVERSAL 95142/SONY MUSIC (11.98) ⊕	BLACKsummers'night	1	1
87	81	79	VARIOUS ARTISTS WORD-CURBS/PHOENIX/INTERCITY 14857/EMI CMD (17.98)	WOW Hits 2010	33	33
88	102	97	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	6	6
89	NEW	1	SOUNDTRACK WALT DISNEY 004900 (18.98)	Alice In Wonderland	89	89
90	84	66	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 2	3	3
91	87	77	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 54990/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 1	4	4
92	154	116	KRIS ALLEN 19/RC 53744/RMG (18.98)	Kris Allen	116	116
93	94	81	BEBE & CECE WINANS BAC 31108/MALAC (14.98)	Still	12	12
94	95	88	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 515923/AG (18.98) ⊕	Twilight	1	1
95	98	100	ALICE IN CHAINS VIRGIN 67159/CAPITOL (18.98)	Black Gives Way To Blue	5	5
96	77	-	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8405 EX/STARBUCKS (12.98)	Tango: Variations	77	77
97	11	-	ALKALINE TRIO HEART & SNAKE 8027/PRITAH (16.98) ⊕	This Addiction	11	11
98	85	75	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (19.98)	The Essential Michael Jackson	2	54
99	86	52	NICK JONAS & THE ADMINISTRATION HOLLYWOOD 005196 (18.98) ⊕	Who I Am	3	3
100	97	63	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	1	5

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50 CENT	106	AVENTURA	116	THE BLACK EYED PEAS	8	MICHAEL BUBLE	19	LIFEHOUSE	8
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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT	PEAK POSITION
101	58	16	THEM CROOKED VULTURES DGC/INTERSCOPE 013783*/RMG (12.98)	Them Crooked Vultures	12	
102	101	49	KEITH URBAN CAPITOL/CASHWALLS 07251* (18.98)	Defying Gravity	1	
103	92	72	NORAH JONES BLUE NOTE 89294*/RCA (18.98)	The Fall	3	
104	75	2	JOANNA NEWSOM DRAG CITY 390* (24.98)	Have One On Me	75	
105	129	150	RASCAL FLATTS LYRIC STREET 802684 (18.98)	Unstoppable	1	
106	64	87	50 CENT SHADY/AFTERMATH/INTERSCOPE 012393*/RCA (13.98 CD/DVD) ⊕	Before I Self-Destruct	5	
107	93	98	KID CUDI DREAM DIV. 0.0.0./UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕	Man On The Moon: The End Of Day	4	
108	119	108	PARAMORE JIVE 6076/WEA/REPRISE 518250*/AG (18.98)	Brand New Eyes	2	
109	111	78	SPOON MERGE 365* (15.98)	Transference	4	
110	99	107	CREDENCE CLEARWATER REVIVAL FANTASY 2*/CORNCO (17.98/12.98)	Chronicle The 20 Greatest Hits	3	99
111	127	41	KENNY CHESNEY BNA 65555/SMN (11.98)	Greatest Hits II	3	
112	69	59	SNOOP DOGG DOGGYSTYLE/PRIORITY 08942*/CAPITOL (18.98)	Malice N Wonderland	2	
113	88	96	ORIANTHI TAL/GEFFEN 013502*/RCA (9.98)	Believe	88	
114	115	109	BOB MARLEY & THE WAILERS JIVE 6076/WEA/REPRISE 422-640-210/UMRG (13.98/9.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	54	
115	107	104	JOURNEY COLUMBIA 44493 (13.98) ⊕	Journey's Greatest Hits	10	
116	110	94	AVENTURA PREMIUM LATIN 29800/SONY MUSIC LATIN (14.98)	The Last	5	
117	112	95	THREE DAYS GRACE JIVE 46254/JLG (13.98)	Life Starts Now	3	
118	116	106	GUNS N' ROSES GEFFEN 80771/INTERSCOPE (18.98)	Greatest Hits	3	
119	NEW	1	VARIOUS ARTISTS TLC/REPRISE 100318/WARNER BROS. (12.98)	WOW Worship (Purple)	119	
120	109	91	MICHAEL JACKSON EPIC/LBACZY 17396*/SONY MUSIC (17.98)	Thriller	1	
121	118	105	SOUNDTRACK WALT DISNEY 00301 (18.98)	Hannah Montana: The Movie	1	
122	65	24	SOUNDTRACK WATERTOWER 39182/BIG MACHINE (15.98)	Valentine's Day	2	
123	RE-ENTRY	2	CITIZEN COPE RAKAWATER 01* (9.98)	The Rainwater LP	111	
124	104	82	R. KELLY JIVE 31136/JLG (13.98)	Untitled	4	
125	164	149	RASCAL FLATTS JIVE 31136/JLG (13.98)	Greatest Hits Volume 1	6	
126	121	126	LIL WAYNE CASH/MOVE/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	The Carter III	3	
127	65	124	MARIAH CAREY ISLAND 013228*/UMRG (18.98)	Memoirs Of An Imperfect Angel	3	
128	117	118	FLYLEAF A&M/OTONE 013512/IGA (13.98)	Memento Mori	8	
129	122	110	REBA STARSTRUCK 00100/VALORY (18.98) ⊕	Keep On Loving You	1	
130	106	74	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/EMI 07645/CAPITOL (18.98)	NOW That's What I Call Love	32	
131	120	101	SOUNDTRACK SUMMIT/SONY MUSIC/LAUREL 519421*/AG (18.98)	The Twilight Saga: New Moon	1	
132	124	111	TOBY KEITH SHOW DOG/UNIVERSAL 027 (18.98)	American Ride	3	
133	NEW	1	SHOOTER JENNINGS & HIEROPHANT BLACK COUNTRY ROCK 801*/ROCKET SCIENCE VENTURES (15.98)	Black Ribbons	133	
134	100	115	BON JOVI ISLAND 013700/UMRG (13.98) ⊕	The Circle	1	
135	114	90	SADE EPC 85287/SONY MUSIC (9.98)	The Best Of Sade	4	
136	83	49	THE CANADIAN TENORS EPC 85287/SONY MUSIC (9.98)	The Canadian Tenors	49	
137	197	195	PACE SETTER MERCURY/NASHVILLE 809500/UMRG (13.98)	Little Bit Of Everything	13	
138	67	112	DAVE MATTHEWS BAND BAMA RAGS/RCA 48712*/RMG (18.98) ⊕	Big Whiskey And The GrooGrux King	1	
139	113	123	COLBIE CAILLAT UNIVERSAL REPUBLIC 015194/UMRG (13.98) ⊕	Breakthrough	1	
140	105	114	FIVE FINGER DEATH PUNCH PROSPECT PARK 50180* (13.98) ⊕	War Is The Answer	7	
141	154	158	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30534* (16.98)	Greatest Hits	3	8
142	126	155	KUTLESS SEC 81724 (13.98)	It Is Well	42	
143	123	134	THE XX YOUNG TURKS 450* (14.98)	xx	xx	98
144	128	120	FOO FIGHTERS RODWELL/RCA 36921*/RMG (11.98) ⊕	Greatest Hits	11	
145	134	113	JAY SEAN CASH/MOVE/UNIVERSAL REPUBLIC 013683/UMRG (13.98)	All Or Nothing	3	
146	141	132	MICHAEL BUBLE 143/REPRISE 48944/WARNER BROS. (18.98) ⊕	It's Time	3	
147	130	99	THE WHO GEFFEN 01340/UMRG (13.98)	Greatest Hits	56	
148	150	150	SLIPKNOT WARNER BROS. 617938 (18.98) ⊕	All Hope Is Gone	1	
149	NEW	1	ROGUE WAVE BRUSHFIRE 013968*/UMRG (13.98)	Permalight	149	
150	NEW	1	CAROLINA CHOCOLATE DROPS NONESUCH 516995/WARNER BROS. (15.98)	Genuine Negro Jig	150	



123
The physical release of the album's CD (March 2) returns the set to the tally after a three-week absence. With combined digital and physical sales, the album earns a 255% jump.

133
After charting five sets on the Top Country Albums list with Universal South, Jennings struck out on his own with this new all-rock release, which starts with nearly 5,000 and debuts at No. 18 on the Independent Albums chart (see page 56).

137
The same week he scores his fourth No. 1 on Hot Country Songs (see page 61), his album takes a 51% jump thanks to discounting at Wal-Mart. Meanwhile, the Temper Trap (No. 175) claims an 89% gain after it was offered as the daily deal in the Amazon MP3 Store March 7 for \$2.99.



149
It's the first set from the rock act to chart on the Billboard 200, though it has netted two previous hits on the Heatseekers Albums tally. This effort becomes the band's third Heatseekers entry and first No. 1 (4,000 copies).

150
After the trio was profiled on NPR's "Fresh Air" March 1, the album vaults onto the list with a 116% gain, jumps 16-2 on Heatseekers Albums and returns to No. 1 (2-1) on Bluegrass Albums.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT	PEAK POSITION
151	146	179	DAUGHTRY 19/RCA 88866/RMG (9.98) ⊕	Daughtry	1	
152	155	176	ONEREPUBLIC MAGNUS/INTERSCOPE 013607/RCA (13.98)	Waking Up	21	
153	171	180	CREED WIND-UP 15103 (9.98 CD/DVD) ⊕	Greatest Hits	2	15
154	147	135	VARIOUS ARTISTS EMI/UNIVERSAL/ZOMBA 29617/SONY MUSIC (18.98)	NOW 31	1	
155	137	147	JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGM (13.98)	That Lonesome Song	28	
156	136	146	CAGE THE ELEPHANT SHADY/458*/JIVE (13.98)	Cage The Elephant	67	
157	133	2	VARIOUS ARTISTS SONY MUSIC CUSTOM MARKETING GROUP 64331 EX/STARBUCKS (12.98)	Good Ol' Nashville	133	
158	135	137	JASON MRAZ 3/4/ARTIST 48839/RMG (18.98) ⊕	We Sing, We Dance, We Steal Things.	3	
159	109	151	CRISTINA AGUILERA RCA 64970/RMG (11.98) ⊕	Keeps Gettin' Better: A Decade Of Hits	9	
160	151	145	ABBA POLYDOR 572007/AM (18.98/12.98)	Gold - Greatest Hits	3	63
161	152	159	CARRIE UNDERWOOD 19/ARISTA/RISTA NASHVILLE 71197/RMG (9.98)	Some Hearts	7	2
162	173	174	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore	10	
163	167	144	SOUNDTRACK FOUCA/ARTIST 521681/AG (18.98)	Avatar	31	
164	176	148	CHRISTETTE MICHELE GFS-AMA 01278/UMRG (13.98) ⊕	Epiphany	1	
165	103	64	CAMILA SONY MUSIC LATIN 59887 (14.98)	Dejarte De Amar	64	
166	138	139	BIRDMAN CASH/MOVE/UNIVERSAL MOTOWN 013890/UMRG (13.98) ⊕	Priceless	33	
167	162	131	SUGARLAND MERCURY NASHVILLE 011273*/UMGM (13.98)	Love On The Inside	2	1
168	140	125	PEARL JAM MONKEYWRENCH 8274* (18.98)	Backspacer	1	
169	159	119	MICHAEL BUBLE 143/REPRISE 48944/WARNER BROS. (18.98)	Call Me Irresponsible	1	
170	142	127	MUMFORD & SONS GENTLEMAN OF THE ROAD 0166/BLASNOTE (12.98)	Sigh No More	127	
171	145	141	MUDVAYNE EPIC 82153*/SONY MUSIC (11.98)	Mudvayne	53	
172	158	165	PINK FLOYD HARVEST 5845 1163/CAPITOL (18.98/10.98)	Dark Side Of The Moon	1	1
173	68	2	SARAH BUXTON LYRIC STREET 16586 (10.98)	Sarah Buxton	68	
174	168	121	BARRY MANLOW ARISTA 59777/RMG (13.98)	The Greatest Love Songs Of All Time	5	
175	NEW	1	THE TEMPER TRAP LIFEBEAT/BLASNOTE 00322/COLUMBIA (12.98)	Conditions	175	
176	161	138	JAMES FORTUNE & FIYA BLACKSMOKE 3023/WORLDEWIDE (15.98)	Encore	51	
177	187	116	CELTIC THUNDER CELTIC THUNDER 013924/DECCA (18.98)	It's Entertainment!	67	
178	166	162	THEORY OF A DEADMAN 604 618069/ROADRUNNER (12.98) ⊕	Scars & Souvenirs	26	
179	153	133	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN 65111*/CAPITOL (18.98)	This Is War	19	
180	160	143	BANDA LOS RECODITOS DISA 07242/SIMILE (11.98)	Ando Bien Pedeo	87	
181	178	166	SICK PUPPIES HAPPY/SONY 2653/CAPITOL (12.98)	Tri-Polar	31	
182	RE-ENTRY	7	MOTLEY CRUE MOTLEY 380*/ELEVEN SEVEN (13.98) ⊕	Greatest Hits	94	
183	172	172	CREED WIND-UP 15187 (13.98) ⊕	Full Circle	2	
184	184	181	THREE DAYS GRACE JIVE 83594/JLG (18.98)	One - X	5	
185	RE-ENTRY	8	TAMELA MANN TILLYMANN 8135 (14.98)	The Master Plan	97	
186	156	128	CHRIS BROWN JIVE 83490/AG (13.98)	Graffiti	7	
187	168	190	PASSION PIT FRENCHMANS 4386/COLUMBIA (12.98)	Manners	51	
188	170	161	VARIOUS ARTISTS EMI/UNIVERSAL 58258/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	10	
189	189	189	BROOKS & DUNN ARISTA NASHVILLE 49922/SMI (13.98)	#1's ... And Then Some	5	
190	199	188	THE BEATLES APPLE 5J 383/CAPITOL (18.98)	Abbey Road	1	
191	157	140	OMARION STARBUCKS 58135/MUSICWORKS (18.98)	Illusion	19	
192	191	173	BRAD PAISLEY ARISTA NASHVILLE 47433/SMI (12.98)	American Saturday Night	2	
193	RE-ENTRY	57	MICHAEL BUBLE 143/REPRISE 48944/WARNER BROS. (18.98)	Michael Buble	47	
194	190	194	JOHN MAYER AWARE/COLUMBIA 27976*/SONY MUSIC (18.98)	Continuum	2	2
195	143	86	HIM SIRE/REPRISE 522730*/WARNER BROS. (12.98)	Screamworks: Love In Theory And Practice, Chapters 1-13	25	
196	38	2	THE ROCKET SUMMER ISLAND 013934*/UMRG (13.98)	Of Men And Angels	38	
197	83	2	HIGH ON FIRE IT 2010* (11.98)	Snakes For The Divine	63	
198	196	182	USHER LAFACE 63892/ZOMBA (9.98)	Confessions	1	
199	181	167	HOLLYWOOD UNDEAD A&M/OTONE 013311/IGA (12.98)	Swan Songs	22	
200	179	167	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	128	

TOP INDEPENDENT™		ARTIST	Title	CERT.
THIS WEEK	LAST WEEK	INPRNT / DISTRIB. LABEL (PRICE)		
1	HOT SHOT DEBUT	#1 DJ KHALED WE THE BEST 20/A (E) (17.98)	Victory	
2	NEW	PETER GABRIEL SCRATCH MY BACK (17.98)	Scratch My Back	
3	2	GREATEST SOUNDTRACK GAINER FOX FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart	
4	3	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	
5	NEW	FLOGGING MOLLY SIDEONEJIMMY 1413 (16.98 CD/DVD) (E)	Live At The Greek Theatre	
6	5	VAMPIRE WEEKEND XL 425* (14.98)	Contra	
7	4	PHOENIX LOVAUTE 0165*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	
8	NEW	JOHN HIATT NEW WEST 6182 (17.98)	The Open Road	
9	NEW	SAM ADAMS 1ST ROUND DIGITAL EX (6.98)	Boston's Boy (EP)	
10	9	BEBE & CECE WINANS BAG 3110S/MALACO (14.98)	Still	
11	8	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8405 EX/STARBUCKS (12.98)	Tango: Variations	
12	1	ALKALINE TRIO HEART & SKULL 87075*/EPITAPH (16.98) (E)	This Addiction	
13	7	JOANNA NEWSOM DRAG CITY 390* (24.98)	Have One On Me	
14	11	SPOON NEW WEST 6185* (15.98)	Transference	
15	RE-ENTRY	CITIZEN COPE RAINWATER 01* (9.98)	The Rainwater LP	
16	NEW	SHOOTER JENNINGS & HIEROPHANT BLACK COUNTRY ROCK 001*/ROCKET SCIENCE VENTURES (15.98)	Black Ribbons	
17	10	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) (E)	War Is The Answer	
18	12	THE XX YOUNG TURKS 450* (14.98)	xx	
19	17	CAGE THE ELEPHANT NEW WEST 6183 (15.98)	Cage The Elephant	
20	16	VARIOUS ARTISTS SONY MUSIC CUSTOM MARKETING GROUP 84331 EX/STARBUCKS (12.98)	Good Ol' Nashville	
21	19	PEARL JAM MONKEYWRENCH 5274* (18.98)	Backspacer	
22	20	MUMFORD & SONS GENTLEMAN OF THE ROAD 0169/GLASSNOTE (12.98)	Sigh No More	
23	6	JAMES FORTUNE & FIYA BLACKSMOKE 3073/WORLDDWIDE (15.98)	Encore	
24	37	MOTLEY CRUE MOTLEY 380*/ELEVEN SEVEN (15.98) (E)	Greatest Hits	
25	18	TAMELA MANN TILLY 80125 (14.98)	The Master Plan	
26	8	OMARION STARINGOLD 58135/MUSICWORKS (18.98)	Illusion	
27	6	HIGH ON FIRE E1 2610* (11.98)	Snakes For The Divine	
28	15	YEASAYER SECRETLY CANADIAN 210* (15.98)	ODD BLOOD	
29	14	BEACH HOUSE SUB POP 845* (15.98 CD/DVD) (E)	Teen Dream	
30	24	STORY OF THE YEAR EPITAPH 87040 (16.98)	The Constant	
31	33	PRINCE & NIA VALENTE MPS 02544 EX (11.98)	Lotus Flow'r/MPLSOUND/Elix3r	
32	25	FREeway & JAKE ONE RHYMESAYERS 0111* (15.98)	The Stimulus Package	
33	42	SILVERSN PICKUPS DAMGBIRD 025* (15.98)	Swoon	
34	31	JIMMY BUFFETT MAILBOAT 2121 (14.98)	Buffet Hotel	
35	36	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	
36	32	SOUNDTRACK NEW WEST 6186 (16.98)	The Hangover	
37	35	FEAR FACTORY CINDRER 0489/CANDLELIGHT (15.98)	Mechanize	
38	34	DJ ENFERNO ULTRA 2317 (18.98)	Ultra Dance 11	
39	38	DAILEY & VINCENT CRACKER BARREL 810640/ROUNDER (11.98)	Dailey & Vincent Sing The Statler Brothers	
40	NEW	MATT WERTZ HAND WRITTEN DIGITAL EX (3.98)	While We're Becoming (EP)	
41	26	PRESERVATION HALL JAZZ BAND PRESERVATION HALL 01* (13.98)	Preservation	
42	39	JOE 582/UNDIS/KEKAR (17.98)	Signature	
43	30	KEKE WYATT TIMELESS 5781/SHANAGHIE (18.98)	Who Knew?	
44	43	EDWARD SHARPE & THE MAGNETIC ZERDES COMMUNITY FAIRFAX 542*/VAGRANT (13.98)	Up From Below	
45	NEW	BISHOP PAUL S. MORTON TEHILLAH 7223/LIGHT (18.98)	Memorable Moments	
46	RE-ENTRY	NORMAN TABERNACLE CHOIR ORCHESTRA AT TEMPLE SQUARE (WILBERG) NORMAN TABERNACLE CHOIR 50355/26 (16.98)	Reverence	
47	RE-ENTRY	THE ANTLERS TROMBONES 0411 (12.98)	Hospice	
48	NEW	GROOVE ARMADA DMS 008 (14.98)	Black Light	
49	NEW	TYRONE WELLS POSITION DIGITAL EX (2.98)	Metal & Wood	
50	NEW	BENJY DAVIS PROJECT ROCK RIDGE 81267 (9.98)	Lost Souls Like Us	

Just in time for St. Patrick's Day, Celtic-rock band Flogging Molly's new "Live at the Greek Theatre" debuts at No. 40 on the Billboard 200 and No. 2 on Top Internet Albums. It's the second straight top two entry for the act on the Internet tally, following the No. 1 bow of "Hoot" in 2008. Of the new set's overall 13,000 sold in its first week, 4,000 came from Web retailers—a good chunk of which were likely purchased through the group's official site.



