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MSG
ENTERTAINMENT

This Fuse concert event
is presented by



No. 1

ON THE CHARTS

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VOLUME 123, NO. 6

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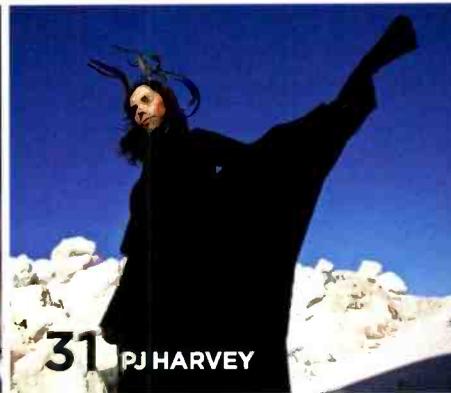
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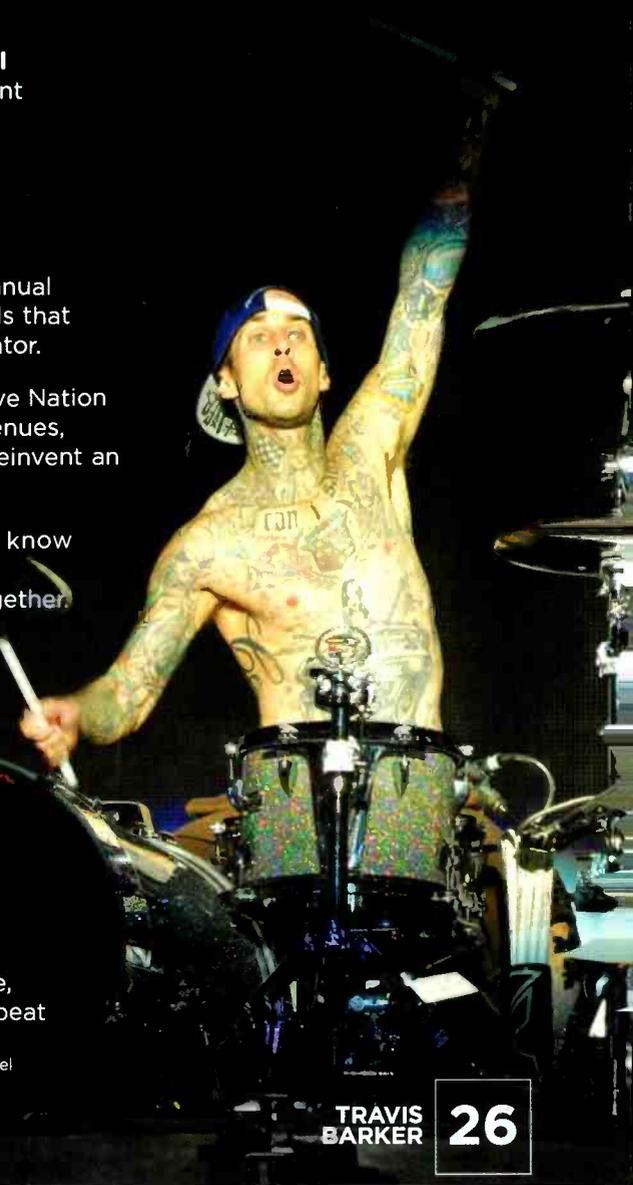
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360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES
Visit Billboard.com to check out our live, in-depth coverage of the Grammy Awards, including live blogging, red carpet photos, video from the big night, things you didn't see on TV and a video Q&A with nominee **Drake**.

Events

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



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HOMIE FRONT

360 DEGREES OF BILLBOARD

IGLESIAS, SHAKIRA LEAD FINALISTS FOR BILLBOARD LATIN MUSIC AWARDS

Pop sounds dominated the charts during the past year and Latin music was no exception, with crossover stars Enrique Iglesias and Shakira leading the list of finalists for the 22nd annual Billboard Latin Music Awards, presented by State Farm.

Leading the pack is Iglesias, whose album "Euphoria" (Universal Music Latino/Republic) debuted at No. 10 on the Billboard 200 and has sold 244,000 units in the United States, according to Nielsen SoundScan. He's up for 14 awards, including artist, album and pop album of the year, as well as Hot Latin Songs artist of the year, male and Hot Latin Song of the year for "Cuando Me Enamoro," featuring Juan Luis Guerra. That single, which spent 17 weeks at No. 1 on the Hot Latin Songs chart, more than any other song, is also vying for Hot Latin Song of the year, vocal event along with Iglesias' "I Like It," featuring Pitbull.