TOP DIGITAL™		ARTIST	Title	CERT.
THIS WEEK	LAST WEEK	INPRNT / DISTRIB. LABEL		
1	NEW	#1 SOUNDTRACK BUENA VISTA/WALT DISNEY	Alice In Wonderland: Almost Alice	5
2	NEW	LIFEHOUSE GEMINI/IGA	Smoke & Mirrors	6
3	NEW	DANNY GOKEY 19/RCA/NASHVILLE/SMN	My Best Days	4
4	NEW	JASON DERULO BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	11
5	3	LADY ANTEBELLUM CAPITOL/NASHVILLE	Need You Now	1
6	NEW	EASTON CORBIN MERCURY/NASHVILLE/UMGN	Easton Corbin	10
7	5	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	The Fame	7
8	2	SADE EPIC/SONY MUSIC	Soldier Of Love	2
9	4	THE BLACK EYED PEAS INTERSCOPE/IGA	The E.N.D.	8
10	NEW	SAM ADAMS 1ST ROUND	Boston's Boy (EP)	73
11	NEW	RAHEEM DEVAUGHN 1228/JIVE/JLG	The Love & War Masterpeace	9
12	NEW	PETER GABRIEL REAL WORLD	Scratch My Back	26
13	RE-ENTRY	DAUGHTRY 19/RCA/RMG (E)	Leave This Town	35
14	10	KESHA KEMOSABE/RCA/RMG	Animal	13
15	NEW	DJ KHALED WE THE BEST (E)	Victory	14
16	NEW	JAMIE CULLUM VERVE FORECAST/DECCA/VG (E)	The Pursuit	42
17	NEW	BLAKE SHELTON REPRISE/WARNER BROS. (NASHVILLE)/WMN	Hillbilly Bone (EP)	3
18	12	VAMPIRE WEEKEND XL	Contra	54
19	6	PHOENIX LOVAUTE/GLASSNOTE	Wolfgang Amadeus Phoenix	63
20	15	ZAC BROWN BAND RIPPER/REPRISE/WARNER BROS./ATLANTIC/IG	The Foundation	20
21	21	SOUNDTRACK FOX FOX SEARCHLIGHT/NEW WEST	Crazy Heart	30
22	13	LIL WAYNE CASH MONEY/UNIVERSAL/MOTOWN/UMRG	Rebirth	12
23	18	JOHN MAYER COLUMBIA/SONY MUSIC	Battle Studies	44
24	25	RIHANNA SRP/DEF JAM/IDJMG	Rated R	22
25	23	THE SCRIPT PHONOGENIC/EPIC/SONY MUSIC	The Script	81

TOP INTERNET™		ARTIST	Title	CERT.
THIS WEEK	LAST WEEK	INPRNT / DISTRIB. LABEL		
1	1	#1 SADE EPIC 63933*/SONY MUSIC	Soldier Of Love	2
2	NEW	FLOGGING MOLLY SIDEONEJIMMY 1413 (E)	Live At The Greek Theatre	40
3	NEW	PETER GABRIEL REAL WORLD	Scratch My Back	26
4	NEW	DANNY GOKEY 19/RCA/NASHVILLE/60554/SMN	My Best Days	4
5	3	JOHNNY CASH AMERICAN/LOST HIGHWAY 013594*/UMGN	American Vi: Ain't No Grave	21
6	NEW	LIFEHOUSE GEMINI 012753/IGA	Smoke & Mirrors	6
7	6	LADY ANTEBELLUM CAPITOL/NASHVILLE/97702	Need You Now	1
8	7	SOUNDTRACK FOX FOX SEARCHLIGHT 6184/NEW WEST	Crazy Heart	30
9	NEW	BLAKE SHELTON REPRISE/WARNER BROS. (NASHVILLE) 522842/WMN	Hillbilly Bone (EP)	3
10	2	K.D. LANG NONE/SUB 52268/WARNER BROS.	Recollection	77
11	NEW	CITIZEN COPE RAINWATER 01*	The Rainwater LP	123
12	NEW	JAMIE CULLUM VERVE FORECAST/DECCA 013855*/VG (E)	The Pursuit	42
13	NEW	JOHN HIATT NEW WEST 6182	The Open Road	72
14	9	SUSAN BOYLE SYCO/COLUMBIA 59826/SONY MUSIC	I Dreamed A Dream	18
15	8	THE CANADIAN TENORS DECCA 013359	The Canadian Tenors	136
16	25	JOANNA NEWSOM DRAG CITY 390*	Have One On Me	104
17	14	CELTIC WOMAN MANNATTAN 58380/BLG (E)	Songs From The Heart	59
18	NEW	RAHEEM DEVAUGHN 1228/JIVE 55595/JLG	The Love & War Masterpeace	9
19	11	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA	The Fame	7
20	10	MICHAEL BUBLE 143/REPRISE 50473/WARNER BROS. (E)	Crazy Love	27
21	NEW	EASTON CORBIN MERCURY/NASHVILLE 012844/UMGN	Easton Corbin	10
22	NEW	SOUNDTRACK BUENA VISTA 005166/WALT DISNEY	Alice In Wonderland: Almost Alice	5
23	NEW	SOUNDTRACK WALT DISNEY 004900	Alice In Wonderland	69
24	17	THE BLACK EYED PEAS INTERSCOPE 012887*/IGA	The E.N.D.	8
25	16	CORINNE BAILEY RAE CAPITOL 89378	The Sea	53

I LIKE LIBRARIES: MOST ADDED		TITLE	ARTIST
THIS WEEK	LAST WEEK	(INPRNT/LABEL)	
1	2	#1 RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG)	
2	1	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
3	7	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS./WARNER)	
4	3	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)	
5	4	TIK TOK KESHA (KEMOSABE/RCA/RMG)	
6	5	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
7	6	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	
8	12	BLAH BLAH BLAH KESHA FEATURING 3OH3 (KEMOSABE/RCA/RMG)	
9	9	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)	
10	8	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
11	10	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)	
12	11	NEED YOU NOW LADY ANTEBELLUM (CAPITOL/NASHVILLE/CAPITOL)	
13	14	HEY, SOUL SISTER TRAIN (COLUMBIA)	
14	13	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
15	15	TELEPHONE LADY GAGA FEATURING BEYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	

LALA SONGS		TITLE	ARTIST
THIS WEEK	LAST WEEK	(INPRNT/LABEL)	
1	1	#1 I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	
2	2	SAY AAH THEY SONOZ FEATURING FABILOUS (SONG BOOK/ATLANTIC/AS)	
3	3	TIK TOK KESHA (KEMOSABE/RCA/RMG)	
4	6	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)	
5	4	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)	
6	8	IN DA CLUB 90 CENT (SHADY/AFTERMATH/INTERSCOPE)	
7	5	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
8	9	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)	
9	7	SEXY BITCH DAVID GUETTA FEATURING AKON (SUN/ASTRALWORKS/CAPITOL)	
10	10	I NEED YOU NOW LADY ANTEBELLUM (CAPITOL/NASHVILLE)	
11	11	I GOTTA FEELING THE CHIPMUNKS (FOX/RHINO)	
12	15	MONEY TO BLOW BIRDMAN FEATURING LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL/MOTOWN)	
13	12	JUST DANCE LADY GAGA FEAT. COLBY D'ODDIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
14	16	HEY, SOUL SISTER TRAIN (COLUMBIA)	
15	-	RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG)	

TASTEMAKERS™		TITLE	ARTIST
THIS WEEK	LAST WEEK	(INPRNT / DISTRIB. LABEL)	
1	-	#1 SCRATCH MY BACK PETER GABRIEL (REAL WORLD)	
2	2	SOLDIER OF LOVE SADE (EPIC/SONY MUSIC)	
3	1	AMERICAN VI: AIN'T NO GRAVE JOHNNY CASH (AMERICAN/LOST HIGHWAY/UMGN)	
4	3	HAVE ONE ON ME JOANNA NEWSOM (DRAG CITY)	
5	-	LIVE AT THE GREEK THEATER FLOGGING MOLLY (SIDEONEJIMMY)	
6	-	THE LOVE & WAR MASTERPEACE RAHEEM DEVAUGHN (1228/JIVE/JLG)	
7	-	THE CONSTANT STORY OF THE YEAR (EPITAPH)	
8	7	CONTRA VAMPIRE WEEKEND (XL)	
9	-	THE OPEN ROAD JOHN HIATT (NEW WEST)	
10	9	CRAZY HEART SOUNDTRACK (FOX FOX SEARCHLIGHT/NEW WEST)	
11	8	REBIRTH LIL WAYNE (CASH MONEY/UNIVERSAL/MOTOWN/UMRG)	
12	13	THE FAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA)	
13	-	PERMALIGHT ROQUE WAVE (BRUSHFIRE/UMRG)	
14	12	TRANSFERENCE SPOON (MFRS)	
15	-	HELIGOLAND MASSIVE ATTACK (VIRGIN/CAPITOL)	

TOP INDEPENDENT: Reflects titles sold via independent distributors, including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle, though digital download services. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included in BILLBOARD 200. A weekly spotlight on chart's updated weekly on Billboard.biz, including ones that are exclusive to Billboard's website. See Chart Legend for rules and explanations. All Charts © 2010, ©/Globe Media, LLC and Nielsen SoundScan, Inc. All Rights Reserved.

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	REPT.
1	1	1	ROGUE WAVE Epic #1 (13.98)	Permalight	
2	16	3	GREATEST GAINS CAROLINA CHOCOLATE DROPS Genuine Negro Jig Warner Bros. (15.98)	Genuine Negro Jig	
3	3	3	MUMFORD & SONS Sigh No More Glassnote (12.98)	Sigh No More	
4	14	13	THE TEMPER TRAP Conditions Glassnote (12.98)	Conditions	
5	NEW		MEREDITH ANDREWS As Long As It Takes Word-Club Digital Ex-Warner Bros. (9.98)	As Long As It Takes	
6	6	54	COLT FORD Ride Through The Country Jive (16.98)	Ride Through The Country	
7	NEW		LITTLE BOOTS Hands Elektra (12.98)	Hands	
8	10	5	DAILEY & VINCENT Dailey & Vincent Sing The Statler Brothers Capitol (11.98)	Dailey & Vincent Sing The Statler Brothers	
9	NEW		MATT WERTZ While We're Becoming (EP) Hind Writen Digital Ex (2.98)	While We're Becoming (EP)	
10	4	3	PRESERVATION HALL JAZZ BAND Preservation Preservation Hall 01* (13.98)	Preservation	
11	15	30	EDWARD SHARPE & THE MAGNETIC ZEROES Up From Below Community/Fairfax 542*/Nagrant (13.98)	Up From Below	
12	RE-ENTRY		THE ANTLERS Hospice Frenchkiss 041* (12.98)	Hospice	
13	NEW		GROOVE ARMADA Black Light QED 402 (14.98)	Black Light	
14	NEW		TYRONE WELLS Metal & Wood Position Digital Ex (7.98)	Metal & Wood	
15	NEW		BENJY DAVIS PROJECT Lost Souls Like Us Rock Ridge 81267 (9.98)	Lost Souls Like Us	
16	20	27	SIDEWALK PROPHETS These Simple Truths Fervent Word-Club 87800/Warner Bros. (9.98)	These Simple Truths	
17	NEW		ARTIST VS POET Favorite Fix Fearless 20136 (12.98)	Favorite Fix	
18	11	3	LOCAL NATIVES Gorilla Manor Frenchkiss 042* (12.98)	Gorilla Manor	
19	8	2	NEWWORLDSON newworldson Warner 71569 (9.98)	newworldson	
20	9	29	DAVID GARRETT David Garrett Decca 012822/Universal Classics Group (11.98)	David Garrett	
21	13	4	HOT CHIP One Life Stand Astralwerks 07500* (16.98)	One Life Stand	
22	7	2	DANIEL MERRIWEATHER Love & War AlioD J 25132*/RMG (9.98)	Love & War	
23	27	4	GALACTIC Ya-Ka-May Anti- 87002*/Eritaph (15.98)	Ya-Ka-May	
24	5	2	SHOUT OUT LOUDS Work Bud Fox/Rutan Tutan HB 370*/Merge (14.98)	Work	
25	19	67	RANDY HOUSER Anything Goes Show Dog-Universal 011698 (10.98)	Anything Goes	



After charting with an EP last year, the act (aka singer Victoria Hesketh) returns with its proper debut album (2,000 copies), which also reached No. 5 on the U.K. Albums chart.



Previously with Jive, then Strictly Rhythm, the veteran electronic/dance act issues its first album on OM Records. Entering at No. 10 on Top Electronic Albums, it's the duo's fourth top 10 on that tally.



The Baton Rouge, La., duo's fourth effort is its first to reach a Billboard chart, as it starts with 2,000 copies sold.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	REPT.
26	17	7	SURFER BLOOD Astro Coast Kanine 50046* (16.98)	Astro Coast	
27	22	24	LA ROUX La Roux Big Life/Polydor/Cherrytree/Interscope 013389*/IGA (10.98)	La Roux	
28	21	4	OVERKILL Ironbound Big Life/Polydor/Cherrytree/Interscope 013389*/IGA (10.98)	Ironbound	
29	NEW		DYLAND Y LENNY My World Sony Music Latin 61371 (9.98)	My World	
30	24	22	FLORENCE + THE MACHINE Lungs Universal Republic 013170/UMRG (13.98)	Lungs	
31	NEW		ATHLETE Black Swan Polydor 014007/Original Signal (10.98)	Black Swan	
32	NEW		HUEY DUNBAR Huey Dunbar IV ZMG 20021/Sony Music Latin (12.98)	Huey Dunbar IV	
33	26	16	ADELITAS WAY Adelitas Way Wing 65180/Capitol (12.98)	Adelitas Way	
34	32	4	RECKLESS KELLY Somewhere In Time Yep Roc 2209 (16.98)	Somewhere In Time	
35	NEW		PRINCE ROYCE Prince Royce Top Stop 30020/Sony Music Latin (10.98)	Prince Royce	
36	12	2	SHEARWATER The Golden Archipelago Matador 881* (14.98)	The Golden Archipelago	
37	1	2	BUTCH WALKER AND THE BLACK WIDOWS I Liked It Better When You Had No Heart One Haven 161* (14.98)	I Liked It Better When You Had No Heart	
38	37	18	ASKING ALEXANDRIA Stand Up And Scream Sumerai 022 (13.98)	Stand Up And Scream	
39	35	4	LA ORIGINAL BANDA EL LIMON Soy Tu Maestro: '45 Anos Gracias A Ti... Fonovisa 354312/UMLE (11.98)	Soy Tu Maestro: '45 Anos Gracias A Ti...	
40	28	3	CARNIFEX Hell Chose Me Victory 540 (13.98)	Hell Chose Me	
41	44	42	BO BURNHAM Bo Burnham Comedy Central 0078 (15.98 CO-DVD)	Bo Burnham	
42	46	5	ANTHONY EVANS Undisguised Anthony Evans/Ino Digital Ex-Provident-Integrity (9.98)	Undisguised	
43	38	12	WE CAME AS ROMANS To Plant A Seed Equal Vision 175 (13.98)	To Plant A Seed	
44	NEW		KRISHNA DAS Heart As Wide As The World Nutone 20275 (13.98)	Heart As Wide As The World	
45	45	2	THE DIRTY HEADS Any Port In A Storm Executive Music Group 1243 (13.98)	Any Port In A Storm	
46	48	8	ONE ESKIMO One eskimo Shangri-La 101040* (9.98)	One eskimo	
47	42	21	TERCER CIELO Gente Comun, Suenos Extraordinarios Kasa Venemusic/Universal Music Latino 653702/UMLE (12.98)	Gente Comun, Suenos Extraordinarios	
48	NEW		THE BOWLING FAMILY Shine Big Ten House 104 (12.98)	Shine	
49	RE-ENTRY		UNHINDERED Be Epic-Trail 30021 (7.98)	Be	
50	36	2	LOS CUATOS DE SINALOA Puro Cartel Sony Music Latin 63460 (9.98)	Puro Cartel	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PROMOTION LABEL
1	NEW		CRYIN' LIKE A BITCH Eminem Rods&Coke (Universal Republic)	Eminem	RODS&COKE (UNIVERSAL REPUBLIC)
2	4	9	O LET'S DO IT Waka Flocka Flame Brick Squad/Asylum/Warner Bros.	Waka Flocka Flame	BRICK SQUAD/ASYLUM/WARNER BROS.
3	NEW		MY BEST DAYS ARE AHEAD OF ME Danny Gokey 19 Roc Nashville	Danny Gokey	19 ROC NASHVILLE
4	7	30	SHOTS Lil'Fad Featuring Lil Jon Party Rock/Will Lam/Cherrytree/Interscope	Lil'Fad Featuring Lil Jon	PARTY ROCK/WILL LAM/CHERRYTREE/INTERSCOPE
5	6	7	WOMEN LIE, MEN LIE Yo Gotti Featuring Lil Wayne Inevitable/Polo Grounds/J/RMG	Yo Gotti Featuring Lil Wayne	INEVITABLE/POLO GROUNDS/J/RMG
6	14	2	BULLETPROOF La Roux Big Life/Polydor/Cherrytree/Interscope	La Roux	BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE
7	8	8	KEEP ON LOVIN' YOU Steel Magnolia Big Machine	Steel Magnolia	BIG MACHINE
8	10	8	HELL ON THE HEART Eric Church Capitol Nashville	Eric Church	CAPITOL NASHVILLE
9	5	25	1901 Phenix Loyalte Red/Glassnote	Phenix	LOYALTE RED/GLASSNOTE
10	NEW		SERIOUS Jasmine V Epic	Jasmine V	EPIC
11	11	11	DILE AL AMOR Aventura Premium Latin	Aventura	PREMIUM LATIN
12	NEW		PAINTING FLOWERS All Time Low Suena Vista/Walt Disney	All Time Low	SUENA VISTA/WALT DISNEY
13	NEW		DRIVING ME CRAZY Sam Adams 1st Round	Sam Adams	1ST ROUND
14	15	32	SAVIOR Rise Against JGC/Interscope	Rise Against	JGC/INTERSCOPE
15	16	9	SNUFF Slipknot Roadrunner/RRP	Slipknot	ROADRUNNER/RRP
16	NEW		ALL OF CREATION MercyMe Jive Columbia	MercyMe	JIVE COLUMBIA
17	22	7	ANDO BIEN PEDO Banda Los Recobos Digital	Banda Los Recobos	DIGITAL
18	21	13	WHAT FAITH CAN DO Kutless Red-Tooth & Nail	Kutless	RED-TOOTH & NAIL
19	23	2	ME ENAMORE DE TI ... Chayanne Sony Music Latin	Chayanne	SONY MUSIC LATIN
20	NEW		ANY KIND OF GUY Big Time Rush Nickelodeon/Columbia	Big Time Rush	NICKELODEON/COLUMBIA
21	NEW		MIENTES Camila Sony Music Latin	Camila	SONY MUSIC LATIN
22	24	13	ME GUSTA TODO DE TI Banda El Recodo de Cruz Lizarzagui Fonovisa	Banda El Recodo de Cruz Lizarzagui	FONOVISA
23	25	18	MONSTER Sireley Argent Ind/Atlantic	Sireley	ARGENT IND/ATLANTIC
24	NEW		STAY Nick Jonas & The Administration Hollywood	Nick Jonas & The Administration	HOLLYWOOD
25	RE-ENTRY		COLGANDO EN TUS MANOS Carlos Baute con Marta Sanchez Warner Latina	Carlos Baute con Marta Sanchez	WARNER LATINA

REGIONAL HEATSEEKERS #1 ALBUMS



NEW ON THE CHARTS

Erik Hassle, "Hurtful"
The 21-year-old Swedish singer/songwriter claims his first Billboard hit as "Hurtful" bows at No. 38 on the Adult Top 40 chart (viewable in full at billboard.biz/charts). It's the lead single from his debut U.S. album, "Pieces," which was released to digital retailers March 9.

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	#1 BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)	26	35	7	HEY DADDY (DADDY'S HOME)	51	45	15	AMERICAN SATURDAY NIGHT
2	1	TIK TOK	KESHA (KEMOSABE/RCA/RMG)	27	33	6	WHATAYA WANT FROM ME	52	42	15	TWO IS BETTER THAN ONE
3	19	BAD ROMANCE	LADY GAGA (STREAMLINE/CONY/CHERRYTREE/INTERSCOPE)	28	24	24	EMPIRE STATE OF MIND	53	70	2	BREAK YOUR HEART
4	25	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL, NASHVILLE/CAPITOL)	29	28	13	I AM	54	66	2	AIN'T BACK YET
5	17	SAY AAH	THEY SONOZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)	30	26	14	TRY SLEEPING WITH A BROKEN HEART	55	43	20	HISTORY IN THE MAKING
6	10	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)	31	38	9	HILLBILLY BONE	56	58	18	SOMEDAY
7	13	TELEPHONE	LADY GAGA FEAT. BEYONCÉ (STREAMLINE/CONY/CHERRYTREE/INTERSCOPE)	32	36	16	THAT'S HOW COUNTRY BOYS ROLL	57	53	22	FIREFLIES
8	7	HOW LOW	LUDACRIS (DTP/DEF JAM/IDJMG)	33	29	16	WHY DON'T WE JUST DANCE	58	64	3	STEADY MOBBIN'
9	10	ACCORDING TO YOU	ORIANTHI (TAI/GEFFEN/INTERSCOPE)	34	32	39	I GOTTA FEELING	59	67	6	HALFWAY GONE
10	12	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND MASTER P/ATLANTIC)	35	31	29	WHATCHA SAY	60	54	19	THE TRUTH
11	18	RUDE BOY	RIHANNA (SRP/DEF JAM/IDJMG)	36	34	12	HAVEN'T MET YOU YET	61	71	4	O LETS DO IT
12	9	SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRALWORKS/CAPITOL)	37	47	10	TEMPORARY HOME	62	65	12	SOLDIER OF LOVE
13	11	SAY SOMETHING	TIMBALAND FEAT. DRAKE (MOJAVE/BLACKGROUND/INTERSCOPE)	38	39	6	CARRIE UNDERWOOD	63	73	3	LEMONADE
14	11	CARRY OUT	TIMBALAND FEAT. JUSTIN TIMBERLAKE (MOJAVE/BLACKGROUND/INTERSCOPE)	39	44	8	A LITTLE MORE COUNTRY THAN THAT	64	72	4	FEARLESS
15	18	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	40	46	5	ALL THE RIGHT MOVES	65	68	18	IF YOU ONLY KNEW
16	15	LIVE LIKE WE'RE DYING	KRS ALLEN (19/DEF JAM)	41	37	18	DO YOU REMEMBER	66	60	17	HARD
17	20	HEY, SOUL SISTER	TRAIN (COLUMBIA)	42	49	13	TIL SUMMER COMES AROUND	67	-	1	LIL FREAK
18	16	REPLAY	YJAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	43	48	8	LIFE AFTER YOU	68	-	1	KEEP ON LOVIN' YOU
19	13	TIE ME DOWN	JAY-Z (RCA/RMG)	44	50	6	HIGHWAY 20 RIDE	69	-	1	UNSTOPPABLE
20	9	SEX THERAPY	ROBIN THICKE (STAR TRAK/INTERSCOPE)	45	56	3	EVERYTHING TO ME	70	75	9	AIN'T LEAVIN' WITHOUT YOU
21	22	DOWN	JAY SEAN FEAT. LL WYRNE (CASH MONEY/UNIVERSAL REPUBLIC)	46	51	7	HEARTBREAK WARFARE	71	-	1	TODAY WAS A FAIRTALE
22	33	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	47	41	23	I INVENTED SEX	72	74	3	ALL THE WAY TURN TUP
23	27	BLAH BLAH BLAH	KESHA FEAT. 3OH3S (KEMOSABE/RCA/RMG)	48	52	7	ON TO THE NEXT ONE	73	61	13	I WANNA ROCK
24	30	BREAKBEEN	THE SCRIPT (PHONOGENIC/EPIC)	49	69	2	NEIGHBORS KNOW MY NAME	74	71	1	FITSTFUL OF TEARS
25	21	IT KILLS ME	MELANIE FOLIA (SRC/UNIVERSAL MOTOWN)	50	62	4	AMERICAN HONEY	75	-	2	DILE AL AMOR

1,245 stations, 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, 365-days-a-year data is used to compile the Billboard Hot 100.

ALBUM CHARTS

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

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

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

SONG CHARTS

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

- RADIO AIRPLAY CHARTS**
Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, and Smooth Jazz Songs are ranked by total detections.
- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.
- Where included, this award indicates the title with the chart's largest airplay increase.