"It's very exciting," Iglesias says of his front-runner finalist status. "I grew up reading Billboard and being on those charts is always important to me."

The Billboard Latin Music Awards honor the most popular albums, songs and performers in Latin music, as determined by Nielsen Sound-

Scan sales, Nielsen BDS radio airplay and social media activity used to compile Billboard's weekly charts for the period of Feb. 6, 2010, through Jan. 29, 2011. Album categories are limited to titles that didn't chart prior to November 2009 and exclude finalists from the prior year's Latin Music Awards.



Feeling euphoric: ENRIQUE IGLESIAS

The awards will air live April 28 on Telemundo in the United States and in more than 35 countries around the world. They're the culmination of the Billboard Latin Music Conference, taking place April 26-28 at the Eden Roc Resort in Miami Beach.

Second to Iglesias in finalist slots is Shakira with 13. The Colombian pop star is up for artist of the year, Latin album of the year for "Sale el Sol" (Epic/Sony) and Hot Latin Songs artist of the year, female. Both Iglesias and Shakira are also up for Latin digital album of the year and the new Latin social artist of the year award. The

latter is based on Billboard's newly launched Social 50 chart.

The widespread appeal of danceable pop was further highlighted by the inclusion of Lady Gaga as a finalist in the Hot Latin Songs artist of the year, female category, underscoring Latin radio's increasing willingness to include top 40 mainstream acts on their playlists.

The finalists also illustrate the enduring pull of romantic songs, with Mexican pop trio Camila and Dominican bachata star Juan Luis Guerra each vying as finalists in 10 categories.

Camila's hotly anticipated sophomore album, "Dejarte de Amar" (Sony), debuted atop the Top Latin Albums chart, solidifying its status as a force to be reckoned with in Latin music. The group is up for artist of the year and album of the year and has two tracks—"Alejate de Mi" and "Mientes"—vying for pop airplay song of the year.

Guerra's collaboration with Iglesias on "Cuando Me Enamoro" makes him a finalist in four categories, including Hot Latin Song of the year, while his Latin Grammy Award-winning album, "A Son de Guerra" (Capitol Latin), and single "Bachata en Fukuoka" are up for tropical album and tropical airplay song of the year, respectively.

Other multiple finalists include newcomers Chino y Nacho, who are up for nine awards, including new Latin artist of the year. Competing in that same category are Prince Royce, who's up for six awards; Banda Los Recoditos, a finalist for four awards; and Voz de Mando.

For a complete list of finalists and for more information on the conference, go to billboardlatinconference.com.

BILLBOARD JAPAN MUSIC AWARDS NAME EXILE ARTIST OF THE YEAR

Chart-topping Japanese boy band Exile was named artist of the year and shared top pop artist honors with four other acts at the second annual Billboard Japan Music Awards, sponsored by Daiwa House. The awards were presented Feb. 6 at the Tokyo Midtown complex in Roppongi, central Tokyo (see Backbeat, page 53).

The awards show also included live performances at the complex's Tokyo Midtown Hall and Billboard Live venue. "This being the second year, we've expanded the venues for the awards, making it possible for more fans to get in and see the stars," said Masato Kitaguchi, executive director/COO of Hanshin Contents Link, the operator of Billboard Japan.

Billboard editorial director Bill Werde, who attended the show and presented several awards, thanked Hanshin Contents Link for its work in organizing the awards.

"We only want to build on

the relationship," Werde said. "From the success and quality of tonight's show, it's clear we couldn't have a better partner."

Exile, who won the artist of the year award for the second time, reached No. 1 on the Billboard Japan Top Albums chart with "Aisubeki Mirai e," while the group's singles "Victory" and "Motto Tsuyoku" topped the Billboard Japan Hot 100.

Also named top pop artists of 2010 were girl band AKB48, eclectic J-pop vocalist Kana Nishino, visual kei rock band Sid and singer Nana Mizuki, whose songs appear on popular soundtracks for anime films and TV series.

Artists who topped one of Billboard Japan's albums or singles charts from December 2009 to November 2010 were eligible for top pop artist honors; online fan voting determined the winners. Artist of the year was determined by fan voting from among the top pop artists.

Fans also voted among genre chart-toppers to deter-



Tokyo calling: Billboard editorial director BILL WERDE (in back) and Billboard Japan executive director/COO MASATO KITAGUCHI (in front) with the members of 4MINUTE, winners of Billboard Japan's K-pop new artist of the year award; inset: NANA MIZUKI performing onstage.



mine Billboard Japan's jazz, classical and independent artists of the year. JAM won in the jazz category, Nodame Cantabile was named classical artist of the year, and HY took home the independent artist prize.

The K-pop new artist of the

year award went to Korean girl group 4Minute. Wearing red and black leather jumpsuits, they performed two of their well-choreographed dance-pop tracks, "First" and "Muzik," prompting Billboard's Werde to tweet: "Some1 needs to explain why they aren't stars in US. Catchy songs, great look, high energy."

It was an observation that would no doubt excite 4Minute,

which has been "overjoyed with our success in Japan and would also like to crack the U.S. market," 4Minute member Hyun said. "We've seen Americans imitating our dance moves on YouTube and that's awesome."

Chaka Khan and Japanese R&B singer A.I. received the Billboard Japan international collaboration artists of the year award for two tracks they re-

corded for the latter's album, "The Last A.I." They performed "One More Try," as well as Khan's "Through the Fire."

The awards show also included performances by other Japanese and international artists. Lia performed her hit "My Soul, Your Beats!" from the TV anime series "Angel Beats." Backstreet Boys' Nick Carter sang "Just One Kiss" and called Japan a "second home" when interviewed onstage. Debbie Gibson performed her hit "Shake Your Love" and a cover of Yutaka Ozaki's "I Love You." The latter track appeared on Gibson's album "Ms. Vocalist" (Sony Music Japan International), featuring performances of famous songs by Japanese male singers.

Billboard Japan also paid tribute to Japanese artists who have previously charted in the United States. Female duo Pink Lady, whose 1979 single "Kiss in the Dark" reached No. 37 on the Billboard Hot 100, appeared onstage for a talk. And JAM covered Kyu Sakamoto's "Sukiyaki," which topped the Hot 100 in 1963.



SODA SELLS POP
Green Label Sound to release Cool Kids album



GAME OVER
Activision shuts "Guitar Hero" franchise



SOUL MAN
A chat with former Stax Records head Al Bell



PAY PER STREAM
Stagetel enables acts to charge for online shows



DAPPER DON
Don Omar solidifies reach on social networks

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>>> YOUTUBE PARTNERS WITH RIGHTSFLOW

YouTube has partnered with RightsFlow for music rights management services. In a statement, RightsFlow CEO Patrick Sullivan said his company will assist the online video giant "expedite rights administration and drive royalty revenues for publishers and songwriters."

>>> EMI SIGNS LICENSING DEAL WITH BEATPORT

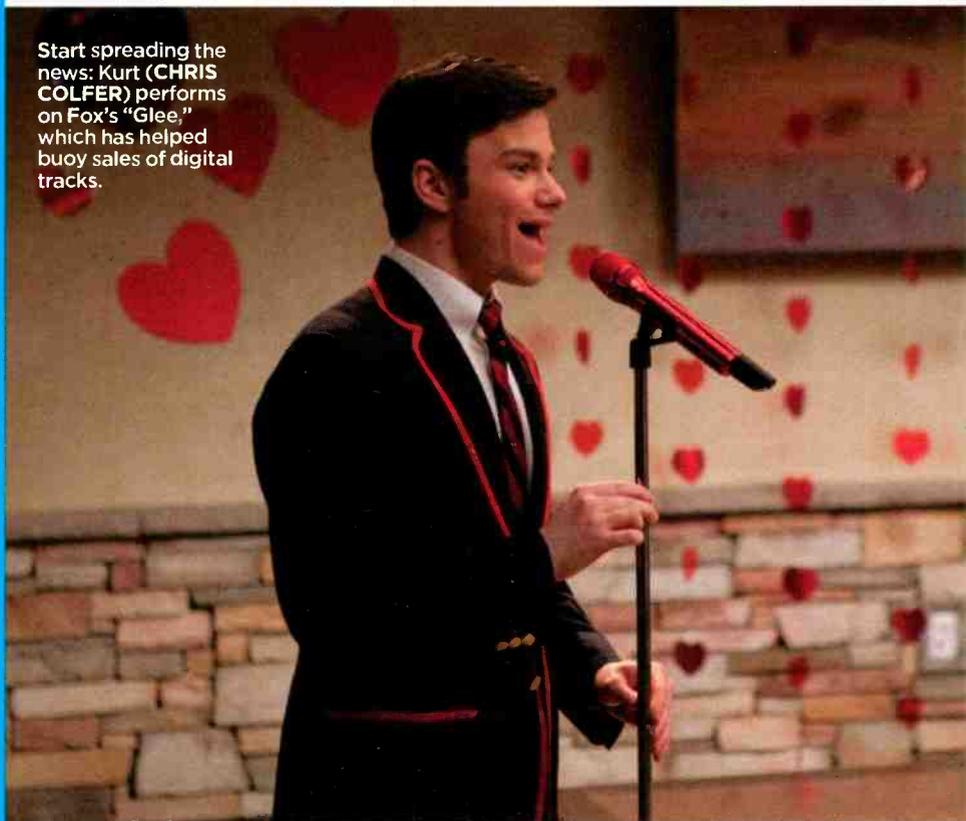
Dance music download site Beatport has struck a licensing deal with EMI Music that will give the online destination access to music by David Guetta, the Chemical Brothers, Depeche Mode, Daft Punk, Gorillaz, Kylie Minogue and the DFA label. The first EMI release that Beatport is offering is "Open Your Eyes" by Alex Metric with Steve Angello (of Swedish House Mafia) on the Positiva imprint.