- RECURRENT RULES**
Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously after 20 weeks on the Billboard Hot 100 and if ranking below No. 50. Songs are removed from Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs after 20 weeks if ranking below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline. 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 the 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 and if ranking below No. 15.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	50	#1 BREAK YOUR HEART	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		26	30	18	TIE ME DOWN		51	42	49	BOOM BOOM POW	
2	6	RUDE BOY	RIHANNA (SRP/DEF JAM/IDJMG)		27	25	26	EMPIRE STATE OF MIND	2	52	47	4	WHEN I LOOK AT YOU	
3	1	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)		28	24	13	ACCORDING TO YOU		53	46	28	RUN THIS TOWN	
4	2	HEY, SOUL SISTER	TRAIN (COLUMBIA)		29	43	5	I MADE IT (CASH MONEY HEROES)		54	71	1	SHOTS	
5	3	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL, NASHVILLE)	2	30	27	2	MY CHICK BAD		55	54	4	HEY DADDY (DADDY'S HOME)	
6	4	BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)		31	-	1	LIL FREAK		56	-	1	THE SCIENTIST	
7	9	BABY	JUSTIN BEBER FEAT. LUDACRIS (SCHOOL BOY/REMOVAL/INTERSCOPE)		32	57	2	ALL THE WAY TURN TUP		57	38	25	FOREVER	
8	13	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)		33	26	29	REPLAY	3	58	66	8	HALFWAY GONE	
9	7	BLAH BLAH BLAH	KESHA FEAT. 3OH3S (KEMOSABE/RCA/RMG)		34	31	18	HAVEN'T MET YOU YET		59	-	1	CRYIN' LIKE A BITCH	
10	-	NEVER LET YOU GO	JUSTIN BEBER (SCHOOL BOY/REMOVAL/INTERSCOPE)		35	29	2	LET IT BE		60	58	4	SOLO	
11	13	CARRY OUT	TIMBALAND FEAT. JUSTIN TIMBERLAKE (MOJAVE/BLACKGROUND/INTERSCOPE)		36	28	13	NATURALLY		61	53	12	LIFE AFTER YOU	
12	5	TIK TOK	KESHA (KEMOSABE/RCA/RMG)		37	17	4	WE ARE THE WORLD 25: FOR HAITI		62	50	10	DROP THE WORLD	
13	10	HOW LOW	LUDACRIS (DTP/DEF JAM/IDJMG)		38	34	29	FIREFLIES	2	63	-	1	MY BEST DAYS ARE AHEAD OF ME	
14	14	TELEPHONE	LADY GAGA FEAT. BEYONCÉ (STREAMLINE/CONY/CHERRYTREE/INTERSCOPE)		39	-	1	OWIE		64	-	1	FEEL IT	
15	15	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND MASTER P/ATLANTIC)		40	32	16	DO YOU REMEMBER		65	45	35	DOWN	
16	12	SAY AAH	THEY SONOZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)		41	39	30	PARTY IN THE U.S.A.	3	66	-	1	HILLBILLY BONE	
17	11	BAD ROMANCE	LADY GAGA (STREAMLINE/CONY/CHERRYTREE/INTERSCOPE)		42	69	8	YOUNG FOREVER		67	51	28	PAPARAZZI	
18	16	BREAKBEEN	THE SCRIPT (PHONOGENIC/EPIC)		43	36	7	ON TO THE NEXT ONE		68	49	24	MEET ME HALFWAY	
19	-	RIDIN' SOLO	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)		44	33	20	TWO IS BETTER THAN ONE		69	-	2	FOLLOW ME DOWN	
20	18	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)		45	41	9	HEARTBREAK WARFARE		70	44	5	KNOCKOUT	
21	21	ALL THE RIGHT MOVES	ONEREPUBLIC (MOJAVE/BLACKGROUND/INTERSCOPE)		46	40	63	POKER FACE		71	70	2	LEMONADE	
22	19	LIVE LIKE WE'RE DYING	KRS ALLEN (19/DEF JAM)		47	35	15	HARD		72	-	1	IT IS WHAT IT IS	
23	23	WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)		48	37	31	SMILE		73	-	28	EVACUATE THE DANCE FLOOR	
24	22	TODAY WAS A FAIRTALE	TAYLOR SWIFT (BIG MACHINE)		49	62	2	AMERICAN HONEY		74	63	7	WHY DON'T WE JUST DANCE	
25	32	SEXY BITCH	DAVID GUETTA FEAT. AKON (GUM/ASTRALWORKS/CAPITOL)		50	56	6	SAY SOMETHING		75	72	5	TEMPORARY HOME	

- CONFIGURATIONS**
CD single available. @ Digital Download available. @ DVD single available. @ Max-i single available. @ Vinyl only available. @ CD Maxi-Single available. Configurations are not included on all singles charts.

- HOT DANCE CLUB SONGS**
Compiled from a national sample of reports from club DJs.
- Titles with the greatest club play increase over the previous week.

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

AWARD CERT. LEVELS

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

- SINGLES CHARTS**
RIAA certification for 50,000 paid downloads (Gold). RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. @ RIAA certification for net shipment of 500,000 copies (Gold).

- MUSIC VIDEO SALES CHARTS**
RIAA gold certification for net shipment of 25,000 units for video singles. @ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. RIAA platinum certification for net shipment of 100,000 units or 52 million suggested retail price. @ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerical within platinum symbol indicates song's multiplatinum level.

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

Legend for HOT 100 AIRPLAY: **1** indicates vinyl LP is available. **2** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **3** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **4** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **5** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **6** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **7** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **8** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **9** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **10** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **11** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **12** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **13** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **14** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **15** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **16** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **17** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **18** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **19** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **20** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **21** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **22** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **23** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **24** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart. **25** indicates album entered top 100 of the Billboard 200 and has been removed from Heatseekers chart.

WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK
1	1	21	#1 TIK TOK	2	3	14	TELEPHONE	3	2
2	3	14	LADY GAGA FEAT. BYRONCE (STRAWBERRY MINT) (CHERRYTREE/INTERSCOPE)	4	16	3	ACCORDING TO YOU	4	2
3	4	16	ORIANTRIX (TAL) (Geffen/Interscope)	5	11	5	BAD ROMANCE	5	6
4	2	20	LADY GAGA (STREAMLINE/KOALIVE/CHERRYTREE/INTERSCOPE)	6	8	6	IMMA BE	6	7
5	5	11	THE BLACK EYED PEAS (INTERSCOPE)	7	12	7	IN MY HEAD	7	8
6	8	12	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	8	10	8	BEDROCK	8	9
7	6	7	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)	9	13	9	NEED YOU NOW	9	10
8	10	7	ROB THOMAS (EMBLEM/ATLANTIC)	10	9	10	CARRY OUT	10	11
9	9	13	THANALAN FEAT. JUSTIN TIMBERLAKE (45/50/50/BLACKGROUND/INTERSCOPE)	11	12	11	SMILE	11	12
10	7	24	DAVID GUETTA FEAT. AKON (GUM/ASTRALWORKS/CAPITOL)	12	15	12	CHANCES	12	13
11	12	16	LIVE LIKE WE'RE DYING	13	16	13	CHANGING PIRATES	13	14
12	15	6	KRIS ALLEN (15/5IVE/JLG)	14	16	14	CHASING PIRATES	14	15
13	16	13	BREAKEVEN	15	17	15	HEARTBREAK WARFARE	15	16
14	11	25	REPLAY	16	18	16	I GOTTA FEELING	16	17
15	17	12	THEY TIME IS MONEY (BELUGA HEIGHTS/REPRISE)	17	19	17	FIFTEEN	17	18
16	12	17	WHATAWAY WANT FROM ME	18	20	18	WE WEREN'T BORN TO FOLLOW	18	19
17	18	6	ADAM LAMBERT (15/RCA/RMG)	19	22	19	SAH YEH (I LOVE YOU)	19	20
18	18	6	ADAM LAMBERT (15/RCA/RMG)	20	23	20	LIVE LIKE WE'RE DYING	20	21
19	18	6	ADAM LAMBERT (15/RCA/RMG)	21	21	21	PAPARAZZI	21	22
20	16	16	ADAM LAMBERT (15/RCA/RMG)	22	29	22	LIFE AFTER YOU	22	23
21	18	6	ADAM LAMBERT (15/RCA/RMG)	23	24	23	EMPIRE STATE OF MIND (PART II) BROKEN DOWN	23	24
22	14	19	ADAM LAMBERT (15/RCA/RMG)	24	26	24	WHEN I LOOK AT YOU	24	25
23	23	8	ADAM LAMBERT (15/RCA/RMG)	25	28	25	WALK WITH YOU	25	26
24	26	8	ADAM LAMBERT (15/RCA/RMG)						
25	28	4	ADAM LAMBERT (15/RCA/RMG)						
26	27	4	ADAM LAMBERT (15/RCA/RMG)						
27	33	3	66 NOTHIN' ON YOU						
28	24	20	EMPIRE STATE OF MIND						
29	31	3	BREAK YOUR HEART						
30	29	6	NATURALLY						
31	30	8	HEARTBREAK WARFARE						
32	34	3	SOLO						
33	35	5	HALFWAY GONE						
34	38	3	SOMEDAY						
35	32	11	SMILE						
36	37	4	VANILLA TWILIGHT						
37	NEW		BULLETPROOF						
38	NEW		ONE DAY						
39	36	15	HARD						
40	NEW		I MADE IT (CASH MONEY HEROES)						

WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK
1	1	27	#1 HAVEN'T MET YOU YET	2	2	31	FALLIN' FOR YOU	3	3
2	2	31	MICHAEL BUBLE (143/REPRISE)	4	6	8	GREATEST GAINER	4	6
3	3	34	YOU BELONG WITH ME	5	4	22	ALREADY GONE	5	4
4	6	8	NEED YOU NOW	6	5	39	NO SURPRISE	6	5
5	4	22	LADY ANTELLUM (CAPITOL, NASHVILLE/CAPITOL)	7	7	37	PLEASE DON'T LEAVE ME	7	7
6	5	39	THE BLACK EYED PEAS (INTERSCOPE)	8	8	43	HIER DIAMONDS	8	8
7	7	37	THE BLACK EYED PEAS (INTERSCOPE)	9	11	23	SMILE	9	11
8	8	43	THE BLACK EYED PEAS (INTERSCOPE)	10	10	27	CHANCES	10	10
9	11	23	UNCLE KRACKER (TOP DOG/ATLANTIC)	11	12	10	HEY, SOUL SISTER	11	12
10	10	27	UNCLE KRACKER (TOP DOG/ATLANTIC)	12	13	10	SOMEDAY	12	13
11	12	10	THE BLACK EYED PEAS (INTERSCOPE)	13	14	15	FIREFLIES	13	14
12	13	10	THE BLACK EYED PEAS (INTERSCOPE)	14	16	18	CHASING PIRATES	14	16
13	14	15	THE BLACK EYED PEAS (INTERSCOPE)	15	17	10	HEARTBREAK WARFARE	15	17
14	16	18	THE BLACK EYED PEAS (INTERSCOPE)	16	18	12	I GOTTA FEELING	16	18
15	17	10	THE BLACK EYED PEAS (INTERSCOPE)	17	19	8	FIFTEEN	17	19
16	18	12	THE BLACK EYED PEAS (INTERSCOPE)	18	20	20	WE WEREN'T BORN TO FOLLOW	18	20
17	19	8	THE BLACK EYED PEAS (INTERSCOPE)	19	22	21	SAH YEH (I LOVE YOU)	19	22
18	20	20	THE BLACK EYED PEAS (INTERSCOPE)	20	23	23	LIVE LIKE WE'RE DYING	20	23
19	22	21	THE BLACK EYED PEAS (INTERSCOPE)	21	21	21	PAPARAZZI	21	21
20	23	23	THE BLACK EYED PEAS (INTERSCOPE)	22	29	22	LIFE AFTER YOU	22	29
21	21	21	THE BLACK EYED PEAS (INTERSCOPE)	23	24	23	EMPIRE STATE OF MIND (PART II) BROKEN DOWN	23	24
22	29	22	THE BLACK EYED PEAS (INTERSCOPE)	24	26	24	WHEN I LOOK AT YOU	24	26
23	24	23	THE BLACK EYED PEAS (INTERSCOPE)	25	28	25	WALK WITH YOU	25	28
24	26	24	THE BLACK EYED PEAS (INTERSCOPE)						
25	28	2	THE BLACK EYED PEAS (INTERSCOPE)						

WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK
1	1	29	#1 HEY, SOUL SISTER	2	2	9	GREATEST GAINER	2	2
2	2	9	TRAIN (COLUMBIA)	3	4	9	NEED YOU NOW	3	4
3	4	9	LADY ANTELLUM (CAPITOL, NASHVILLE/CAPITOL)	4	3	15	HEARTBREAK WARFARE	4	3
4	3	15	HEARTBREAK WARFARE	5	5	17	LIFE AFTER YOU	5	5
5	5	17	HEARTBREAK WARFARE	6	7	20	LIVE LIKE WE'RE DYING	6	7
6	7	20	HEARTBREAK WARFARE	7	8	14	BAD ROMANCE	7	8
7	8	14	HEARTBREAK WARFARE	8	6	25	SOMEDAY	8	6
8	6	25	HEARTBREAK WARFARE	9	11	9	ACCORDING TO YOU	9	11
9	11	9	HEARTBREAK WARFARE	10	10	26	BREAKEVEN	10	10
10	10	26	HEARTBREAK WARFARE	11	12	20	HAVEN'T MET YOU YET	11	12
11	12	20	HEARTBREAK WARFARE	12	13	24	IF YOU ONLY KNEW	12	13
12	13	24	HEARTBREAK WARFARE	13	14	23	ALL THE RIGHT MOVES	13	14
13	14	23	HEARTBREAK WARFARE	14	18	18	TWO IS BETTER THAN ONE	14	18
14	18	18	HEARTBREAK WARFARE	15	17	11	TIK TOK	15	17
15	17	11	HEARTBREAK WARFARE	16	19	10	WHATAWAY WANT FROM ME	16	19
16	19	10	HEARTBREAK WARFARE	17	21	5	I NEVER TOLD YOU	17	21
17	21	5	HEARTBREAK WARFARE	18	20	8	SYNDICATE	18	20
18	20	8	HEARTBREAK WARFARE	19	22	12	UPRISING	19	22
19	22	12	HEARTBREAK WARFARE	20	23	6	SUPERMAN TONIGHT	20	23
20	23	6	HEARTBREAK WARFARE	21	26	9	JUST BREATHE	21	26
21	26	9	HEARTBREAK WARFARE	22	24	7	YOU RUN AWAY	22	24
22	24	7	HEARTBREAK WARFARE	23	28	4	ALL OR NOTHING	23	28
23	28	4	HEARTBREAK WARFARE	24	29	6	JUST SAY YES	24	29
24	29	6	HEARTBREAK WARFARE	25	27	16	COWBOY CASANOVA	25	27
25	27	16	HEARTBREAK WARFARE						

WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK
1	1	14	#1 YOUR DECISION	2	3	27	BREAK	3	2
2	3	27	ALICE IN CHAINS (VIRGIN/CAPITOL)	4	4	38	SAVIOR	4	4
3	2	31	THREE DAYS GRACE (JIVE/JLG)	5	6	35	1901	5	6
4	4	38	ALICE IN CHAINS (VIRGIN/CAPITOL)	6	7	21	SNUFF	6	7
5	6	35	ALICE IN CHAINS (VIRGIN/CAPITOL)	7	9	30	I WILL NOT BOW	7	9
6	7	21	ALICE IN CHAINS (VIRGIN/CAPITOL)	8	8	29	IF YOU'RE WONDERING IF I WANT YOU TO I WANT YOU TO	8	8
7	9	30	ALICE IN CHAINS (VIRGIN/CAPITOL)	9	12	14	LETTER FROM A THIEF	9	12
8	8	29	ALICE IN CHAINS (VIRGIN/CAPITOL)	10	10	21	JUST BREATHE	10	10
9	12	14	ALICE IN CHAINS (VIRGIN/CAPITOL)	11	15	9	RESISTANCE	11	15
10	10	21	ALICE IN CHAINS (VIRGIN/CAPITOL)	12	5	22	KINGS AND QUEENS	12	5
11	15	9	ALICE IN CHAINS (VIRGIN/CAPITOL)	13	14	28	AGAIN	13	14
12	5	22	ALICE IN CHAINS (VIRGIN/CAPITOL)	14	11	26	IF YOU ONLY KNEW	14	11
13	14	28	ALICE IN CHAINS (VIRGIN/CAPITOL)	15	13	29	BACK AGAINST THE WALL	15	13
14	11	26	ALICE IN CHAINS (VIRGIN/CAPITOL)	16	19	8	GREATEST GAINER	16	19
15	13	29	ALICE IN CHAINS (VIRGIN/CAPITOL)	17	16	4	CRYN' LIKE A BITCH	17	16
16	19	8	ALICE IN CHAINS (VIRGIN/CAPITOL)	18	17	17	SCREAM WITH ME	18	17
17	16	4	ALICE IN CHAINS (VIRGIN/CAPITOL)	19	17	40	YOU'RE GOING DOWN	19	17
18	17	17	ALICE IN CHAINS (VIRGIN/CAPITOL)	20	21	20	CRASH	20	21
19	17	40	ALICE IN CHAINS (VIRGIN/CAPITOL)	21	20	11	BRICK BY BORING BRICK	21	20
20	21	20	ALICE IN CHAINS (VIRGIN/CAPITOL)	22	22	15	ODD ONE	22	22
21	20	11	ALICE IN CHAINS (VIRGIN/CAPITOL)	23	26	5	THE GOOD LIFE	23	26
22	22	15	ALICE IN CHAINS (VIRGIN/CAPITOL)	24	24	10	MOUNTAIN MAN	24	24
23	26	5	ALICE IN CHAINS (VIRGIN/CAPITOL)	25	27	9	COUSINS	25	27
24	24	10	ALICE IN CHAINS (VIRGIN/CAPITOL)	26	28	14	IT'S NOT YOU	26	28
25	27	9	ALICE IN CHAINS (VIRGIN/CAPITOL)	27	23	19	MESS OF ME	27	23
26	28	14	ALICE IN CHAINS (VIRGIN/CAPITOL)	28	30	4	LAY ME DOWN	28	30
27	23	19	ALICE IN CHAINS (VIRGIN/CAPITOL)	29	29	13	WALK AWAY	29	29
28	30	4	ALICE IN CHAINS (VIRGIN/CAPITOL)	30	25	20	SPACESHIP	30	25
29	29	13	ALICE IN CHAINS (VIRGIN/CAPITOL)	31	31	18	EYESORE	31	31
30	25	20	ALICE IN CHAINS (VIRGIN/CAPITOL)	32	33	10	YOU AND ME	32	33
31	31	18	ALICE IN CHAINS (VIRGIN/CAPITOL)	33	38	8	SWEET DISPOSITION	33	38
32	33	10	ALICE IN CHAINS (VIRGIN/CAPITOL)	34	35	6	LITTLE SMIRK	34	35

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	2	26	#1 THAT'S HOW COUNTRY BOYS ROLL (C. CHAMBERLAIN, B. CURRINGTON, J. CURRINGTON, D. DAVIDSON, S. JONES)	Billy Currington Mercury	1
2	1	29	WHY DON'T WE JUST DANCE	Josh Turner MCA Nashville	1
3	4	21	HILLBILLY BONE	Blake Shelton Featuring Trace Adkins Warner Bros. WGN	3
4	6	30	A LITTLE MORE COUNTRY THAN THAT (C. CHAMBERLAIN, D. POYTHRESS, B.L. FEEK, W. VARBLE)	Easton Corbin	4
5	7	15	GREATEST GAINER TEMPORARY HOME (M. BRIGHT, C. UNDERWOOD, L. LARID, Z. MALOY)	Carrie Underwood Mercury	5
6	8	10	TIL SUMMER COMES AROUND (D. HUFF, K. URBAN, M. POWELL, K. URBAN)	Keith Urban Capitol Nashville	6
7	9	11	HIGHWAY 20 RIDE (K. STEGALL, Z. BROWN, Z. BROWN, W. DURRETTE)	Zac Brown Band Capitol Nashville	7
8	3	27	HISTORY IN THE MAKING (F. ROGERS, D. BRUCKER, F. ROGERS, C. MALLES)	Darius Rucker Mercury	3
9	5	19	AMERICAN SATURDAY NIGHT (F. ROGERS, D. PAUL, E.A. GORL, E.K. LOVE, ACE)	Bred Pileley Arista Nashville	2
10	10	12	AMERICAN HONEY (P. WURLEY, LADY ANTEBELLUM, J. STEVENS, C. R. BARLOWE, H. LINDSEY)	Lady Antebellum Capitol Nashville	10
11	11	15	AIN'T BACK YET (B. CANANON, K. CHESNEY, C. WISEMAN, C. TOMPKINS)	Kenny Chesney BNA	11
12	12	12	FEARLESS (N. CHAPMAN, T. SWIFT, T. SWIFT, L. ROSE, H. LINDSEY)	Taylor Swift Big Machine	12
13	13	11	UNSTOPPABLE (D. HUFF, RASCAL FLATTS, J. DEMARCUS, H. LINDSEY, J. T. SLATER)	Rascal Flatts Lyric Street	13
14	15	26	KEEP ON LOVIN' YOU (D. HUFF, C. STEGALL, T. WILLIAMS)	Steel Magnolia Big Machine	14
15	16	22	BACKWOODS (J. STOVER, J. MOORE, E. PAULIN, J. S. STOVER)	Justin Moore Valdy	15
16	18	22	GIMMIE THAT GIRL (M. WRIGHT, J. AKINS, D. DAVIDSON, B. HAYSUP)	Joe Nichols Show Dog-Universal	16
17	17	22	HELL ON THE HEART (J. JOYCE, E. CHURCH, D. RUTMAN, J. SPELLMAN)	Eric Church Capitol Nashville	17
18	19	20	IT'S JUST THAT WAY (K. STEGALL, J. MCGRATH, K. SACKLEY, K. STEGALL)	Alan Jackson Arista Nashville	18
19	20	22	THE MAN I WANT TO BE (A. STROUD, J. JAMES, T. MCGRATH)	Chris Young RCA	19
20	21	24	#1 I GOTTA GET TO YOU (M. BRIGHT, T. THOMPSON, B. STRAIT, L. LAUDERDALE, J. RITCHEY, V. LARSEN)	George Strait MCA Nashville	20
21	23	27	WRONG BABY WRONG (D. HUFF, M. MCBRIDE, S. B. LILES, R. F. ORRALL, L. WARREN, B. WARREN)	Martina McBride RCA	21
22	22	28	STILL (B. GALLAGHER, T. MCGRAW, D. SMITH, L. BRICE, K. JACOB, J. LEATHERS)	Tim McGraw Curb	22
23	24	19	SHE WON'T BE LONELY LONG (K. STEGALL, D. JOHNSON, P. DONNELL, G. GRIFFIN)	Clay Walker Curb	23
24	25	26	HIP TO MY HEART (N. CHAPMAN, K. PERRY, R. PERRY, B. BEAVERS)	The Band Perry Republic Nashville	24
25	26	30	I KEEP ON LOVING YOU (R. MCENTIRE, T. BROWN, R. DUVA, T. MCGRIDE)	Reba Starstruck-Valdy	25



1 Singer's fourth No. 1 completes his first set of back-to-back leaders, as prior single "People Are Crazy" topped the list in August. Among his eight overall top 10 singles, "Good Directions" (2007) and "Must Be Doing Somethin' Right" (2005) have also hit No. 1.