>>> WMG'S BRONFMAN OPTIMISTIC ABOUT DIGITAL

Even though Warner Music Group's revenue dropped 14% in its first fiscal quarter, chairman/CEO Edgar Bronfman Jr. used the company's Feb. 8 earnings call to express hope for diversified revenue and new cloud-based music services. "We expect digital revenue to accelerate once again as new business models are rolled out on a global basis and as device capabilities and network technologies advance," Bronfman said, adding that the company is seeing "very real growth from Spotify."

Reporting by Glenn Peoples.

UP FRONT



Start spreading the news: Kurt (CHRIS COLFER) performs on Fox's "Glee," which has helped buoy sales of digital tracks.

DIGITAL BY GLENN PEOPLES

BACK ON TRACK

After Averting A Decline In 2010, Digital Tracks Continue Growing

A sustained uptick in U.S. sales of digital tracks has provided labels a glimmer of good news for record labels amid a continued decline in overall music sales.

While there's no broad consensus about the factors behind the modest recovery, EMI's reissue of the Beatles' catalog last fall, continued strong sales of Taylor Swift's third album, "Speak Now,"

and the popularity of the "Glee" soundtracks have clearly played a role. Growing consumer acceptance of the \$1.29 price point on current hit tracks also appears to have helped.

Digital track sales were down 0.7% through the first three quarters of 2010 from the same period a year earlier, according to Nielsen SoundScan, raising concerns that they were headed for their first-ever annual decline.

But a 6.3% jump in fourth-quarter digital track sales from the prior year en-

abled the configuration to eke out a 1% gain for the year. And year to date, track sales are up 3.8% through the week ended Feb. 6, according to SoundScan.

The Beatles' catalog, which made its belated digital debut on iTunes on Nov. 16, generated sales of 5.2 million through the end of 2010 and an additional 875,000 year to date, according to SoundScan.

Many executives also consider Swift's "Speak Now" a key factor in the sustained strength of overall track sales. In addition to moving

more than 1 million units in its debut week, "Speak Now" also generated track sales of more than 4 million by year's end and 656,000 year to date.

Fox's "Glee" has also been a major sales driver. "Glee," which had its season debut at the end of September, generated digital track sales of 4.6 million in the fourth quarter and sales of another 782,000 year to date through Feb. 6, according to SoundScan. Leading the way was "Glee: Volume 4," released on Nov. 30, with sales to date of 3.1 million tracks, while the "Glee Christmas" album has sold 635,000 tracks.

Some executives speculate that the Beatles' arrival at iTunes helped other artists. "My guess is that the Beatles brought the casual consumer into the digital store and while they were there, they also bought other legacy tracks," one major-label catalog executive says.

The numbers seem to back up that theory. About 11.6 million catalog tracks were sold in the week the Beatles went to iTunes and 11 million the following week—the best two weeks for catalog sales since August. Current track sales also appeared to benefit from the Beatles' iTunes debut. The 11 million current tracks sold the week of the Beatles' bow and the 10.8 million current tracks sold the following week were the best of 2010 to that point.