48 With Hot Shot Debut applause and a career-high bow, quartet returns to Hot Country Songs for the first time in more than a year with 918,000 audience impressions. New album is slated for late-summer release.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
26	27	29	DANCING IN CIRCLES (J. COPLAN, R. E. ORRALL, S. B. LILES, R. F. ORRALL, R. SPRINGER)	Love And Theft Lyric Street	26
27	28	31	RAIN IS A GOOD THING (J. STEVENS, L. BRIAN, D. DAVIDSON)	Luke Bryan Capitol Nashville	27
28	29	32	LOVE LIKE CRAZY (D. JOHNSON, D. JOHNSON, T. JAMES)	Lee Brice Curb	28
29	31	35	MY BEST DAYS ARE AHEAD OF ME (M. BRIGHT, M. GREEN, K. BLATY)	Danny Gokey 19/RCA	29
30	36	49	CRAZY TOWN (M. MCKN, J. R. CLAWSON, B. JONES)	Jason Aldean Broken Bow	30
31	30	33	WORK HARD, PLAY HARDER (G. WILSON, J. RICH, B. CHANCEY, G. WILSON, J. RICH, W. MCGEHE)	Gretchen Wilson Redneck/CDS	30
32	39	51	THE HOUSE THAT BUILT ME (F. LOPEL, M. WRUCKE, T. DOUBLAS, A. SHAMBLIN)	Miranda Lambert Columbia	32
33	32	34	THERE IS A GOD (F. LOPEL, B. G. GORLEY, C. DOBOS)	Lee Ann Womack MCA Nashville	32
34	33	37	THE CALL (J. STROUD, M. KENNON, N. SORDON, J. CAMPBELL)	Matt Kennon BamaJam-Stroud/Arista	33
35	34	36	THIS AIN'T NOTHIN' (P. O'DONNELL, C. MORGAN, C. DUBOIS, K. PHILLIPS)	Craig Morgan BNA	34
36	35	15	PRAY FOR YOU (J. C. LOWENSTEIN, J. BRENTLINGER)	Jaron And The Long Road To Love JaronWood-Universal Republic/Big Machine	35
37	37	40	STAY HERE FOREVER (N. CHAPMAN, K. L. CHER, D. DAVIDSON, B. PINSKY)	Jewel Valory	37
38	47	-	EVERY DOG HAS ITS DAY (T. KEITH, T. PINSON, J. WAPLES)	Toby Keith Show Dog-Universal	38
39	38	39	TURNING HOME (F. LOPEL, C. CHENEY, S. CARUSO)	David Nail MCA Nashville	38
40	40	43	SMILE (R. CAVALLO, J. M. SHAFFER, B. DALY, H. HARDING, J. ROSE)	Uncle Kracker Top Dog/Atlantic/Big Picture	40
41	49	52	LOVER, LOVER (D. BRAINARD, J. NIEMANN, D. PRITZKER)	Jarrod Niemann Sea Gayle/Arista Nashville	41
42	44	48	GIDDY ON UP (M. SHIMSHACK, L. B. BUNDY, J. COHEN, M. SHIMSHACK)	Laura Bell Bundy Mercury	42
43	41	41	TODAY WAS A FAIRTALE (N. CHAPMAN, T. SWIFT, T. SWIFT)	Taylor Swift Big Machine	41
44	42	44	JACKSON HOLE (D. FRITZEL, R. CLAWSON, J. CLAWSON, M. CRISWELL)	James Wesley Broken Bow	42
45	45	45	FREE (J. KNOWLES, T. SUMMAR)	Jack Ingram Big Machine	45
46	46	47	BLUE SKY (M. BRIGHT, E. WEST, G. BURR)	Emily West Featuring Keith Urban Capitol Nashville	46
47	43	46	BEST OF BOTH WORLDS (J. BROWN, K. GRANT, D. WORLEY, J. BROWN)	Darryl Worley Stroddavours	47
48	HOT SHOT DEBUT	1	LITTLE WHITE CHURCH (W. KIRKPATRICK, LITTLE BIG TOWN, K. FARNFIELD, W. KIRKPATRICK, K. SQUAW, P. SAWYER, L. WESTBROOK)	Little Big Town Capitol Nashville	48
49	51	-	TELL YOUR SISTER I'M SINGLE (J. RICH, C. PENNACCHI, J. L. RICH, A. WILLIAMS, T. ROSEN)	Tyler Dickerson Lyric Street	49
50	48	50	BRING ON THE LOVE (W. KIRKPATRICK, K. KADISH, K. KADISH, B. JANE, L. CRUTCHFIELD, W. KIRKPATRICK)	Coldwater Jane Mercury	48

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	6	#1 LADY ANTEBELLUM (CAPITOL NASHVILLE/UMG) (13.98)	Need You Now	1
2	HOT SHOT DEBUT	1	BLAKE SHELTON (REPRISE/WARNER BROS. 32942/MCA) (9.98)	Hillbilly Bone (EP)	2
3	NEW	1	DANNY GOKEY (19/RCA 60554/SMN) (11.98)	My Best Days	3
4	NEW	1	EASTON CORBIN (MERCURY 01364/UMG) (10.98)	Easton Corbin	4
5	3	59	TAYLOR SWIFT (BIG MACHINE 0290) (18.98)	Fearless	5
6	4	68	ZAC BROWN BAND (MERCURY 0290/UMG) (13.98)	The Foundation	6
7	2	-	JOHNNY CASH (MCA/UNIVERSAL 01084/UMG) (15.98)	American Vt: Aint No Grave	2
8	5	2	JOSH TURNER (MCA NASHVILLE 013282/UMG) (13.98)	Haywire	2
9	6	18	CARRIE UNDERWOOD (19/ARISTA NASHVILLE 45823/SMN) (13.98)	Play On	6
10	8	7	SOUNDTRACK (FOXFOX SEARCHLIGHT 6184/NEW WEST) (17.98)	Crazy Heart	8
11	7	99	LADY ANTEBELLUM (CAPITOL NASHVILLE 03206) (12.98)	Lady Antebellum	7
12	10	48	JASON ALDEAN (19/RCA 60554/SMN) (11.98)	Wide Open	10
13	11	77	DARIUS RUCKER (CAPITOL NASHVILLE 85506) (18.98)	Learn To Live	11
14	9	-	JOSH THOMPSON (COLUMBIA 56558/SMN) (9.98)	Way Out Here	9
15	13	23	MIRANDA LAMBERT (COLUMBIA 46544/SMN) (12.98)	Revolution	13
16	14	28	TIM MCGRAW (CURB 79152) (18.98)	Southern Voice	14
17	15	27	CHRIS YOUNG (RCA 2287/SMN) (13.98)	The Man I Want To Be	15
18	18	22	LUKE BRYAN (CAPITOL NASHVILLE 85823) (18.98)	Doin' My Thing	18
19	16	176	TAYLOR SWIFT (BIG MACHINE 076012) (18.98)	Taylor Swift	16
20	17	44	KEITH URBAN (CAPITOL NASHVILLE 35751*) (18.98)	Defying Gravity	17
21	23	40	RASCAL FLATTS (LYRIC STREET 002904) (18.98)	Unstoppable	21
22	22	42	KENNY CHESNEY (BNA 65555/SMN) (11.98)	Greatest Hits 1	22
23	19	16	SOUNDTRACK (HANNAH MONTANA) (18.98)	Hannah Montana: The Movie	19
24	25	71	RASCAL FLATTS (LYRIC STREET 002764) (13.98)	Greatest Hits Volume 1	24
25	20	17	REBA (STARSTRUCK/MCA/VALDY) (18.98)	Keep On Loving You	20

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	2	3	#1 CAROLINA CHOCOLATE DROPS (WARRNER BROS. 11595/WARNER BROS.)	Genuine Negro Jig	1
2	1	5	DAILEY & VINCENT (CRACKER BARREL 01064/ROUNDNER)	Dailey & Vincent Sing The Statler Brothers	2
3	3	55	STEVE MARTIN (48 SHARE 610847*) (ROUNDNER)	The Crow: New Songs For The Five-String Banjo	3
4	6	26	THE ISAACS (BATHUR 46014)	The Isaacs ... Naturally: An Almost A Cappella Collection	4
5	4	2	JACK ROSE (GATHER 46014)	Luck In The Valley	5
6	7	25	THE WALIN' JENNYSS (RED HOUSE 235)	Live At The Mauch Chunk Opera House	6
7	5	23	PATTY LOVELESS (SAGUARO ROAD 2487)	Mountain Soul II	7
8	8	76	OLD CROW MEDICINE SHOW (NETWORK 30812*)	Tennessee Pusher	8
9	RE-ENTRY	9	SARAH JAROSZ (SUGAR HILL 4049/WELK)	Song Up In Her Head	9
10	RE-ENTRY	10	BLUE HIGHWAY (ROUNDNER 61063)	Some Day: The Fifteenth Anniversary Collection	10

BETWEEN THE BULLETS

ROOKIES RULE



For the first time since the Top Country Albums chart started using Nielsen SoundScan data in 1991, two new artists simultaneously debut inside the top five as Danny Gokey's "My Best Days" (No. 3, 65,000) and Easton Corbin's self-titled full-length (No. 4, 43,000) arrive. Gokey's entry is also the best opening sales week for a rookie male since Billy Ray Cyrus' "Some Gave All" moved 90,000 in 1992. Meanwhile, Blake Shelton's "Hillbilly Bone" starts at No. 2 (see Over the Counter, page 53) with his sixth top five album and his second-best sales week: 71,000 copies sold. —Wade Jessen

TOP R&B/HIP-HOP ALBUMS™		TITLE (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART
1	5	#1
2	2	39
3	3	17
4	3	5
5	NEW	
6	4	13
7	5	15
8	6	4
9	8	27
10	7	12
11	10	11
12	9	17
13	12	26
14	11	12
15	13	13
16	14	42
17	15	6
18	13	20
19	17	69
20	21	13
21	NEW	
22	23	26
23	23	35
24	25	23
25	17	17
26	24	25
27	20	13
28	24	14
29	19	24
30	26	36
31	33	44
32	27	15
33	31	6
34	29	13
35	30	8
36	32	8
37	39	16
38	36	38
39	34	3
40	37	72
41	37	27
42	55	
43	34	34
44	25	25
45	35	2
46	4	8
47	64	
48	40	51
49	45	76
50	47	27

MAINSTREAM R&B/HIP-HOP™		TITLE (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	12
2	3	17
3	2	18
4	4	15
5	7	13
6	6	16
7	5	16
8	9	16
9	10	9
10	8	21
11	11	15
12	16	5
13	13	6
14	14	7
15	15	27
16	17	12
17	19	13
18	18	9
19	12	13
20	21	6
21	22	8
22	20	7
23	27	4
24	26	3
25	30	3
26	24	6
27	26	7
28	25	8
29	23	5
30	32	5
31	31	10
32	29	17
33	35	4
34	NEW	
35	33	4
36	34	4
37	39	2
38	36	3
39	36	2
40	NEW	

RHYTHMIC™		TITLE (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	15
2	2	14
3	7	7
4	3	18
5	4	15
6	6	12
7	5	26
8	9	7
9	12	6
10	11	13
11	8	18
12	14	13
13	13	25
14	10	22
15	16	6
16	19	12
17	17	5
18	15	24
19	23	6
20	20	30
21	21	19
22	25	6
23	27	4
24	26	8
25	30	6
26	18	13
27	28	17
28	24	17
29	34	2
30	29	19
31	38	3
32	35	3
33	37	10
34	NEW	
35	NEW	
36	33	6
37	39	3
38	40	10
39	31	9
40	32	20

ADULT R&B™		TITLE (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART
1	2	13
2	1	23
3	3	17
4	4	15
5	5	19
6	6	16
7	7	6
8	8	8
9	9	43
10	10	38
11	14	3
12	15	23
13	13	28
14	11	22
15	12	25
16	16	6
17	17	6
18	19	5
19	18	9
20	20	4
21	22	4
22	24	13
23	23	4
24	25	5
25	27	4

HOT RAP SONGS™		TITLE (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	17
2	3	12
3	2	17
4	4	7
5	6	10
6	5	23
7	9	19
8	13	7
9	10	14
10	12	13
11	7	15
12	11	28
13	8	22
14	18	3
15	14	26
16	16	8
17	15	7
18	17	21
19	23	2
20	22	3
21	NEW	
22	21	2
23	19	8
24	4	4
25	NEW	

Newcomer Sam Adams boasts his first debut on Top R&B/Hip-Hop Albums as his digital-exclusive, "Boston's Boy," opens at No. 21 (7,600 copies). The 10-track release also earns cheers for its entry at No. 9 on Top Independent Albums and at No. 10 on Top Digital Albums.



BETWEEN THE BULLETS

MORE 'LOVE' FROM DeVAUGHN

With Sade and the Black Eyed Peas nestled in the top two positions, Raheem DeVaughn earns his third top 10 on Top R&B/Hip-Hop Albums as "The Love and War Masterpeace" debuts at No. 3 with 45,000, according to Nielsen SoundScan. His previous sets, 2008's "Love Behind the Melody" and 2005's "The Love Experience" debuted at Nos. 1 and 9, respectively. On the Billboard 200, "Masterpeace" lands at No. 9 for DeVaughn's second top 10 following debut album "Melody." At radio, lead single "Bulletproof," featuring Ludacris, peaked at No. 46 on Hot R&B/Hip-Hop Songs and No. 18 on Adult R&B in December. His second single, "I Don't Care," rises 50-39 on Hot R&B/Hip-Hop Songs and spends a second week at No. 17 on Adult R&B.

—Raphael George

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 78: MAINSTREAM R&B/HIP-HOP; 79: RHYTHMIC; 80: ADULT R&B; 81: HOT RAP SONGS. See Charts Legend for rules and explanations. All charts as of 3:00 a.m. EDT on March 20, 2010. © Global Radio, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT R&B/HIP HOP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Songwriter)	Artist	DEBT.	PEAK POSITION
1	1	3	SEX THERAPY #1 POLINA DA MONTE/STACEE L THOMPSON/LUCAS JONES/SPENCER H WEMER/S GOTTI/ELI G (LUCAS JONES)	Robin Thicke © SRC/TMTRAK/RSO		1
2	3	18	SAY SOMETHING TIMBALAND FEATURING DRAKE MOSELEY/BLACKROUNDER/INTERSCOPE	Timbaland Featuring Drake		2
3	2	19	IT KILLS ME MELANIE FIONA MARTIN/J. MARTIN/R. LITTLE/JOHN, JR./L. GARR/E. SHULMAN	Melanie Fiona © SRC/UNIVERSAL MOTOWN/UMRS		3
4	6	17	I AM MARY J. BLIGE SPINARETTA/M. HILL/OTT C. LAMR, JR./SULLIVAN F. RASKETT/C. MCDONALD/D. J. WILLIAMS	Mary J. Blige © MTRMARCH/GEFFEN/INTERSCOPE		4
5	5	26	SAY AAH TREY SONGZ FEATURING FABOLOUS TAYLOR COPELAND/TIMOTHY PERRETT/DR. TRIVERS/SCALES/ELI WALKER/D. COPELLI	Trey Songz Featuring Fabolous © SONG BOOK/ATLANTIC		3
6	4	18	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS J. BHASKER/J. BHASKER/A. KEYS/S. FREYNOLDS	Alicia Keys © MBK/J.RMG		2
7	7	18	HOW LOW LUDACRIS T. AMIUS/C. BRIDGES/T. WILLIAMS/C. RIDENHOUR/E. SADER/H. SPOCKLEEF	Ludacris © DTP/DEF JAM/IDJMG		2
8	8	10	HEY DADDY (DADDY'S HOME) USHER FEATURING PILES T. AMIUS/RICO LOVE/RICO LOVE/A. HARR/J. JACKSON/IV. RAYMOND/IV.	Usher Featuring Piles © LAFACE/JLG		8
9	9	13	EVERYTHING TO ME MONIE LO M. ELIOTT/LAMB. M. ELIOTT/C. LAMR, JR./SULLIVAN F. RASKETT/C. MCDONALD/D. J. WILLIAMS	Monie Lo © J.RMG		9
10	14	13	GREATEST GAINER/AIRPLAY NEIGHBORS KNOW MY NAME TROY SONGZ TAYLOR PHAYES/J. MCGEE/(T. NEVENSON/TAYLOR PHAYES)	Trey Songz © SONG BOOK/ATLANTIC		10
11	10	8	BEDROCK CASH MONEY FEATURING LLOYD M. ELIOTT/CLAYTON K. BROWN/MIKE STONER/CLAYTON K. BROWN/MIKE STONER/CLAYTON K. BROWN/MIKE STONER	Cash Money Featuring Lloyd © CASH MONEY/UNIVERSAL MOTOWN/UMRS		2
12	11	9	ON TO THE NEXT ONE JAY-Z + SWIZZ BEATZ SWIZZ BEATZ/S. C. CARTER/K. DEAN/G. AUGER/K. DEROSNAV/J. CHATON	Jay-Z + Swizz Beatz © ROC NATION		2
13	15	22	O LETS DO IT WAKA FLOCCA FLAME TAY BEATZ/D. WINTERS/J. MALPHURS	Waka Flocka Flame © BRICK SQUAD/ASYLUM WARNER BROS.		13
14	13	14	SOLDIER OF LOVE SADE S. BEVILE/C. S. BRADDOCK/JR. E. MOLINA/R. GHYARD, JR.	Sade © EMI/EPIC/COLUMBIA		6
15	12	30	I INVENTED SEX TROY SONGZ FEATURING DRAKE LOS DANYSTRO/J. MCKINNEY/T. SCALES/T. NEVENSON/A. GRAHAM	Trey Songz Featuring Drake © SONG BOOK/ATLANTIC		1
16	14	19	AIN'T LEAVIN WITHOUT YOU JAHIEL KAWIT/G. STEIN/LAUREN PALMER/MIKE STONER/CLAYTON K. BROWN/MIKE STONER/CLAYTON K. BROWN/MIKE STONER	Jahiel © ATLANTIC		12
17	19	16	FISTFUL OF TEARS MAXWELL H. DAVID/MUSZE/(MUSZE/D. DAVID)	Maxwell © COLUMBIA		17
18	17	11	LEMONADE GUCCI MANE S. CRAWFORD/(R. DAVIS/S. CRAWFORD/J. H. KAY/AN. M. VOLDMAN)	Gucci Mane © BRICK SQUAD/ASYLUM WARNER BROS.		17
19	21	23	STEADY MOBBIN YOUNG JEEZY FEATURING GUCCI MANE KANE/D. CARTER/D. JOHNSON/R. DAVIS	Young Jeezy Featuring Gucci Mane © CASH MONEY/UNIVERSAL MOTOWN/UMRS		19
20	24	10	LIL FREAK USHER FEATURING NICKI MINAJ F. H. L. JONES/D. DON/(L. JONES/E. WILLIAMS/E. DEAN/J. RAYMOND/K. MARSHALL/WONDER)	Usher Featuring Nicki Minaj © LAFACE/JLG		10
21	40	4	MY CHICK BAD LUDACRIS FEATURING NICKI MINAJ THE LEGENDARY TRAVESTY/C. BRIDGES/D. M. PALMS/LINDSEY DAVISON	Ludacris Featuring Nicki Minaj © DTP/DEF JAM/IDJMG		21
22	18	18	ALL THE WAY UPUNT UP ROSCOE DASH FEATURING SOULJA BOY TELL'EM KE/(L. J. JOHNSON/D. WAX/K. ERONDIU/C. ARCEO)	Roscoe Dash Featuring Soulja Boy Tell'em © MIMI MUSIC/LINE ONE/INTERSCOPE		18
23	22	18	WOMEN LIE, MEN LIE YO GOTTI FEATURING LIL WAYNE B. YOUNG/M. MINIMAS/B. YOUNG/D. CARTER	Yo Gotti Featuring Lil Wayne © INEVITABLE/EPIC/SONY/ATLANTIC		22
24	52	4	RUDE BOY RIHANNA SWAGGOT/PLASME/(M. S. ERKSEN/T. HERMENSEN/E. DEAN/M. RIDGECR. SWIRE/R. FENTY)	Rihanna © SRP/DEF JAM/IDJMG		24
25	23	39	BAD HABITS MAXWELL G. COLE/RE. L. DAVID/MUSZE	Maxwell © COLUMBIA		4
26	20	15	I WANNA ROCK SNOOP DOGG S. BEVILE/(C. S. BRADDOCK/JR. E. MOLINA/R. GHYARD, JR.)	Snoop Dogg © DOG5STYLE/PRIORITY/ARISTA		10
27	37	46	NOTHING ON YOU B.o.B FEATURING BRUNO MARS THE SNEAKSTINGS/(B. SPAINKINS, JR./B. MARS/R. AMIR/ANDREA L. ALVINE)	B.o.B Featuring Bruno Mars © REBELROCK/GRAND HUSTLE/ATLANTIC		27
28	29	9	THERE GOES MY BABY USHER JIM JONSON/RICO LOVE/RICO LOVE/J. G. SCHEFFER/F. ROMANO/D. MORRIS	Usher © LAFACE/JLG		26
29	35	41	SPEEDIN' OMARION ZS3 MUSIC/R. D. CLARK/M. COLLE, JR./F. FRAYER/C. FULLER/O. GRANDERRICK/STOKES	Omarion © STARWORLD MUSICWORKS/CAPITOL		29
30	36	47	WINDOW SEAT ERIKYKA BADU F. BADU/J. POYSER/(E. BADU/J. POYSER)	Eriqyka Badu © UNIVERSAL MOTOWN/UMRS		30
31	30	27	PRETTY WHIPS MAXWELL H. DAVID/D. DAVID/MUSZE	Maxwell © COLUMBIA		1
32	25	26	MONEY TO BLOW BIRDMAN FEATURING LIL WAYNE & DRAKE D. DRUMMOND/BO. WILLIAMS/A. GRAHAM/D. CARTER/G. HENSON	Birdman Featuring Lil Wayne & Drake © CASH MONEY/UNIVERSAL MOTOWN/UMRS		2
33	29	10	DO YOU THINK ABOUT ME 50 CENT ROCKWELDER/(C. J. JACKSON, JR./D. STINSON)	50 Cent © SHADY/AFRIMATH/INTERSCOPE		26
34	28	36	ARE YOU LISTENING KIRK FRANKLIN PRESENTS ARTISTS UNITED FOR HAITI K. FRANKLIN/H. MARTIN/(K. FRANKLIN)	Kirk Franklin Presents Artists United For Haiti © TO YOU SOUL/GOSPEL CENTRIC/JLG		28
35	38	14	YOU'RE THE ONE DONDRIA J. DUPRI/B. M. COX/(J. DUPRI/B. M. COX)	Dondria © SO SO DEF/MALACO		35
36	34	59	GOD IN ME MARY J. BLIGE FEATURING KIERRA "KIKI" SHEARD MARTIN/J. MARTIN/R. LITTLE/JOHN, JR./L. GARR/E. SHULMAN	Mary J. Blige Featuring Kierra "Kiki" Sheard © MTRMARCH/GEFFEN/INTERSCOPE		5
37	33	42	CANT LIVE WITHOUT YOU CHARLIE WILSON THE UNDERDOGS/(H. MASSON, JR./D. E. THOMAS/J. FAUNTLEROY/H. S. L. RUSSELL)	Charlie Wilson © MUSIC JIVE/RSO		19
38	31	38	CLOSE TO YOU BEBE & CECE WINANS K. THOMAS/(B. WINANS)	BeBe & CeCe Winans © B&C/MALACO		21
39	50	45	I DON'T CARE RAHEEM DEVAUGHN STEREOTYPES/NE-YO/(S. SMITH/J. YIP/J. REEVES/R. ROMULUS)	Raheem DeVaughn © JIVE/JLG		39
40	32	25	PAPERS USHER S. GARRETT/ZAYTOVEN/(IV. RAYMOND/IV. S. GARRETT/X. DOTSON/A. MATHIS)	Usher © LAFACE/JLG		1
41	43	16	DON'T MAKE 'EM LIKE U NO MORE RUBEN STUDDARD SYNCE/(R. PERRY/G. CALY)	Ruben Studdard © IS VICTORY/RED		32
42	HOT SHOT DEBUT	1	OVER DRAKE NOT LISTED (NOT LISTED) © YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRS	Drake © YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRS		42
43	39	25	FLEX THE PARTY BOYZ D. J. NEL/ROGERS/ROGERS/B. JACKSON/HIGH/LACKSON/J. GIBERTI	The Party Boyz © CAMOFLAGE/HITZ COMMITTEE/BATTERY		34
44	43	39	UP OUT MY FACE MARIAH CAREY FEATURING NICKI MINAJ M. CAREY/STEWART NASH/(M. CAREY/STEWART NASH)	Mariah Carey Featuring Nicki Minaj © ISLAND/IDJMG		39
45	47	7	CLOSER CORINNE BAILEY RAE S. BROWN/C. B. RAE/(C. B. RAE)	Corinne Bailey Rae © CAPITOL		45
46	42	27	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS SHAKA/SPELL/ALFONSO HUFFT/(C. GORTTA/SHAKA/SPELL/ALFONSO HUFFT/ALICIA KEYS/B. YOUNG/ROBSON)	Jay-Z + Alicia Keys © ROC NATION		2
47	48	7	4 MY TOWN (PLAY BALL) BIRDMAN FEATURING DRAKE & LIL WAYNE BOI-TON/(B. WILLIAMS/A. GRAHAM/D. CARTER/M. JEMUELS)	Birdman Featuring Drake & Lil Wayne © CASH MONEY/UNIVERSAL MOTOWN/UMRS		47
48	44	18	HARD RIHANNA FEATURING JEEZY C. STEWART/T. NASH/(T. NASH/C. A. STEWART/R. FANTUCCI/W. JENKINS)	Rihanna Featuring Jeezy © SRP/DEF JAM/IDJMG		14
49	54	9	LOVE KING THE-DRUM T. NASH/L. O. S. DA MAESTRO/(T. NASH/C. MCKINNEY) RADIO KILLA/DEF JAM/IDJMG	The-Drum © DEF JAM/IDJMG		49
50	49	39	WASTED GUCCI MANE FEATURING PILES OR OJ DA JUICEMAN FATBOI/(L. DOUGLAS/R. DAVIS/A. WASHINGTON)	Gucci Mane Featuring Piles Or OJ Da Juiceman © BRICK SQUAD/SO ICEY WARNER BROS.		3
51	46	5	FINDING MY WAY BACK JAHIEL I. BARIAS/C. HAGGINS/(I. BARIAS/C. HAGGINS/M. JONTEL/C. CHAMBERS/J. HOAGLAND)	Jahiel © ATLANTIC		46
52	60	3	BEAMER, BENZ, OR BENTLEY LOYD BANKS FEATURING JUEZ SANTANA PRIME/(C. LLOYD/L. JAMES/M. FORNO)	Lloyd Banks Featuring Juez Santana © S UNIT		52
53	52	13	SPONSOR TOSINA MARI FEATURING GUCCI MANE & SOULJA BOY TELL'EM L. HARRISON/SHARON/ELI WALKER/MIKE STONER/CLAYTON K. BROWN/MIKE STONER	Tosina Mari Featuring Gucci Mane & Soulja Boy Tell'em © FO REEL/ASYLUM WARNER BROS.		52
54	51	20	BULLETPROOF RAHEEM DEVAUGHN FEATURING LUDACRIS KENN DUFF/(C. GARCIA/EZRA/DEVAUGHN/C. BRIDGES/C. M. WELFELD)	Raheem DeVaughn Featuring Ludacris © JIVE/JLG		46
55	57	7	GO SHORTY GO TRAVIS PORTER SPINZ/N. FRESH PRODUCTIONS/(TRAVIS PORTER)	Travis Porter © PORTER HOUSE		55

10 Track is singer's fourth top 10 from current album "Ready," more than he earned from his two previous albums combined. In all, Songz has posted eight top 10s since first charting in 2005.



18 With a 13-8 jump on Hot Rap Songs, song becomes Gucci Mane's fourth top 10 on that list since November.

19 The Lil Wayne-led track's 27-week ascent to the top 20 is the second-longest by a rap title since 2000. "Ain't I" by Yung LA reached the region at 31 weeks in February 2009.



24 Up 3.9 million audience impressions, the song ranks second among gainers this week. Meanwhile, at Rhythmic Airplay, the track becomes her 17th top 10 (12-9).



62 With 28,000 sold for his new "Victory" set, the DJ/producer claims his fourth No. 1 in as many attempts on top Independent Albums. This single debuts at No. 25 on Hot Rap Songs.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Songwriter)	Artist	DEBT.	PEAK POSITION
56	56	51	UN-THINKABLE (I'M READY) ALICIA KEYS, BROTHERS, N. SHEBIB, A. KEYS, A. GRAHAM, K. BROTHERS, JR., N. SHEBIB	Alicia Keys © MBK/J.RMG		51
57	72	62	GOOD LOVE MARY J. BLIGE FEATURING T.I. STEREOTYPES/NE-YO/(S. SMITH/J. REEVES/R. ROMULUS/J. YIP)	Mary J. Blige Featuring T.I. © MTRMARCH/GEFFEN/INTERSCOPE		57
58	53	60	WORST CASE SCENARIO JOE J. THOMAS/J. THOMPSON/L. THOMAS/J. P. THOMPSON/J. SKINNER/T. MARTINEZ	Joe J. © 563 KEAR		53
59	55	53	HOMELURK (HE GOTTA) BONE J. BROWN/(H. JAMILTON/T. BURNETT/J. BROWN/S. ATWATER)	Bone © CITI U. S./DEF JAM/IDJMG		51
60	63	80	BUSY LYLE JENNINGS C. JENNINGS/(C. JENNINGS)	Lyle Jennings © JESUS SWINGS/ASYLUM WARNER BROS.		60
61	58	56	PRETTY GIRLS WALE FEATURING GUCCI MANE & WEESLEY OF BACKLASH BAND BEST KEPT SECRET/EMPIRE/BUENA VISTA/SONAR/PRICE/2/3/AMORS	Wale Featuring Gucci Mane & Weesley Of Backlash Band © ALLIQU/INTERSCOPE		56
62	68	65	ALL I DO IS WIN DJ KHALED FEATURING T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS D. WATSON/M. HALE/INFINITUM/CRISIS/MURKEL/CC/ROADS/A. PAIN/LINGLING/LINGLING	DJ Khaled Featuring T-Pain, Ludacris, Snoop Dogg & Rick Ross © WE THE BE/ST/E1		62
63	64	70	BEAUTIFUL VIVIAN GREEN A. BELL/L. WASHINGTON/(V.S. GREEN/J. WASHINGTON/A. BELL)	Vivian Green © E1		63
64	65	76	BRING IT BACK 8BALL & MJG FEATURING YOUNG DRO NOT LISTED (NOT LISTED)	8Ball & MJG Featuring Young Dro © GRAND HUSTLE/ATLANTIC		64
65	66	13	BACK TO THE CRIB JUEZ SANTANA FEATURING CHRIS BROWN PLOW DA DON/(L. JAMES/J. JONES/E. DEAN/C. BROWN)	Juez Santana Featuring Chris Brown © DIPLOMATS/DEF JAM/IDJMG		62
66	67	11	I AIN'T THEM'S U ANGLE STONE S. WHITE/(J. WYNN)	Angle Stone © STAX/CMG		42
67	70	66	FALLIN' K. MICHELLE KANE/A. FLOYD/(D. JOHNSON/A. FLOYD/K. MICHELLE/B. HULL/N. M. WALDEN)	K. Michelle © HITZ COMMITTEE/JIVE/JLG		66
68	62	61	WORTH IT WHITNEY HOUSTON E. HUDSON/J. JUSTINE E. HUDSON	Whitney Houston © ARISTA/RMG		61
69	61	63	MILLION DOLLAR GIRL TRINA FEATURING DIDDY & KERI HILSON NOT LISTED (NOT LISTED)	Trina Featuring Diddy & Keri Hilson © SLP-N-SLIDE/CAPITOL		61
70	59	54	THE BEST IN ME MARVIN SAPP A. M. LINDSEY/(M. L. SAPP/L. LINDSEY)	Marvin Sapp © VERITY/JLG		14
71	81	18	ECHO R. KELLY INFRINTY/D. CAMPER, R. KELLY/(R. KELLY/J. SUEGOD/C. CAMPER/C. KELLY)	R. Kelly © JIVE/JLG		52
72	NEW	1	I'M BACK T.I. TRACKS/LAYRZ/(C. J. HARRIS, JR./D. RANDALL/D. DUNCAN)	T.I. © GRAND HUSTLE/ATLANTIC		72
73	77	87	IMMA LOVE YOU RIGHT JOHN BROWN B. GREEN/L. NIX/(M. JIMENEZ/H. L. J. BROWN)	John Brown © MOPHILLIN		73
74	92	-	IMMA BE THE BLACK EYED PEAS KAYNE/ST. J. BROWN/DAVIDA/PHETA J. JONES/S. FERGUSON/K. HARRIS/T. WING/D. FOSTER/T. BROWN/MIKE BELLER	The Black Eyed Peas © INTERSCOPE		74
75	NEW	1	LOSE MY MIND YOUNG JEEZY FEATURING PILES NOT LISTED (NOT LISTED)	Young Jeezy Featuring Piles © DEF JAM/IDJMG		75
76	100	-	REVERSE COWGIRL T-PAIN KANE/BEATZ/M. HALE/INFINITUM/CRISIS/MURKEL/CC/ROADS/A. PAIN/LINGLING/LINGLING	T-Pain © KONVICT/NAPPY BOY/JIVE/JLG		76
77	74	73	ON FIRE LIL WAYNE COOL & DRE/(B. MORRISER, P. BELLOTTE)	Lil Wayne © CASH MONEY/UNIVERSAL MOTOWN/UMRS		54
78	NEW	1	HOLD YUH GYPTIAN NOT LISTED (NOT LISTED)	Gyptian © VP		78
79	RE-ENTRY	3	THE LEAK Lil' Twist Featuring Lil Wayne NOT LISTED (D. CARTER)	Lil' Twist Featuring Lil Wayne © YOUNG MONEY		79
80	RE-ENTRY	9	EMPIRE STATE OF MIND (PART II) BROKEN DOWN ALICIA KEYS K. J. HARRIS, JR./S. C. CARTER/J. SEWELL-ULFEC/A. HUETE/B. KEYS/S. ROBINSON	Alicia Keys © MIM/J.RMG		76
81	71	68	I FEEL GOOD MARY J. BLIGE STARDATE/NE-YO/(S. SMITH/M. S. ERKSEN/T. HERMENSEN)	Mary J. Blige © MTRMARCH/GEFFEN/INTERSCOPE		68
82	73	74	AWESOME PIES ZAYTOVEN/(A. L. WASHINGTON)	Pies © BIG GATES/SLP-N-SLIDE/ATLANTIC		73
83	80	99	TELL ME YOU LOVE ME LEELA JAMES NOT LISTED (NOT LISTED)	Leela James © STAX/CMG		80
84	69	73	HIGHER THAN THIS LEDISI JERRY JAM/LE/EMS/L. YOUNG/L. WRIGHT/(J. SHARRIS/IT'S LEWIS/ YOUNG/J. WRIGHT)	Ledisi © VERVE FORECAST/VERVE		63
85	83	90	LAST SONG RECOGNITION NOT LISTED (NOT LISTED)	Recognition © M & R		83
86	79	-	ALL I EVER THINK ABOUT CHRISTELLE STARRING DIZZY D K. HARRIS/D. BROWN/J. CAMPBELL/T. BEAL/(J. MADISON)	Christelle Starring Dizzy D © DEF JAM/IDJMG		79
87	86	-	HOOD LOVE MARY J. BLIGE FEATURING TREY SONGZ B. M. COX/C. DEAN/(M. J. BLIGE/B. M. COX/J. JUSTIN/K. A. J. DEAN)	Mary J. Blige Featuring Trey Songz © MTRMARCH/GEFFEN/INTERSCOPE		82
88	98	85	LUV 2 BALL IMPROMPTU J. BRITT/M. V. THOMAS/(M. GAYE/G. BORDY/F. J. S. GREEN)	Impromptu © JCS/GRUBBY		69
89	RE-ENTRY	9	CALL ME 4 DAT GOOD JUST BRITNEY THE NARRATORS/(C. T. MOORE)	Just Britney © NARRATORS		89
90	93	-	CRASH ON YOU CHRISTELLE STARRING DIZZY D J. MCKINNEY/(D. WARREN/J. MCKINNEY)	Christelle Starring Dizzy D © MCGANN/KINGS MOUNTAIN/DEF TIME		90
91	95	-	JUST A LITTLE BIT BRIAN MCKNIGHT A. SHANKMAN/(B. MCKNIGHT)	Brian McKnight © HARD WORK/E1		91
92	96	-	BEAT IT UP BARTLETT T. ALLEN/(B. YOUNG/T. ALLEN/K. KWIA)	Bartlett © CAPITOL		92
93	85	98	I STAY A Bay Bay Featuring Dorough Music, Fat Pimp, TraD & Tum Tum NOT LISTED (NOT LISTED)	A Bay Bay Featuring Dorough Music, Fat Pimp, TraD & Tum Tum © HOLLYWOOD		85
94	94	-	IN THE MORNING URBAN MYSTIC FEATURING MDMA D. MANZOUR/PGH BEAR/(D. MANZOUR/J. BOYD/Y. BARKER)	Urban Mystic Featuring MDMA © SOBE		94
95	78	75	I'M ILL RED CAFE FEATURING FABOLOUS NOT LISTED (NOT LISTED)	Red Cafe Featuring Fabolous © SHAKEDOWN/KONVICT/BAW BOY		74
96	82	89	YOU BELONG TO ME TROY SONGZ TAYLOR/J. MCGEE/(T. NEVENSON/TAYLOR/J. MCGEE/T. SCALES)	Trey Songz © SONG BOOK/ATLANTIC		82
97	NEW	1	ONE DAY ON THIS EARTH BRUTHA HISTORICAL/DEF JAM/IDJMG	Brutha © GOODFELLAS/DEF JAM/IDJMG		97
98	89	-	THEY THAT WAIT FRED HAMMOND FEATURING JOHN P. KEE F. HAMMOND/FEATURING JOHN P. KEE	Fred Hammond Featuring John P. Kee © F. HAMMOND/VERITY/JLG		

CHRISTIAN SONGS™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST / IMPRINT / PROMOTION LABEL
1	25	#1 WHAT FAITH CAN DO KUTLUS REC. TOOTH & NAIL
2	3	THERE IS A WAY NEWWORLDSON INPOP
3	28	UNTIL THE WHOLE WORLD HEARS CASTING CROWNS / BEACH STREET RECORDS/PLG
4	30	CITY ON OUR KNEES TOBYMAC FOREFRONT/EMI CMG
5	42	HOLD MY HEART TENTH AVENUE NORTH RECORDS/PLG
6	9	ALL OF CREATION MERCYME INC
7	24	SAFE PHIL WICKHAM FEAT. BART MILLARD INC
8	25	FORGIVEN SANCTUS REAL SPARROW/EMI CMG
9	35	THE WORDS I WOULD SAY SIDEWALK PROPHETS FERVENT/WORD-CURB
10	11	SOMETHING BEAUTIFUL NEEDTOBREATHE ATLANTIC/WORD-CURB
11	10	LET THE WATERS RISE MIKESCHAIR CURB
12	13	HEALING HAND OF GOD JEREMY CAMP REC. TOOTH & NAIL
13	12	BEFORE THE MORNING JOHN WILSON SPARROW/EMI CMG
14	22	ON AND ON CHASEN INC
15	16	CAN ANYBODY HEAR ME MEREDITH ANDREWS WORD-CURB
16	14	LOVE NEVER FAILS BRANDON HEATH MONOMODE/REUNION/PLG
17	17	SAVE A PLACE FOR ME MATTHEW WEST SPARROW/EMI CMG
18	18	YOUR HANDS JH HELLER STONE TABLE
19	15	WALK ON THE WATER BRITT NICOLE SPARROW/EMI CMG
20	3	EVERYTHING FALLS TEE INC
21	NEW	GREATEST GAINER BEAUTIFUL, BEAUTIFUL FRANCESCA BATTISTELLI FERVENT/WORD-CURB
22	21	HOLD US TOGETHER MATT MAHER ESSENTIAL/PLG
23	22	MORE LIKE FALLING IN LOVE JASON GRAY CENTRICITY
24	30	GET BACK UP TOBYMAC FOREFRONT/EMI CMG
25	3	LOVE HAS COME SCIENCE & MUSIC/WORD-CURB
26	4	BEAUTIFUL HISTORY PLUMB CURB
27	29	BETTER THAN A HALLELUJAH AMY DRANT SPARROW/EMI CMG
28	17	LIVE LIKE WE'RE DYING KRIS ALLEN 19 JIVE/JLG
29	NEW	MY HELP COMES FROM THE LORD THE MUSEUM REC. TOOTH & NAIL
30	10	STAND FOR YOU JOHN HAZ INC
31	33	WHAT A SAVIOR CATAVYST MUSIC PROJECT FEAT. LAURA STORY INC
32	3	COME TOGETHER NOW (MUSIC CITY UNITS FOR Haiti) VARIOUS ARTISTS DEER VALLEY
33	38	I'LL BE NEWSBOYS INPOP
34	28	DONT YOU KNOW YOU'RE BEAUTIFUL SEABIRD CREDENTIAL/EMI CMG
35	7	YOU'RE THE ONE CHRIS AND CONRAD VSR
36	11	DESPERATE WIM WINDS/EMI CMG
37	NEW	OUR GOD CHRIS TOMLIN SIXTETS/SPARROW/EMI CMG
38	15	MESS OF ME SWITCHFOOT CREDENTIAL/ATLANTIC/EMI CMG
39	48	AWAKE AND ALIVE SKILLET ARGENT INC
40	20	AGAIN FLYLEAF A&M OCTONE/INTERSCOPE
41	39	NEVER SAW YOU COMING BESD NORMAN REC. TOOTH & NAIL
42	19	HEALER KARI JOSE INTEGRITY
43	44	YAWHEH TAL & AGACIA ESSENTIAL/PLG
44	1	BORN AGAIN NEWSBOYS INPOP
45	20	FOR THE FIRST TIME AGAIN JASON GRAY CENTRICITY
46	5	WE SHINE STELLAR KART INC
47	16	HANDS THE ALMOST TOOTH & NAIL
48	15	I AM LOVED ABOVE THE GOLDEN STATE SPARROW/EMI CMG
49	25	SOMETIMES MATT BROUWER BLACK SHOE
50	49	TAKE OVER AARON SHUST BRASH

Singer achieves a career-best start on Christian Songs with fourth track from "My Paper Heart" album (No. 17 on Top Christian Albums). "Free to Be Me" spent the first of its four weeks atop the chart nearly a year ago (April 4, 2009).



TOP CHRISTIAN ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST
WEEK	WEEK	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	4	#1 TOBYMAC TOMIGHT FOREFRONT 6571/EMI CMG
2	NOT SHOT YET	POINT OF GRACE NO COUNTRY US WORLD-CURB 487924
3	4	SKILLET AWAKE ARGENT INC ATLANTIC 2554 PROVIDENT-INTEGRITY
4	3	CASTING CROWNS UNTIL THE WHOLE WORLD HEARS BEACH STREET RECORDS/PLG
5	5	VARIOUS ARTISTS WOM HITS 2010 WORLD-CURB/PROVIDENT-INTEGRITY 4657/EMI CMG
6	NEW	VARIOUS ARTISTS WOM WORSHIP (PURPLE) JLG/EMI CMG 887568/WORD-CURB
7	8	FLYLEAF MEMENTO MORI A&M OCTONE 013512/EMI CMG
8	6	THE CANADIAN DECCAS THE CANADIAN TENDERS DECCA 013559
9	9	KUTLUS IT IS WELL REC 2174/EMI CMG
10	2	THE ROCKET SUMMER OF MEN AND ANGELS ISLAND 012934*/JGMS
11	10	NEWSONG GIVE YOURSELF AWAY HMM 5543/EMI CMG
12	NEW	MEREDITH ANDREWS AS LONG AS IT TAKES WORD-CURB DIGITAL EX
13	17	NEEDTOBREATHE THE OUTSIDERS ATLANTIC 319702*/WORD-CURB
14	11	MARY MARY THE SEMINOLE WALKER/WORD-CURB 4038 PROVIDENT-INTEGRITY
15	12	FIRELIGHT FOR THOSE WHO WANT FLICKER 1059 PROVIDENT-INTEGRITY
16	16	TENTH AVENUE NORTH OVER AND UNDERNEATH REUNION 101268 PROVIDENT-INTEGRITY
17	21	FRANCESCA BATTISTELLI MY PAPER HEART FERVENT 287378/WORD-CURB
18	13	SWITCHFOOT HELLO HORIZON UNPLUGGED/ATLANTIC/CREATED 459/EMI CMG
19	23	IGNORANCE IS BLISS THE BROTHERS OF CHRIST AT TEMPLE SQUARE (WILLER) HARBOR 815/WORD-CURB 4011/EMI CMG
20	24	GAITHER VOCAL BAND BETTER DAY GAITHER 4031/EMI CMG
21	30	GREATEST GAINER GAITHER VOCAL BAND REUNITED GAITHER 6044/EMI CMG
22	20	STEVEN CURTIS CHAPMAN BEAUTY WILL RISE SPARROW 6516/EMI CMG
23	22	SIDEWALK PROPHETS THESE SIMPLE TRUTHS FERVENT 887900/WORD-CURB
24	7	GUY PENROD BREATHE DEEP SERVAANT/GAITHER 6052/EMI CMG
25	28	VARIOUS ARTISTS SOME & WORDS INC INTEGRITY 24702/TIME LIFE
26	19	DAVID CROWDER BAND CHURCH MUSIC SIXTETS/SPARROW 6515/EMI CMG
27	15	NEWWORLDSON NEWWORLDSON INPOP 1503/EMI CMG
28	14	STARFIELD THE SAVING ONE SPARROW 6507/EMI CMG
29	RE-ENTRY	PURENRG THE REAL THING FERVENT 687755/WORD-CURB
30	36	MICHAEL W. SMITH A NEW HALLELUJAH REUNION 10130 PROVIDENT-INTEGRITY
31	29	KARI JOSE KARI JOSE INTEGRITY 4550 PROVIDENT-INTEGRITY
32	32	MERCYME 19 INC 4828 PROVIDENT-INTEGRITY
33	26	RED INNOCENCE & INSTINCT ESSENTIAL 10863 PROVIDENT-INTEGRITY
34	27	BRITT NICOLE THE LOST GET FOUND SPARROW 2358/EMI CMG
35	43	THE DEVIL WEARS PRADA WITH HOOTS ABOVE AND BRANCHES BELOW FERRET 1230672/WORD-CURB
36	33	VARIOUS ARTISTS WOM HITS 2010 WORLD-CURB/PROVIDENT-INTEGRITY 88742/WORD-CURB
37	50	JASON CRABB JASON CRABB GAITHER 1143/EMI CMG
38	49	HILLSONG UNITE IN CROSS THE BATHING - BORN - HILLSONG PROPS 460 PROVIDENT-INTEGRITY
39	35	THOUSAND FOOT KRUTCH WELCOME TO THE MASQUERADE TOOTH & NAIL 4783/EMI CMG
40	37	JEREMY CAMP SPEAKING LOUDER THAN BEFORE REC 6780/EMI CMG
41	48	HILLSONG NOW - HOPE - LIVE ONE - HILLSONG/EMPIRY 486 PROVIDENT-INTEGRITY
42	34	SELAH YOU BELIEVE ME CURB 79138/WORD-CURB
43	38	MATTHEW WEST SOMETHING TO SAY SPARROW 4520/EMI CMG
44	46	ANTHONY EVANS UNDISCOVERED ANTHONY EVANS INC DIGITAL EXP/PROVIDENT-INTEGRITY
45	42	MAT KEARNEY CITY OF BLACK & WHITE (WAVE) COLUMBIA/NPOP 1846/EMI CMG
46	NEW	VARIOUS ARTISTS NOW HEAR THIS: WINTER 2010 SAMPLER SPARROW/EMI CMG
47	RE-ENTRY	PHILLIPS, CRAIG & DEAN FEARLESS INC 4556 PROVIDENT-INTEGRITY
48	44	ISRAEL HOUGHTON THE POWER OF ONE INTEGRITY 4551 PROVIDENT-INTEGRITY
49	RE-ENTRY	ANBERLIN NEW SUPREMACY UNIVERSAL/REPUBLIC 011770*/EMI CMG
50	25	PHIL WICKHAM HEAVEN & EARTH INC 3503 PROVIDENT-INTEGRITY

Veteran trio posts its highest start in almost nine years, as "No Changin' Us" stakes the Hot Shot debut at No. 2 on Top Christian Albums (10,000 copies). That's the group's best opening week rank since "Free to Fly" bowed atop the May 19, 2001, chart.



HOT CHRISTIAN AC SONGS™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST / IMPRINT / PROMOTION LABEL
1	24	#1 WHAT FAITH CAN DO KUTLUS REC. TOOTH & NAIL
2	3	THERE IS A WAY NEWWORLDSON INPOP
3	2	UNTIL THE WHOLE WORLD HEARS CASTING CROWNS / BEACH STREET RECORDS/PLG
4	4	CITY ON OUR KNEES TOBYMAC FOREFRONT/EMI CMG
5	6	SAFE PHIL WICKHAM FEAT. BART MILLARD INC
6	9	ALL OF CREATION MERCYME INC
7	7	FORGIVEN SANCTUS REAL SPARROW/EMI CMG
8	5	THE WORDS I WOULD SAY SIDEWALK PROPHETS FERVENT/WORD-CURB
9	8	REVELATION SOUND PHILLIPS, CRAIG & DEAN INC
10	11	LET THE WATERS RISE MIKESCHAIR CURB
11	14	BEFORE THE MORNING JOHN WILSON SPARROW/EMI CMG
12	10	SOMETHING BEAUTIFUL NEEDTOBREATHE ATLANTIC/WORD-CURB
13	12	MY HEART TENTH AVENUE NORTH RECORDS/PLG
14	10	FOLLOW YOU LEGEND WITH BRANDON HEATH ESSENTIAL/PLG
15	15	HEALING HAND OF GOD JEREMY CAMP REC. TOOTH & NAIL
16	16	CAN ANYBODY HEAR ME MEREDITH ANDREWS WORD-CURB
17	17	LOVE NEVER FAILS BRANDON HEATH MONOMODE/REUNION/PLG
18	19	YOUR HANDS JH HELLER STONE TABLE
19	15	ALIVE POCKET FULL OF ROCKS MIRROR/WORD-CURB
20	10	WALK ON THE WATER BRITT NICOLE SPARROW/EMI CMG
21	21	MORE LIKE FALLING IN LOVE JASON GRAY CENTRICITY
22	23	SAVE A PLACE FOR ME MATTHEW WEST SPARROW/EMI CMG
23	22	ON AND ON CHASEN INC
24	10	STAND FOR YOU JOHN DIAZ INC
25	26	HOLD US TOGETHER MATT MAHER ESSENTIAL/PLG

CHRISTIAN CHR™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST / IMPRINT / PROMOTION LABEL
1	3	#1 WALK ON THE WATER BRITT NICOLE SPARROW/EMI CMG
2	1	DONT YOU KNOW YOU'RE BEAUTIFUL SEABIRD CREDENTIAL/EMI CMG
3	5	SOMETHING BEAUTIFUL NEEDTOBREATHE ATLANTIC
4	4	DESPERATE FIRELIGHT FLICKER/PLG
5	2	ON AND ON CHASEN INC
6	6	WE SHINE STELLAR KART INC
7	10	HERE IN THIS MOMENT BEKHA SHAE SHAE SHOC
8	8	HANDS THE ALMOST TOOTH & NAIL
9	7	WHAT FAITH CAN DO KUTLUS REC. TOOTH & NAIL
10	12	LET THE WATERS RISE MIKESCHAIR CURB
11	9	AGAIN FLYLEAF A&M OCTONE/INTERSCOPE
12	14	HEALING HAND OF GOD JEREMY CAMP REC. TOOTH & NAIL
13	13	FORGIVEN SANCTUS REAL SPARROW/EMI CMG
14	20	GREATEST GAINER AWAKE AND ALIVE SKILLET ARGENT INC
15	11	FORGET AND NOT SLOW DOWN BELENCE K/MOND VS STEREO 90TGE
16	15	REDISCOVER YOU STARFIELD SPARROW/EMI CMG
17	18	HANG ON PLUMB CURB
18	17	WALLS MANIC DRIVE WHIRLASH
19	4	ALREADY HOME THOUSAND FOOT KRUTCH TOOTH & NAIL
20	24	BORN AGAIN NEWSBOYS INPOP
21	16	SAFE IN YOUR ARMS ABANDON FOREFRONT/EMI CMG
22	25	ALL OF CREATION MERCYME INC
23	NEW	GET BACK UP TOBYMAC FOREFRONT/EMI CMG
24	26	LIVE LIKE WE'RE DYING KRIS ALLEN 19 JIVE/JLG
25	23	MESS OF ME SWITCHFOOT ATLANTIC

TOP GOSPEL ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST
WEEK	WEEK	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	7	#1 VARIOUS ARTISTS WOM GOSPEL 2010 WORLD-CURB/PROVIDENT-INTEGRITY 640352
2	2	BEBE & CECE WINANS STILL B&C 31155/MALACO
3	3	JAMES FORTUNE & FIYA ENCORE BLACKSMOKE 3075/WORLDWIDE
4	4	GREATEST GAINER TAMELA MANN THE MASTER PLAN TILLYMANN 8135
5	6	FRED HAMMOND LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/JLG
6	5	MARY MARY THE SOUND MY BLOOD COLUMBIA 28887*/SONY MUSIC INC
7	7	HEZEKIAH WALKER & LFC SOULED OUT VERITY 23487/JLG
8	NOT SHOT YET	BISHOP PAUL S. MORTON MORTON MORTON/VERITY 43341/JLG
9	9	BRIAN COURTNEY WILSON JUST LOVE SPIRIT SINGIN' ORB MUSIC WORLD
10	13	VICKIE WINANS HOW I GOT OVER DESTINY JOY 8120
11	10	BYRON CAGE FAITHFUL TO BELIEVE GOSPEL CENTRICITY/VERITY/JLG
12	10	VARIOUS ARTISTS WOM GOSPEL 2009 WORLD-CURB/EMI CMG/VERITY 41675/JLG
13	14	VARIOUS ARTISTS WOM GOSPEL 2009 ALBUMS/EMI CMG/VERITY 41675/JLG
14	15	DONALD LAWRENCE & CO. THE LAW OF GOSPEL PART 1/LET WORDS/VERITY 23475/JLG
15	8	VARIOUS ARTISTS THE GREAT GOSPEL TRIUMPH/INTERSCOPE 4545/EMI CMG
16	16	DONNIE MCCLURKIN PRAISE: THE NEW BEST OF DONNIE MCCLURKIN/VERITY/EMI CMG
17	17	EARNEST PUGH LIVE: RAIN ON US EP/BLACKSMOKE 3075/WORLDWIDE
18	26	SMOKIE NORFUL LIVE: TREMILES 12832/EMI GOSPEL
19	22	VARIOUS ARTISTS WOM GOSPEL 2010/EMI CMG/VERITY 41675/JLG
20	18	VARIOUS ARTISTS WOM GOSPEL 2010/EMI CMG/VERITY 41675/JLG
21	19	ISRAEL HOUGHTON THE POWER OF ONE INTEGRITY COLUMBIA 28888/SONY MUSIC INC
22	23	J MOSS JUST JAMES PLUM GOSPEL CENTRICITY/VERITY 47810/JLG
23	21	JAMES FORTUNE & FIYA THE TRANSFORMATION BLACKSMOKE 3045/WORLDWIDE
24	25	THE WHISPERS THANKFUL KINGDOM 8888
25	27	VARIOUS ARTISTS WOM WAVE GOSPEL 1/INTERSCOPE CENTRICITY/VERITY/JLG

HOT GOSPEL SONGS™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST / IMPRINT / PROMOTION LABEL
1	2	#1 RAIN ON US EARNEST PUGH EP/BLACKSMOKE WORLDWIDE
2	1	THE BEST IN ME MARVIN SAPP VERITY/JLG
3	3	THEY THAT WAIT FRED HAMMOND FEAT. JOHN P. KEE F HAMMOND/VERITY/JLG
4	4	GOD FAVORED ME HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROSERS/VERITY/JLG
5	6	ENCORE JAMES FORTUNE & FIYA BLACKSMOKE WORLDWIDE
6	10	GREATEST GAINER GRACE BEBE & CECE WINANS B&C/MALACO
7	7	JUSTIFIED SMOKIE NORFUL TREMILES/EMI GOSPEL
8	5	CLOSE TO YOU BEBE & CECE WINANS B&C/MALACO
9	8	ALL I NEED BRIAN COURTNEY WILSON SPIRIT SINGIN' ORB MUSIC WORLD
10	9	ARE YOU LISTENING JIM FRANKLIN PRESENTS ARTISTS UNITED FOR Haiti/EMI GOSPEL CENTRICITY/JLG
11	12	HOW I GOT OVER VICKIE WINANS FEAT. TIM BOWMAN, JR. DESTINY JOY
12	11	FAITHFUL TO BELIEVE BYRON CAGE GOSPEL CENTRICITY/VERITY/JLG
13	13	BREAKTHRU GOSPEL/EMI GOSPEL
14	14	RESTORED J MOSS PLUM GOSPEL CENTRICITY/JLG
15	15	FREE RIZEN VERITY/JLG
16	17	RESTING ON HIS PROMISE YOUTHFUL PRAISE FEAT. J.J. HARRISTON EVIDENCE GOSPEL/LIGHT
17	16	GOOD NEWS YANESSA BELL ARMSTRONG/EMI GOSPEL
18	20	DONT DO IT WITHOUT ME BISHOP PAUL S. MORTON TELLAH/LIGHT
19	18	THE MASTER PLAN TAMELA MANN TILLYMANN
20	21	I WANT TO SAY THANK YOU LISA PINK PRODUCTIONS FEAT. DONALD LAWRENCE/SPARROW/EMI CMG
21	25	THERE IS A KING IN YOU DONALD LAWRENCE & CO. QUIET WATER/VERITY/JLG
22	10	HE'S BEEN JUST THAT GOOD KIRK WILSON FEAT. LAJAN HATHAWAY TOP POWER/MAX/EMI/VERITY
23	8	THE LIFTER TED WINN TEDDY/SAMZ/SHANACHEE
24	26	PRAYED UP KAREN CLARK-SHEARD KAREW
25	24	LIVING ON THE TOP DEWAYNE WOODS QUIET WATER/VERITY/JLG

See Charts Legend for TOP CHRISTIAN ALBUMS and TOP GOSPEL ALBUMS rules and explanations. CHRISTIAN SONGS: 33 airplay monitored Christian stations, including 52 Christian AC stations. AIRPLAY MONITORED: 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. © 2010, ASCAP, BMI, CMAA, IAWQ, NIS, and Nonesuch Records, Inc. All rights reserved.

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	1	ACAPPELLA	KELIS WILL I AM INTERSCOPE	26	23	1	WONDERFUL	BILLIE MYERS FRUITLOOP
2	3	10	FANCY FREE	SUN JI	27	28	5	SUDDENLY	BT NETWORK
3	9	6	LOUBOUTINS	JAY LENO COLOMBIA	28	32	4	BETTER THAN HER	MATISSE JIVE/ULG
4	4	9	FEEL IT	THEE LOHAS IS. TERRY VITO SEMI INK/STO & PETER D'AVITA MUSIC/SONY MUSIC	29	33	5	GET UP	KIMBERLY DAVIS D1
5	6	8	FOR YOUR ENTERTAINMENT	ADAM LAMBERT 19 RCA/RMG	30	39	3	BREAK YOUR HEART	TAIO CRUZ FEATURING LUDACRIS MERCURY/UMG
6	10	6	NATURALLY	SELENA GOMEZ & THE SCENE HOLLYWOOD	31	38	3	PYRAMID	CHARICE 143/REPRISE
7	11	8	FEELIN' LIKE A SUPERSTAR	BARBARA TUCKER B STAR	32	35	3	DRUMMER BOY	DEBI NOVA SURGO/DECCA
8	12	6	GIVE ME SOMETHING	ONE SHOT TRAIN TWISTED	33	29	7	PARTY TIME (GET UP, GET DOWN)	FREDDIE WILLIAMS LOVERUSH/SEA TO SUN
9	7	8	TELEPHONE	LADY GAGA FEATURING BERYNE STEFAN/REPUBLIC/CHERRYTREE/INTERSCOPE	34	47	2	POWER I AM PICK	MARY J. BLIGE MATI/HARCH/GEFFEN/INTERSCOPE
10	5	9	HARD	RHIANNA FEATURING JEEZY SRP DEF JAM/IDJMG	35	31	8	IT'S OVER	DJ SCOTT MAINN FEATURING AMUKA DJ SM
11	14	7	MORNING AFTER DARK	TIMBALAND FEATURING KELLY ROWLAND & SEAN PASTOR BLACKSWAN/INTERSCOPE	36	40	3	ENERGETIC	BOA SM
12	1	8	THE POWER OF MUSIC	KRISTINE W FLV AGAIN	37	43	2	HALFWAY GONE	LIFEHOUSE GEFFEN/INTERSCOPE
13	15	7	AUTOMATIK	LIVVI FRANC JIVE 21G	38	37	6	TOGETHER	BARBARA SHERER CONTINUOUS CDOL
14	8	10	REVOLVER	MADONNA FEATURING LIL WAYNE WARNER BROS.	39	13	11	RUSSIAN ROULETTE	RHIANNA SRP DEF JAM/IDJMG
15	19	6	HEARTBREAK ON VINYL	BLAKE LEWIS TOMMY BOY	40	41	3	OVERLOAD	CARMEN PEREZ DAJMAN
16	24	4	ROCKET	GOLDFRAPP MUTE	41	44	2	I WANNA FEEL THE MUSIC	CHRIS THE GREEK PANAM/CHI FEATURING LAYLAH DJB
17	21	5	F**K THE INDUSTRY	SOLANGE MUSIC WORLD	42	34	10	HEY HEY	DENNIS FERRER OBJEKTIVITY
18	16	13	YOU ARE	TONY MORAN FEATURING FRENCHIE DAVIS DANCE MUSIC PRODUCTIONS	43	30	11	TIK TOK	KESHA KEMOSABE RCA/RMG
19	22	7	PARTY ROUND THE WORLD	JASON DOTTLEY & DEBBY HOLIDAY J33	44	36	14	WHY DON'T YOU LOVE ME	BERYNE MUSIC WDR/COLOMBIA
20	17	16	ON THE FLOOR (OH BABY PLEASE)	KATY PERRY REDMANN	45	NOT SHOT	45	DUST IN GRAVITY	DELEBRUN FEATURING KRESHA TURNER NETWORK
21	18	13	BODIES	ROBBIE WILLIAMS ASTRALWORKS/CAPITOL	46	42	8	ELECTRICITY	BRIAN ANTHONY SDGNI
22	25	5	STRANGE CONDITION	MORGAN PAGE NETWORK	47	NEW	47	VIDEO PHONE	BEYONCE MUSIC WORLD/COLOMBIA
23	26	5	SEX SLAVE	MELLFRESH VS. DEADMAU5 PLAY	48	NEW	48	FREEZE	RIMBO JONES SILVER LABEL/TOMMY BOY
24	27	4	SWEET DISPOSITION	THE TEMPER TRAP LIBERATION CLASSNOTE/COLUMBIA	49	46	4	SLOW POISON	TIMBALAND FEATURING JUSTIN TIMBERLAKE VSO/BLACKSWAN/INTERSCOPE
25	20	10	DIRTY DESIRE	UTADA ISLAND/IDJMG	50	NEW	50	TAKE CONTROL	JULISSA VELOZ CARRILLO

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	LADY GAGA	#1	THE HOLOCAUST	3
2	2	LADY GAGA	#2	THE HOLOCAUST	3
3	3	OWI CITY	#3	OWI CITY	1
4	4	DJ POET NAME LIFE	#4	TOP CLUB HITS 4	1
5	5	MASSIVE ATTACK	#5	MELIGOLAND VIRGIN	1
6	6	LMFAO	#6	PARTY ROCK PART 2	1
7	7	DAVID GUETTA	#7	ONE LOVE	1
8	8	DJ ENFERNO	#8	ULTRA DANCE 11	1
9	9	DJ SKRIBBLE	#9	THROUGH PRESENTS CONCRETE	1
10	NEW	GROOVE AIRMAD	#10	BLACK LIGHT GM 408	1
11	10	HOT CHIP	#11	ONE LIFE STAND	1
12	11	LA ROUX	#12	LA ROUX	1
13	13	BEYONCE	#13	BEYONCE	1
14	14	VARIOUS ARTISTS	#14	VARIOUS ARTISTS	1
15	15	VARIOUS ARTISTS	#15	VARIOUS ARTISTS	1
16	16	IMOGEN HEAP	#16	IMOGEN HEAP	1
17	17	FOUR TET	#17	THERE IS LOVE IN YOU	1
18	18	MIKE SNOW	#18	MIKE SNOW	1
19	19	TIESTO	#19	TIESTO	1
20	20	SOUNDTRACK	#20	SOUNDTRACK	1
21	21	BT	#21	BT	1
22	22	BREATHE CAROLINA	#22	BREATHE CAROLINA	1
23	23	CASCADA	#23	CASCADA	1
24	RE-ENTRY	DAVE AUDE	#24	DAVE AUDE	1
25	RE-ENTRY	DEADMAU5	#25	DEADMAU5	1

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	1	LOVE KEEPS CALLING	2 WKS ANIMAGINE ROBBINS
2	2	3	SECRET LOVE	NUM 5022/STAY
3	3	11	TELEPHONE	LADY GAGA FEATURING BERYNE STEFAN/REPUBLIC/CHERRYTREE/INTERSCOPE
4	4	8	CARRY OUT	TIMBALAND FEATURING JUSTIN TIMBERLAKE VSO/BLACKSWAN/INTERSCOPE
5	5	4	HOT	INNA ULTRA
6	6	10	YOU AND I	MEDINA LABEL/MAE
7	7	11	HEARTBREAK	INBLACK ROBBINS
8	8	2	TIME	FLANDERS NERVOUS
9	9	5	GHOSTS 'N STUFF	DEADMAU5 FEATURING ROBB SWIRE MAJ/STAP/ULTRA
10	10	6	ESCAPE ME	TIESTO FEATURING C.C. SHEFFIELD MUSICAL FREEDOM/ULTRA
11	NEW	11	ACAPPELLA	KELIS WILL I AM INTERSCOPE
12	12	19	SWEET DISPOSITION	THE TEMPER TRAP LIBERATION CLASSNOTE/COLUMBIA
13	13	18	STEP BY STEP	LMARCO LIME & GREGOR SALDO FEATURING RAVIN ANJAN NERVOUS
14	14	13	SMOKE	JAY JACK WITH PHIL GARANT FEATURING MATINA PARIS/MDCA
15	15	22	HEARTBREAK ON VINYL	BLAKE LEWIS TOMMY BOY
16	16	14	FEVER	CASCADA ROBBINS
17	17	12	BRUISED WATER	CHICANE VS. NATASHA BEDDINGFIELD CENTRAL STATION
18	18	17	SO FAR AWAY	KASKADEE & SEANUS RAJI WITH HALEY ULTRA
19	19	16	MEMORIES	DAMIEN SCRIP TO FEATURING RIGI CUDDI GUN/ASTRALWORKS/CAPITOL
20	20	21	BROKEN TONIGHT	BROUIN VAN BUREN ULTRA
21	NEW	21	BREAK YOUR HEART	TAIO CRUZ FEATURING LUDACRIS MERCURY/UMG
22	22	20	REMEDY	LITTLE BOOTS 678/ELEKTRA/ATLANTIC
23	23	15	TIK TOK	KESHA KEMOSABE RCA/RMG
24	24	6	IMMA BE	THE BLACK EYED PEAS INTERSCOPE
25	25	6	U-TURN	SAMANTHA ROBBINS

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	22	1	MICHAEL BUBLE	1
2	2	3	2	PRESERVATION HALL JAZZ BAND	1
3	4	48	3	MELODY GARDOT	1
4	3	25	4	HARRY CONNICK, JR.	1
5	6	21	5	BARBRA STREISAND	1
6	7	50	6	DIANA KRALL	1
7	5	4	7	MICHAEL BUBLE	1
8	8	6	8	PAT METHENY	1
9	9	19	9	PINK MARTINI	1
10	11	38	10	MICHAEL BUBLE	1
11	10	2	11	JOHN PIZZARELLI	1
12	12	6	12	DAVID SANBORN	1
13	NEW	NEW	13	ELLA FITZGERALD	1
14	NEW	NEW	14	DEE DEE BRIDGEWATER	1
15	13	9	15	ELLA FITZGERALD	1

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	5	1	E. AXAYO-YO MA I. PERLMAN	1
2	2	15	2	THE PRIESTS	1
3	3	20	3	JENNY OAKS BAKER	1
4	4	5	4	ZUILL BAILEY	1
5	NEW	NEW	5	ENSEMBLE SOMERHOMER	1
6	6	68	6	THE PRIESTS	1
7	7	3	7	RAFAEL BLANCHEROL	1
8	8	19	8	CELIA BARTOLI	1
9	9	10	9	MARATHA ARGERICHI	1
10	10	3	10	LIUCIANO PAVAROTTI	1
11	11	52	11	PLACIDO DOMINGO	1
12	12	15	12	LIBERA	1
13	13	7	13	H. HAHN/M. GOERNE/C. CLAASER	1
14	14	25	14	RENEE FLEMING	1
15	15	24	15	STILE ANTONIO	1

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	NEW	1	1	JAMIE CULLUM	1
2	2	4	2	GALACTIC	1
3	3	1	3	YU-KA-MAY ANTI	1
4	3	50	4	CHRIS BOTTI	1
5	4	6	5	MAYSA	1
6	5	57	6	BONEY JAMES	1
7	6	6	7	KIM WATERS	1
8	NEW	NEW	8	ROB WHITE	1
9	7	24	9	KENNY G	1
10	8	28	10	NAJEE	1
11	11	28	11	GEORGE BENSON	1
12	14	17	12	VARIOUS ARTISTS	1
13	13	19	13	EUGE GROOVE	1
14	10	26	14	PETER WHITE	1
15	12	25	15	SPENCER DAY	1

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	19	1	THE CANADIAN TENORS	1
2	4	11	2	MORMON TABERNALE CHOIR	1
3	2	40	3	DAVID GARRETT	1
4	3	2	4	THE IRISH TENORS	1
5	6	69	5	IL DIVO	1
6	5	70	6	ANDREA BOCELLI	1
7	7	19	7	STING	1
8	8	23	8	JOSHUA BELL	1
9	10	6	9	TIME FOR THREE	1
10	9	52	10	SARAH BRIGHTMAN	1
11	NEW	NEW	11	THE IRISH TENORS	1
12	11	18	12	ANDREA BOCELLI	1
13	12	2	13	VAI DACAO	1
14	14	45	14	PAUL POTTIS	1
15	15	50	15	MORMON TABERNALE CHOIR	1

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	31	1	SWEET SUMMER NIGHTS
2	1	19	2	SUNDAY MORNING
3	3	21	3	RETRO BOY
4	4	13	4	SOLDIER OF LOVE
5	5	15	5	GREATEST TAKE ME THERE
6	6	22	6	BOGOTA BY BUS
7	7	35	7	BURNIN'
8	8	16	8	RITMO DE OTONO
9	9	19	9	TILL YOU COME TO ME
10	10	8	10	BROTHER EARL
11	11	19	11	GO
12	12	21	12	BOSSA BLUE
13	13	27	13	NIKKI'S WALK
14	14	36	14	SONGBIRD
15	15	36	15	SONGBIRD

TOP WORLD ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	6	1	CELTIC WOMAN	1
2	2	2	2	VARIOUS ARTISTS	1
3	3	4	3	CELTIC THUNDER	1
4	4	26	4	RODRIGO Y GABRIELA	1
5	5	2	5	THE IRISH TENORS	1
6	NEW	NEW	6	SOUNDTRACK	1
7	7	34	7	CELTIC THUNDER	1
8	NEW	NEW	8	KRISHNA DAS	1
9	5	2	9	ALI FARKA TOURE & TOUMAN DIABATE	1
10	7	71	10	CELTIC THUNDER	1
11	10	77	11	CELTIC THUNDER	1
12	8	41	12	BELA FLECK	1
13	11	45	13	VARIOUS ARTISTS	1
14	11	45	14	PLATO FOR COWS	1
15	15	17	15	KLOHE KAI	1

HOT LATIN SONGS™		
THIS WEEK	LAST WEEK	TITLE
1	2	ARTIST (IMPRINT / PROMOTION LABEL)
1	9	#1 ANDO BIEN PEDO BANDA LOS RECODITOS (DISA)
2	1	DILE AL AMOR AVENTURA (PREMIUM LATIN)
3	20	ME GUSTA TODO DE TI BANDA EL RECODO DE CRUZ LIZARRAGA (FONOVISA)
4	14	MIENTES CAMILA (SONY MUSIC LATIN)
5	14	COLGANDO EN TUS MANOS CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)
6	17	ME ENAMORE DE TI ... CHAYANNE (SONY MUSIC LATIN)
7	11	TE PIDO PERDON TITO "EL BAMBINO" SIENTE
8	22	LA CALABAZA LA ORIGINAL BANDA EL LIMON (DISA)
9	20	SE ME VA LA VOZ ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATIN)
10	18	SIN EVIDENCIAS BANDA MS (DISA/AS)
11	14	HASTA ABAJO DON OMAR (MAGNETE UNIVERSAL MUSIC LATIN)
12	9	DID IT AGAIN (LO HECHO ESTA HECHO) SHAKIRA (EPIC/SONY MUSIC LATIN)
13	19	AL MENOS LA ORIGINAL BANDA EL LIMON (FONOVISA)
14	13	ESTUVE ALEJANDRO FERNANDEZ (FONOVISA)
15	19	SOY TODO TUYO LOS TIGRES DE TUJUMA (FONOVISA/MUSIVISA)
16	28	MI NINA BONITA CHINO Y NACHO (MAGNETE UNIVERSAL MUSIC LATIN)
17	14	EL DOCTORADO TONY DIZE (PINA)
18	25	POR AMARTE ASI ANA ISABELLE & CRISTIAN CASTRO (UNIVERSAL MUSIC LATIN)
19	15	CARITA DE ANGEL LARRY HERNANDEZ (MENDIETA FONOVISA/MUSIVISA)
20	6	DESCONTROL DADDY Yankee (EL CARTEL/SONY MUSIC LATIN)
21	22	YA LO SE JENNI RIVERA (FONOVISA)
22	35	SEXY CHICK DAVID GUETTA FEATURING AKON (GUM/ASTRALWORKS/CAPITOL)
23	33	SOY ENAMORADO LOS TITANES DE DURANGO (DISA)
24	26	DESDE CUANDO ALEJANDRO SANZ (WARNER LATINA)
25	30	COMANDOS DEL M.P. VIZ & MANDY (VISA)
26	31	PONTE EN MI LUGAR ESPINOZA PAZ (DISA/AS)
27	24	ESTAMOS EN ALGO INTOCABLE (SOO-L/SONY MUSIC LATIN)
28	43	GREATEST GAINER LA PEINADA CHY LOZARAGA Y SU BANDA TIERRA SHALNEZE (DISA)
29	23	ESA MUCHACHITA LOS REYES DE ARRANQUE (SONY MUSIC LATIN)
30	20	TIK TOK KESHA (KEMOSABE/RCR/RMG)
31	37	STAND BY ME PRINCE ROYCE (TOP STOP)
32	41	MI CURIOSIDAD LOS TIGRES DEL NORTE (FONOVISA)
33	27	BAD ROMANCE LADY GAGA (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)
34	29	MENTIRAS PIADOSAS ALEJANDRA GUZMAN (CAPITOL LATIN)
35	49	MI PRINCESA DAVID BISBAL (V&L UNIVERSAL MUSIC LATIN)
36	32	CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO PESADO (DISA/AS)
37	36	DOWN JAY SEAN FEATURING LU WYNNIE (CASH/MONO/UNIVERSAL REPUBLIC)
38	34	TE AMO CUMBRE NORTEÑA (SONY MUSIC LATIN)
39	48	TE SIENTO WISIN & YANDEL (WY MACHETE UNIVERSAL MUSIC LATIN)
40	45	ESTA VIDA TUYA Y MIA KANY GARCIA (SONY MUSIC LATIN)
41	42	AYER LA VI ANGEL & KHRZ (MAGNETE UNIVERSAL MUSIC LATIN)
42	RE-ENTRY	TE AME EN MIS SUEÑOS RHM & KENY (PINA)
43	RE-ENTRY	Y TU JULIAN ALVAREZ Y SU NORTEÑO BANDA (DISA/AS)
44	46	WATAGATAPITUSBERRY PRINCE ROYCE (TOP STOP)
45	47	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)
46	NEW	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)
47	RE-ENTRY	CONFESADOS EDITH MORALES (SONY MUSIC LATIN)
48	44	90 MILLAS (90 MILES) LOS INQUIETOS DEL NORTE (CABLE MUSIC)
49	NEW	ESTADO CIVIL VICENTE FERNANDEZ (SONY MUSIC LATIN)
50	RE-ENTRY	ESTO ES VIDA DRACO (PHANTOM VOX/SONY MUSIC LATIN)

Tito "El Bambino" scores his third chart-topper on Latin Rhythm Airplay as "Te Pido Perdon" jumps 4-1. Among solo artists, Tito maintains his third-place rank for most No. 1s, trailing Daddy Yankee (six) and Don Omar (four).



TOP LATIN ALBUMS™		
THIS WEEK	LAST WEEK	TITLE
1	2	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	CHAYANNE NO HAY IMPOSIBLE (SONY MUSIC LATIN 81972)
2	3	AVENTURA THE LAST PREMIUM LATIN 20800 (SONY MUSIC LATIN)
3	2	CAMILA DEJARTE DE AMAR (SONY MUSIC LATIN 58881)
4	4	BANDA LOS RECODITOS ANDO BIEN PEDO DISA 721423/UMLE
5	5	JENNI RIVERA LA GRAN SEÑORA FONOVISA 354398/UMLE
6	6	WISIN & YANDEL LA REVOLUCION WY MACHETE 012967/UMLE
7	8	TITO "EL BAMBINO" EL PRIMO SIENTE 43282/UMLE
8	7	ESPINOZA PAZ YO SO CAMILO PERO LO INTENTAMOS ASI 23051/UMLE
9	23	GREATEST GAINER LOS INQUIETOS DEL NORTE LOCOS DESDE AYER (CAPITOL DIGITAL EX)
10	10	ALEJANDRO FERNANDEZ DOS MUNDOS: EVOLUCION UNIVERSAL MUSIC LATIN 013989/UMLE
11	13	PESADO DESDE LA CANTINA: VOLUNMEN 1 DISA 726553/UMLE
12	11	JENCARLOS BUSHCAME BULLSEYE 8614
13	NEW	HOT SHOT DEBUT DYLAN Y LENNY THE LAST PREMIUM MUSIC LATIN 83371
14	NEW	NEW HUEY DUNBAR HUEY DUNBAR 7265 30021 (SONY MUSIC LATIN)
15	18	LARRY HERNANDEZ EN VIVO DESDE CULIACAN MENDIETA/FONOVISA 570067/UMLE
16	NEW	NEW PRINCE ROYCE PRINCE ROYCE TOP STOP 30020 (SONY MUSIC LATIN)
17	14	LOS INQUIETOS DEL NORTE FEBRERO 14 ROMANTICAS (CAPITOL DIGITAL EX)
18	12	ALEJANDRO FERNANDEZ DOS MUNDOS: TRADICION FONOVISA 354372/UMLE
19	15	THALIA PRIMERA PILA (SONY MUSIC LATIN 56851)
20	16	LOS PRIMOS DE DURANGO MI MEJOR REGALO (DISA/AS) 721474/UMLE
21	22	EL TRONO DE MEXICO HASTA MI FINAL FONOVISA 354215/UMLE
22	17	LOS TIGRES DEL NORTE LA GRANJA FONOVISA 354182/UMLE
23	9	ANA ISABELLE MI SUEÑO UNIVERSAL MUSIC LATIN 013950/UMLE
24	20	LA ORIGINAL BANDA EL LIMON SOY TODO TUYO: LOS REYES GRANDES A LA TOMONISA 354110/UMLE
25	24	INTOCABLE CLASSIC 60014/40130 (SONY MUSIC LATIN)
26	19	BANDA EL RECODO DE CRUZ LIZARRAGA ME GUSTA TODO DE TI FONOVISA 354383/UMLE
27	26	LARRY HERNANDEZ 16 NARCOS CORRIDOS MENDIETA/FONOVISA 570037/UMLE
28	25	LUIS ENRIQUE CICLOS TOP STOP 8910
29	27	TERCER CIELO JENNI RIVERA (FONOVISA/SONY MUSIC LATIN 670202)
30	21	LOS TIGRES DE SINALOA PRIMO CARTEL (SONY MUSIC LATIN 83480)
31	32	COSCULLUELA EL PRINCE PERO UN ANTONIO DESDE UNIVERSAL MUSIC LATIN 68355/UMLE
32	30	MARCO ANTONIO SOLIS NAS DE MARCO ANTONIO SOLIS FONOVISA 354218/UMLE
33	29	DON CHETO EL KTM DE LOS USTEDS PLATINO 8822
34	35	LA ARROLLADORA BANDA EL LIMON SERIE DIAMANTE: 30 SUPER EXITOS DISA 721351/UMLE
35	33	MARISELA 20 EXITOS INICIALES (BM 6614)
36	28	PATRULLA 81 SIN TI NO VIVE DISA 721404/UMLE
37	34	PATRULLA 81 SERIE DIAMANTE: 30 SUPER EXITOS DISA 721355/UMLE
38	39	LOS BUKIS SERIE DIAMANTE: 30 SUPER EXITOS FONOVISA 354236/UMLE
39	42	PAQUITA LA DEL BARRIO 20-20 MUSART 4260 (S&L B)
40	48	PAGE SETTES TONY DIZE UN MUESTRO DE LA CALLE (SPINNEY) (EP) 7031 5347 (MCA)
41	38	VARIOUS ARTISTS RADIO CORTOS: EL ORO DEL AMO 2009 DISA 724167/UMLE
42	41	WISIN & YANDEL PALABRAS DEL SIENNO UNIVERSAL MUSIC LATIN 013910/UMLE
43	43	LOS TEMERARIOS SERIE DIAMANTE: 30 SUPER EXITOS DISA 721747/UMLE
44	36	VARIOUS ARTISTS SUPER EXITOS: LO MEJOR DEL AMO FONOVISA 354395/UMLE
45	44	EL TRONO DE MEXICO ALMAS GEMELAS FONOVISA 353804/UMLE
46	49	CARLOS Y JOSE LO MEJOR DE LO NUESTRO PLATINO 8836
47	47	ALACRANES DEL BRANCO Y CENTINARLOS DE N. LEON CORRIDOS DE PIRA CALABAZ RANCHERO 7802
48	54	VARIOUS ARTISTS 30 TROPICALES DE AYER, HOY Y SIEMPRE VIVA 610
49	45	PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 726164/BG
50	31	ALEJANDRO FERNANDEZ DOS MUNDOS UNIVERSAL MUSIC LATIN/FONOVISA 354667/UMLE

La Original Banda El Limon returns to the top five on Regional Mexican Airplay as "Al Menos" jumps 10-5. The track is the band's second top five, having first reached the position with its debut single, "Que Se Te Olvido," which peaked at No. 4 in the Oct. 25, 1997, issue.



REGIONAL MEXICAN AIRPLAY™		
THIS WEEK	LAST WEEK	TITLE
1	1	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 ANDO BIEN PEDO BANDA LOS RECODITOS DISA
2	2	ME GUSTA TODO DE TI BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA
3	3	LA CALABAZA LA ORIGINAL BANDA EL LIMON DISA
4	4	SIN EVIDENCIAS BANDA MS DISA/AS
5	10	AL MENOS LA ORIGINAL BANDA EL LIMON FONOVISA
6	7	SOY TODO TUYO LOS TIGRES DE TUJUMA (FONOVISA/MUSIVISA)
7	5	ESTUVE ALEJANDRO FERNANDEZ FONOVISA
8	6	CARITA DE ANGEL LARRY HERNANDEZ MENDIETA/FONOVISA/MUSIVISA
9	11	YA LO SE JENNI RIVERA FONOVISA
10	9	HAY OJITOS INTOCABLE (SOO-L/SONY MUSIC LATIN)
11	18	SOY ENAMORADO LOS TITANES DE DURANGO DISA
12	15	COMANDOS DEL M.P. VOZ DE MANDO UFG
13	16	PONTE EN MI LUGAR ESPINOZA PAZ DISA/AS
14	13	ESTAMOS EN ALGO INTOCABLE (SOO-L/SONY MUSIC LATIN)
15	22	GREATEST GAINER LA PEINADA CHY LOZARAGA Y SU BANDA TIERRA SHALNEZE DISA
16	12	ESA MUCHACHITA LOS REYES DE ARRANQUE (SONY MUSIC LATIN)
17	21	MI CURIOSIDAD LOS TIGRES DEL NORTE FONOVISA
18	8	TE VES FATAL EL TRONO DE MEXICO (FONOVISA/MUSIVISA)
19	14	MI COMPLEMENTO LOS HIRACANES DEL NORTE DISA
20	17	CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO PESADO DISA/AS

TROPICAL AIRPLAY™		
THIS WEEK	LAST WEEK	TITLE
1	1	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 DILE AL AMOR WISIN & YANDEL (WY MACHETE UNIVERSAL MUSIC LATIN)
2	3	HASTA ABAJO DON OMAR (MAGNETE UNIVERSAL MUSIC LATIN)
3	2	DESCONTROL DADDY Yankee (EL CARTEL/SONY MUSIC LATIN)
4	4	MI NINA BONITA CHINO Y NACHO (MAGNETE UNIVERSAL MUSIC LATIN)
5	6	TE PIDO PERDON TITO "EL BAMBINO" SIENTE
6	7	ME ENAMORE DE TI ... CHAYANNE (SONY MUSIC LATIN)
7	5	TE AME EN MIS SUEÑOS RHM & KENY (PINA)
8	10	TE PIDO PERDON TITO "EL BAMBINO" SIENTE
9	8	TE AMARE HUEY DUNBAR (SONY MUSIC LATIN)
10	11	INTENTALO JIMARITIN FEATURING MAGIC JUAN EL MOVIMIENTO
11	12	SU VENENO AVENTURA (PREMIUM LATIN)
12	21	QUE TE CREISTE TU ALEXANDRA ALEX
13	13	ME ENAMORE DE TI ... CHAYANNE (SONY MUSIC LATIN)
14	17	YA NO TE QUIERO FRANK REYES (DISA/SONY MUSIC LATIN)
15	9	SE ME VA LA VOZ ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATIN)
16	15	WATAGATAPITUSBERRY PRINCE ROYCE (TOP STOP)
17	NEW	NEW SONRIE LUIS ENRIQUE (TOP STOP)
18	24	ENTRE TU Y YO OMAR ENRIQUE (BM RECORDINGS)
19	19	ASI DICE PERIGNON SON PERIGNON Y LA ORQUESTA PUERTORRIQUEÑA LLUJURA
20	20	SEXY CHICK DAVID GUETTA FEATURING AKON (GUM/ASTRALWORKS/CAPITOL)

BETWEEN THE BULLETS TROPICAL FIGHT FOR NO. 2



A battle erupted for the top entry on Tropical Albums this week with the releases of veteran Huey Dunbar's third studio album, "Huey Dunbar IV," and newcomer Prince Royce's self-titled debut. Both sold slightly more than 1,000 copies, but Dunbar beats out Royce by a slim margin to bow at No. 2 ahead of Royce at No. 3 (viewable at billboard.biz/charts). On Top Latin Albums, the sets come in at Nos. 14 and 16, respectively.

—Raul Ramirez

THIS WEEK		LAST WEEK		NIELSEN (BILLBOARD)		MARCH 20, 2010	
1	48	1	1	ALORS ON DANSE	STROMAE	VERTIGO MOSAERT	1
2	39	2	2	DINGUE, DINGUE, DINGUE	CHRISTOPHE MAE	WARNER	2
3	47	3	1	TIK TOK	KESHA	KEMOSABE/RC	2
4	NEW	4	4	BAD ROMANCE	LADY GAGA	STREAMLINE/KONIVE/CHERRYTREE/INTERSCOPE	3
5	1	5	2	MEMORIES	DAVID GUETTA FT. KID CUDI	GUM/VIRGIN	3
6	NEW	6	5	EMPIRE STATE OF MIND (PART II)	BROKEN DOWN	ALICIA KEYS	MBK/J
7	3	7	3	UNHEILIG	GROSSE FREIHEIT	INTERSTAR/FANSATION	4
8	30	8	6	FIREFLIES	OWL CITY	UNIVERSAL/REPUBLIC	5
9	20	9	7	STARBUCKS	THE BUCKLE UP	WARNER	6
10	36	10	8	REPLAY	NYAZ TIME IS MONEY	BELUGA HEIGHTS/REPRISE	7

THIS WEEK		LAST WEEK		NIELSEN (BILLBOARD)		MARCH 20, 2010	
1	NEW	1	1	ALORS ON DANSE	STROMAE	VERTIGO MOSAERT	1
2	3	2	2	DINGUE, DINGUE, DINGUE	CHRISTOPHE MAE	WARNER	2
3	1	3	1	TIK TOK	KESHA	KEMOSABE/RC	2
4	4	4	4	BAD ROMANCE	LADY GAGA	STREAMLINE/KONIVE/CHERRYTREE/INTERSCOPE	3
5	2	5	2	MEMORIES	DAVID GUETTA FT. KID CUDI	GUM/VIRGIN	3
6	5	6	5	EMPIRE STATE OF MIND (PART II)	BROKEN DOWN	ALICIA KEYS	MBK/J
7	6	7	3	UNHEILIG	GROSSE FREIHEIT	INTERSTAR/FANSATION	4
8	NEW	8	6	FIREFLIES	OWL CITY	UNIVERSAL/REPUBLIC	5
9	NEW	9	7	STARBUCKS	THE BUCKLE UP	WARNER	6
10	11	10	8	REPLAY	NYAZ TIME IS MONEY	BELUGA HEIGHTS/REPRISE	7

THIS WEEK		LAST WEEK		NIELSEN (BILLBOARD)		MARCH 20, 2010	
1	3	1	1	ALORS ON DANSE	STROMAE	VERTIGO MOSAERT	1
2	5	2	2	DINGUE, DINGUE, DINGUE	CHRISTOPHE MAE	WARNER	2
3	2	3	1	TIK TOK	KESHA	KEMOSABE/RC	2
4	1	4	4	BAD ROMANCE	LADY GAGA	STREAMLINE/KONIVE/CHERRYTREE/INTERSCOPE	3
5	NEW	5	2	MEMORIES	DAVID GUETTA FT. KID CUDI	GUM/VIRGIN	3
6	NEW	6	5	EMPIRE STATE OF MIND (PART II)	BROKEN DOWN	ALICIA KEYS	MBK/J
7	4	7	3	UNHEILIG	GROSSE FREIHEIT	INTERSTAR/FANSATION	4
8	6	8	6	FIREFLIES	OWL CITY	UNIVERSAL/REPUBLIC	5
9	NEW	9	7	STARBUCKS	THE BUCKLE UP	WARNER	6
10	8	10	8	REPLAY	NYAZ TIME IS MONEY	BELUGA HEIGHTS/REPRISE	7

THIS WEEK		LAST WEEK		NIELSEN (BILLBOARD)		MARCH 20, 2010	
1	13	1	1	ALORS ON DANSE	STROMAE	VERTIGO MOSAERT	1
2	1	2	2	DINGUE, DINGUE, DINGUE	CHRISTOPHE MAE	WARNER	2
3	2	3	1	TIK TOK	KESHA	KEMOSABE/RC	2
4	7	4	4	BAD ROMANCE	LADY GAGA	STREAMLINE/KONIVE/CHERRYTREE/INTERSCOPE	3
5	3	5	2	MEMORIES	DAVID GUETTA FT. KID CUDI	GUM/VIRGIN	3
6	5	6	5	EMPIRE STATE OF MIND (PART II)	BROKEN DOWN	ALICIA KEYS	MBK/J
7	NEW	7	3	UNHEILIG	GROSSE FREIHEIT	INTERSTAR/FANSATION	4
8	4	8	6	FIREFLIES	OWL CITY	UNIVERSAL/REPUBLIC	5
9	8	9	7	STARBUCKS	THE BUCKLE UP	WARNER	6
10	22	10	8	REPLAY	NYAZ TIME IS MONEY	BELUGA HEIGHTS/REPRISE	7
11	9	11	11	REPLAY	NYAZ TIME IS MONEY	BELUGA HEIGHTS/REPRISE	7
12	6	12	NEW	NEVER BE YOUR WOMAN	HAUGHEY	ROY PETERS/WILEY FT. BRUNO MARSHALL VIRGIN	8
13	24	13	12	FIGHT FOR THIS LOVE	CHERYL COLE	FASCINATION/POLYDOR	9
14	45	14	12	REPLAY	NYAZ TIME IS MONEY	BELUGA HEIGHTS/REPRISE	7
15	11	15	11	REPLAY	NYAZ TIME IS MONEY	BELUGA HEIGHTS/REPRISE	7
16	28	16	28	WHATCHA SAY	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	10
17	15	17	15	STARBUCKS	THE BUCKLE UP	WARNER	6
18	12	18	12	EMPIRE STATE OF MIND (PART II)	BROKEN DOWN	ALICIA KEYS	MBK/J
19	19	19	19	STEREO LOVE	EDWARD MAYA FT. VIKI JIGJULINA	SPINNIN'	11
20	NEW	20	NEW	DON'T TELL ME THAT IT'S OVER	AMY MACDONALD	MELODRAMATIC/VERTIGO	12

THIS WEEK		LAST WEEK		NIELSEN (BILLBOARD)		MARCH 20, 2010	
1	1	1	1	ALORS ON DANSE	STROMAE	VERTIGO MOSAERT	1
2	NEW	2	NEW	PASS OUT	TINE TEMPAH	LONDON/EMI	2
3	2	3	2	IN MY HEAD	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	3
4	1	4	1	FIREFLIES	OWL CITY	UNIVERSAL/REPUBLIC	4
5	3	5	3	IF WE EVER MEET AGAIN	TREBLAGED FT. KATY PERRY	WGLVLS/BLACKGROUND/INTERSCOPE	5
6	8	6	8	TIK TOK	KESHA	KEMOSABE/RC	6
7	6	7	6	STARBUCKS	THE BUCKLE UP	WARNER	6
8	4	8	4	YOU GOT THE DIRTEE LOVE	FLORENCE + THE MACHINE	AND OZZIE MASCAL/ART AMARIS	7
9	7	9	7	EMPIRE STATE OF MIND (PART II)	BROKEN DOWN	ALICIA KEYS	MBK/J
10	9	10	9	BAD ROMANCE	LADY GAGA	STREAMLINE/KONIVE/CHERRYTREE/INTERSCOPE	8
11	11	11	11	REPLAY	NYAZ TIME IS MONEY	BELUGA HEIGHTS/REPRISE	7
12	NEW	12	NEW	NEVER BE YOUR WOMAN	HAUGHEY	ROY PETERS/WILEY FT. BRUNO MARSHALL VIRGIN	8
13	12	13	12	FIGHT FOR THIS LOVE	CHERYL COLE	FASCINATION/POLYDOR	9
14	14	14	14	PARACHUTE	CHERYL COLE	FASCINATION/POLYDOR	9
15	16	15	16	ALORS ON DANSE	STROMAE	VERTIGO MOSAERT	1

THIS WEEK		LAST WEEK		NIELSEN (BILLBOARD)		MARCH 20, 2010	
1	NEW	1	NEW	ALORS ON DANSE	STROMAE	VERTIGO MOSAERT	1
2	2	2	2	DINGUE, DINGUE, DINGUE	CHRISTOPHE MAE	WARNER	2
3	1	3	1	TIK TOK	KESHA	KEMOSABE/RC	2
4	3	4	3	BAD ROMANCE	LADY GAGA	STREAMLINE/KONIVE/CHERRYTREE/INTERSCOPE	3
5	4	5	4	J ME PERDS	JENA LEE	MERCURY	4
6	7	6	7	REPLAY	NYAZ TIME IS MONEY	BELUGA HEIGHTS/REPRISE	7
7	5	7	5	1 GESTE POUR HAITI	CHERIE	VARIOUS ARTISTS	TRAGE
8	8	8	8	MEMORIES	DAVID GUETTA FT. KID CUDI	GUM/VIRGIN	3
9	6	9	6	ESPOIR POUR HAITI: DESOLE	VARIOUS ARTISTS	WARNER	4
10	NEW	10	NEW	WHATCHA SAY	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	10

THIS WEEK		LAST WEEK		NIELSEN (BILLBOARD)		MARCH 20, 2010	
1	1	1	1	I BELIEVE	NIKKI YAMPOFSKY	CTV/UNIVERSAL	1
2	2	2	2	IN MY HEAD	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	3
3	3	3	3	WHATAYA WANT FROM ME	ADAM LAMBERT	19/RC/A/SONY MUSIC	4
4	11	4	11	NEED YOU NOW	LADY ANTEBELLUM	CAPITOL	NASHVILLE/EMI
5	6	5	6	TELEPHONE	LUCY BARTON	STONEMAN/REKORD/BBE/INTERSCOPE/UMWA	5
6	7	6	7	WAVIN' FLAG	KRYAN AMM	G&TON/UNIVERSAL	6
7	9	7	9	IMMA BE	THE BLACK EYED PEAS	INTERSCOPE/UNIVERSAL	7
8	10	8	10	BLAH BLAH BLAH	KESHA FT. 3OHM3	KEMOSABE/RC/A/SONY MUSIC	8
9	7	9	7	BAD ROMANCE	LADY GAGA	STREAMLINE/KONIVE/CHERRYTREE/INTERSCOPE/LM/SAL	3
10	8	10	8	TIK TOK	KESHA	KEMOSABE/RC/A/SONY MUSIC	2

THIS WEEK		LAST WEEK		NIELSEN (BILLBOARD)		MARCH 20, 2010	
1	2	1	2	RUDE BOY	RIHANNA	SRP/DEF JAM	1
2	1	2	1	IN MY HEAD	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	3
3	6	3	6	MEMORIES	DAVID GUETTA FT. KID CUDI	GUM/VIRGIN	3
4	5	4	5	TIK TOK (PARODY)	THE MIDWEST VIKINGS	INDEPENDENT	4
5	4	5	4	FIREFLIES	OWL CITY	UNIVERSAL/REPUBLIC	4
6	3	6	3	REPLAY	NYAZ TIME IS MONEY	BELUGA HEIGHTS/REPRISE	7
7	16	7	16	HEY, SOUL SISTER	TRAIN	COLUMBIA	8
8	9	8	9	BLAH BLAH BLAH	KESHA FT. 3OHM3	KEMOSABE/RC/A	8
9	11	9	11	3 WORDS	CHERYL COLE	FT. WILLIAM FASCINATION/POLYDOR	9
10	7	10	7	TODAY WAS A FAIRYTALE	TAYLOR SWIFT	BIG MACHINE	10

THIS WEEK		LAST WEEK		NIELSEN (BILLBOARD)		MARCH 20, 2010	
1	2	1	2	RUDE BOY	RIHANNA	SRP/DEF JAM	1
2	1	2	1	IN MY HEAD	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	3
3	6	3	6	MEMORIES	DAVID GUETTA FT. KID CUDI	GUM/VIRGIN	3
4	5	4	5	TIK TOK (PARODY)	THE MIDWEST VIKINGS	INDEPENDENT	4
5	4	5	4	FIREFLIES	OWL CITY	UNIVERSAL/REPUBLIC	4
6	3	6	3	REPLAY	NYAZ TIME IS MONEY	BELUGA HEIGHTS/REPRISE	7
7	16	7	16	HEY, SOUL SISTER	TRAIN	COLUMBIA	8
8	9	8	9	BLAH BLAH BLAH	KESHA FT. 3OHM3	KEMOSABE/RC/A	8
9	11	9	11	3 WORDS	CHERYL COLE	FT. WILLIAM FASCINATION/POLYDOR	9
10	7	10	7	TODAY WAS A FAIRYTALE	TAYLOR SWIFT	BIG MACHINE	10

THIS WEEK		LAST WEEK		NIELSEN (BILLBOARD)		MARCH 20, 2010	
1	1	1	1	SOLDIER OF LOVE EPIC	SADE	EPIC	1
2	2	2	2	LADY GAGA	THE FINE	STREAMLINE/KONIVE/CHERRYTREE/INTERSCOPE	3
3	17	3	17	JOHNNY CASH	AMERICAN VI. ART	NO GRAVE AMERICAN/LOST HIGHWAY	2
4	3	4	3	THE BLACK EYED PEAS	THE E.N.D.	INTERSCOPE	7
5	4	5	4	ALICIA KEYS	THE ELEMENT OF FREEDOM	MBK/J	11
6	15	6	15	MICHAEL JACKSON	MICHAEL JACKSON	THIS IS IT	MBJ/EPIC
7	7	7	7	UNHEILIG	GROSSE FREIHEIT	INTERSTAR/FANSATION	4
8	NEW	8	NEW	ELLIE GOULDING	LIGHTS	POLYDOR	10
9	12	9	12	PETER MAFFAY	TATTOOS (40 JAFFE MAFFAY)	SONY MUSIC	9
10	9	10	9	MUSE	THE RESISTANCE	A&E/HELMUM 3/WARNER	10
11	13	11	13	RIHANNA	RATED R	SRP/DEF JAM	1
12	5	12	5	MASSIVE ATTACK	MEZZANIGHT	VIRGIN	11
13	10	13	10	MICHAEL BUBLE	CRAZY LOVE	1.43/REPRISE	12
14	8	14	8	SOUNDTRACK	GLE THE MUSIC SEASON ONE VOL. 1	20TH CENTURY FOX/TOUCHSTONE	13
15	NEW	15	NEW	FETTES BROT	FETTES BROT	FETTES BROT	14

THIS WEEK		LAST WEEK		NIELSEN		MARCH 20, 2010	
1	6	1	6	PER TUTTE LE VOLTE CHE	VALERIO SCANDI	CAPITOL	1
2	2	2	2	RICOMINCIO DA QUI	MALIKA AYANE	SUGAR	2
3	1	3	1	PER TUTTA LA VITA	NOEMI	SONY MUSIC	3
4	3	4	3	CREDIMI ANCORA	MARCO MENGONI	SONY MUSIC	4
5	4	5	4	MALAMORENO	ANISA	WARNER	5
6	8	6	8	BACIAMMI ANCORA	JOVANNI TRIVULSI	UNIVERSAL	6
7	10	7	10	TIK TOK	KESHA	KEMOSABE/RC/A	2
8	5	8	5	LA VERITA	POVIA	MMD	7
9	7	9	7	LA COMETA DI HALLEY	IRENE GRANDI	WARNER	8
10	15	10	15	SALVAMI	GIANNA NANNINI	SONY MUSIC	9

THIS WEEK		LAST WEEK		PROMUSICAE (MEDIA)		MARCH 20, 2010	
1	2	1	2	RUN RUN	ESTOPA	SONY MUSIC	1
2	8	2	8	ABRAZAME MUY FUERTE	BUSTAMANTE	VALE	2
3	44	3	44	SAMURAI	DAVID DEMARIA	WARNER BROS.	3
4	3	4	3	MI PRINCESA	DAVID BIZBAL	VALE	4
5	1	5	1	HIMNO DE ANDALUCIA	DAVID DEMARIA	WARNER BROS.	3
6	5	6	5	QUE YO NO QUIERO PROBLEMAS	DAVID DEMARIA	WARNER BROS.	3
7	6	7	6	NI ROSAS NI JUQUETES	PAULINA RUBIO	UNIVERSAL	4
8	7	8	7	MEET ME HALFWAY	THE BLACK EYED PEAS	INTERSCOPE	7
9	13	9	13	SEXY CHICK	DAVID GUETTA FT. AKON	GUM/VIRGIN	3
10	9	10	9	TIK TOK	KESHA	KEMOSABE/RC/A	2

THIS WEEK		LAST WEEK		RIM		MARCH 20, 2010	
1	1	1	1	RITA GUERRA			

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Rhino Entertainment names **David Dorn** senior VP of global sales and digital strategy for U.S. repertoire. He was senior VP of e-commerce and catalog strategy.

Sony Music France names **Stephane Le Tavernier** president. He was managing director/executive VP of music and sales.

Glassnote Records appoints **Alexandra Dunne** head of publicity. She was manager of publicity at Epic Records.

PUBLISHING: Ole names **Connie McNaughton** senior director of brand management. She was account manager at newswire service Marketwire.



DORN MCNAUGHTON WYNKOOP SULLIVAN

TOURING: Global Spectrum taps **James Wynkoop** as GM of St. Louis' Chaifetz Arena. He was director of facilities at the University of Miami's BankUnited Center in Coral Gables, Fla.

Facility management company VenuWorks names **Tim Sullivan** CFO and **Andy Long** regional VP. Sullivan was corporate director of finance, and Long was national director of business development.

TV/FILM: CMT promotes **Lisa Chader** to senior VP of corporate communications. She was VP.

Cynthia Hudson has been appointed senior VP/GM of CNN en Español and will also oversee CNN's strategy for the U.S. Hispanic market. She was chief creative officer/executive VP at Spanish Broadcasting System.

RELATED FIELDS: MTV Networks International names **Philip Bouchier O'Ferral** senior VP of digital media. He was senior VP of digital media at MTV Networks in the United Kingdom.

The Country Music Hall of Fame and Museum in Nashville promotes **Emily Marlow** to creative manager, **Jessica Pfranger** to event sales executive and **Mick Buck** to curatorial director. Marlow was senior graphic designer, Pfranger was event sales coordinator, and Buck was collections curator.

—Edited by Mitchell Peters

GOODWORKS

EVENTBRITE OFFERS CHARITIES DISCOUNTS

San Francisco-based Eventbrite, a company that provides online technology that helps event organizers sell tickets, has launched Eventbrite for Causes, a new program that offers nonprofit groups discounts for its services.

Opened in 2006, Eventbrite charges a 2.5% fee of the ticket price for each one sold, in exchange for tools on Eventbrite.com that assist in creating customized event pages, sending e-mail invites and selling tickets. Eventbrite's fee for nonprofits is 2%—but charges nothing if the event is free.

Last November, the Los Angeles Youth Network—which assists homeless youth—used the company's Web site to promote a show presented by Slash that featured performances from Ozzy Osbourne, Pery Farrell and Tom Morello. Eventbrite co-founder/president Julia Hartz says that in less than 48 hours, LAYN set up an account, created its event page, promoted the date through the site's tools and ended up drawing 1,200 people and raising \$170,000.

Hartz says the sold-out event "really leveraged our desire to help nonprofits and see the power of fund-raising and awareness through events."

—Mitchell Peters

BACKBEAT



From left: Wells Fargo Private Bank's senior VP **Holly Bell** and senior VP/senior relationship manager/manager of Entertainment Group **Danielle Lares-Bouharoun** with Cauley Group managing director of corporate finance **Vijay Chandran**.

After a day of panel discussions and networking, attendees relaxed at the Closing Cocktail Reception, co-hosted by Loeb & Loeb.



BILLBOARD MUSIC & MONEY SYMPOSIUM

The 2010 Billboard Music & Money Symposium, held in association with Loeb & Loeb, took place March 4 at the St. Regis in New York. The conference gathered decision-makers and entrepreneurs from Wall Street, the music industry and the legal and financial sectors to examine how the music community is faring in the current economy. Despite months of uncertainty, the opportunities that have emerged are renewing feelings of confidence. Sponsors of the ninth annual event included Loeb & Loeb, Wells Fargo Private Bank, SunTrust, Ole, ihiphop, Music Dealers, Music Building and Broadjam. Reporting by Billboard staff. PHOTOS: MICHAEL SETO

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The hot topic of the "Who's Next? The M&A Panel" was how the government's approval of the Live Nation-Ticketmaster merger may have paved the way for a union between Warner Music Group and EMI. Discussing the possibility were (from left) Bernstein Research senior analyst **Michael Nathanson**, Redwood Capital Group partner **Alan Goodstadt**, Walden Venture Capital managing director **Larry Marcus**, Standard & Poor's Equity Research Services director **Tuna N. Amobi**, Deep Fork Capital managing partner **Timothy Komada** and Billboard deputy editor **Lou Hau**, who moderated the panel.



Billboard music editor **Courtney Harding** (far left) led the discussion for "With the Brand: When Companies Boost Content," which talked about how the industry is moving away from the idea of sponsorships in exchange for brand partnerships. Joining her are (from left) Vevo president/CEO **Rio Careaff**, who was also a featured keynote speaker; Hot Topic chief music officer **John Kirkpatrick**; Mattel senior counsel for music and entertainment **Katrina McMullan**; EMI Recorded Music executive VP of global brand partnerships, licensing and sync **Cynthia Sexton**; and GroupM Entertainment, Sports, Partnerships president **Greg Luckman**.

INSIDE TRACK

DBT READY TO 'GO GO' AFTER 'BIG TO-DO'

Drive-By Truckers' latest album, "The Big To-Do," comes out March 16, but its follow-up is practically in the can.

"Go Go Boots" will feature songs recorded concurrently with "The Big To-Do" as part of a prolific explosion from the Southern rock group's three songwriters—Patterson Hood, Mike Cooley and Shonna Tucker. "This is the first time we've been in that position," Hood says. "There was just a lot of new material around, and we didn't want to do another sprawling, long record like [2008's] 'Brighter Than Creation's Dark.' So pretty early in the process we started dividing it into two [albums]."

Hood says "Go Go Boots" has "more of an R&B vibe to it than ['The Big To-

Do']. I call it our 'rhythm and blues murder ballads record.' It's about as different as it could be and still be the same band."

DBT was finishing mixes on the final tracks before hitting the road for "The Big To-Do," and Hood says the door is open to add more songs if any come along. But mostly he's happy that the group doesn't have to worry about what comes next.

"This is really the way I've always wanted to do it," he says. "The whole



DRIVE-BY TRUCKERS

two-year cycle between records has always bugged us out, so this enabled us to break that cycle. I would love by the time we put 'Go Go Boots' out to be working on the follow-up to it." ...



Tapulous CEO **Bart Decrem** (left) and Smule CEO **Jeff Smith** participated in "App Observations: A Mobile Drilldown," which included banter about partnership opportunities with apps. Also sitting on the panel were AppFund managing partner Daniel Klaus, Verizon Wireless director of strategic business development and partner management Ed Ruth, Nokia global head of music, entertainment and communities Liz Schimel, EMI senior VP of global digital marketing Syd Schwartz and Billboard executive director of content and programming for digital/mobile **Antony Bruno**, who moderated.



BMG Rights Management chief creative officer for North America **Deirdre O'Hara** (left) and **Alisa Coleman**, VP of ABKCO Music and Records and Soundtrack Releases, were among the conference attendees.



The hip-hop-sponsored "Digital Now" panel delved into such topics as the state of content licensing and the latest prospects for ad-supported music. The panel's members were (from left) CBS Interactive Music Group president **David Goodman**, Forrester Research analyst **Sonal Gandhi**, Ning co-founder/CEO **Gina Bianchini**, All Things Digital senior editor and moderator **Peter Kafka**, Universal Motown Republic Group executive VP **Cameo Carlson** and MTV Networks senior VP of electronic games and music **Paul DeGooyer**.

BILLBOARD MUSIC & MONEY SYMPOSIUM



MTV Networks Music and Logo Group president **Van Toffler** (right) outlined a pending cross-platform music promotional initiative called PUSH—designed to promote acts on MTV channels, "Rock Band" games and online in hopes of helping create rock stars—during his keynote with Billboard executive director of content and programming for digital/mobile **Antony Bruno**.



BMG Rights Management CEO **Hartwig Masuch** (left) chats with **John T. Frankenheimer**, co-chairman of Loeb & Loeb, in-association sponsor of the Music & Money Symposium. Masuch gave his first onstage interview as the company's CEO for the conference's "BMG Rights Management" case study.



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Danielle Lares-Bouharoun, Wells Fargo Private Bank senior VP/senior relationship manager/manager of Entertainment Group, makes opening remarks for "The View From the Top: The Publishers' Panel."



Billboard editorial director **Bill Werde** (left) sat down with Vevo president/CEO **Rio Caraeff** for the day's first keynote session. Caraeff said the 3-month-old music video service was outperforming expectations.



From left: BTIG media analyst and moderator **Richard Greenfield**; eMusic chairman/CEO and Dimensional Associates CEO **Danny Stein**; Crosslink Capital general partner **Jim Feuille**; Spectrum Equity Investors managing director **James J. Quagliaroli**; Charles J. Johnson, managing director of SunTrust Bank's sports and entertainment specialty group; and Norwest Venture Partners principal **Tim Chang** comprised the "Purse Stringers: Inside the Minds of the Money Mavens" panel.



Wells Fargo Private Bank sponsored "The View From the Top: The Publishers' Panel," where the heads of publishing companies noted that while their business is healthy—and even growing—digital revenue isn't yet significant. The panel featured (from left) Sony/ATV Music Publishing chairman/CEO **Martin Bandier**, Warner/Chappell Music chairman/CEO **Dave Johnson**, EMI Music Publishing chairman/CEO **Roger Faxon**, Loeb & Loeb co-chairman and moderator **John T. Frankenheimer**, Bug Music CEO **John Rudolph** and Wells Fargo Wealth Management national managing director of specialty finance/legal specialty **Jeffrey Grossman**.



Relaxing after the event are Sony/ATV Music Publishing VP of business development **John Pires**, Warner/Chappell Music chairman/CEO **Dave Johnson**, Sony/ATV Music Publishing co-president (New York) **Danny Strick** and UBS Financial Services senior VP of investments **David Schachter**.

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