Executives Billboard spoke with were less in agreement over factors other than strong releases. Two executives suggest that the \$1.29 price point,

which initially slowed track sales after its introduction by iTunes in 2009, has now finally achieved consumer acceptance and is no longer retarding track sales growth.

But other major-label executives say they never bought into the belief that the price point stalled sales growth. "There was a lot of other noise going on around the same time, not the least of which is that app sales took off," one executive says. "App sales could have been impacting track sales." Another executive agreed and pointed out that higher prices have made up for any negative impact on unit sales. "We were never negative on the revenue side."

Another reason for the relatively strong finish to 2010 could be the unimpressive finish to 2009, when higher prices on current hit tracks appeared to put a damper on sales, an executive points out. In the two-week period including and following Christmas 2010, track sales totaled 86 million units, according to SoundScan.

Some of the fourth-quarter increase could carry into the future. A major-label executive says he believes part of the fourth-quarter increase was due to increased ownership of connected mobile devices and a corresponding increase in tracks purchased from those devices. "We've only reached something like 16% of the U.S. population with digital," he says. "I think there's a lot of room to grow." ■■■

Additional reporting by Ed Christman.

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Creative Artists Agency

congratulates our clients on their 53rd Annual Grammy® Award nominations

Record of the Year

NOTHIN' ON YOU
BRUNO MARS*
NEED YOU NOW
LADY ANTEBELLUM

Album of the Year

THE SUBURBS
ARCADE FIRE*
NEED YOU NOW
LADY ANTEBELLUM
TEENAGE DREAM
KATY PERRY

Song of the Year

BEG STEAL OR BORROW
RAY LAMONTAGNE*
F*** YOU
BRUNO MARS*
NEED YOU NOW
LADY ANTEBELLUM

Best New Artist

JUSTIN BIEBER
FLORENCE + THE MACHINE

Best Female Pop Vocal Performance

CHASING PIRATES
NORAH JONES
TEENAGE DREAM
KATY PERRY

Best Male Pop Vocal Performance

HAVEN'T MET YOU YET
MICHAEL BUBLÉ
WHATAYA WANT FROM ME
ADAM LAMBERT
JUST THE WAY YOU ARE
BRUNO MARS*
HALF OF MY HEART
JOHN MAYER

Best Pop Instrumental Performance

NESSUN DORMA
JEFF BECK
ORCHESTRAL INTRO
GORILLAZ

Best Traditional Pop Vocal Album

CRAZY LOVE
MICHAEL BUBLÉ

Best Pop Collaboration with Vocals

IMAGINE
INDIA.ARIE
SEAL
JEFF BECK
CALIFORNIA GURLS
KATY PERRY

Best Pop Performance by a Duo or Group with Vocals

MISERY
MAROON 5
HEY, SOUL SISTER (LIVE)
TRAIN

Best Pop Vocal Album

MY WORLD 2.0
JUSTIN BIEBER
BATTLE STUDIES
JOHN MAYER
TEENAGE DREAM
KATY PERRY

Best Dance Recording

IN FOR THE KILL
LA ROUX*

Best Electronic/Dance Album

LA ROUX
LA ROUX*

Best Alternative Music Album

THE SUBURBS
ARCADE FIRE*
INFINITE AFMS
BAND OF HORSES*
BROTHERS
THE BLACK KEYS*

Best Solo Rock Vocal Performance

RUN BACK TO YOUR SIDE
ERIC CLAPTON
CROSSROADS
JOHN MAYER

Best Metal Performance

EL DORADO
IRON MAIDEN
LET THE GUILT GO
KORN

Best Rock Instrumental Performance

HAMMERHEAD
JEFF BECK
BLACK MUD
THE BLACK KEYS*

Best Hard Rock Performance

A LOOKING IN VIEW
ALICE IN CHAINS

Best Rock Performance by a Duo or Group with Vocals

READY TO START
ARCADE FIRE*
I PUT A SPELL ON YOU
JEFF BECK
JOSS STONE
TIGHTEN UP
THE BLACK KEYS*
RADIOACTIVE
KINGS OF LEON

Best Rock Song

RADIOACTIVE
KINGS OF LEON
TIGHTEN UP
THE BLACK KEYS*

Best Rock Album

EMOTION & COMMOTION
JEFF BECK

Best Female R&B Vocal Performance

BITTERSWEET
FANTASIA

Best Male R&B Vocal Performance

SECOND CHANCE
EL DEBARGE
FINDING MY WAY BACK
JAHEIM
WHY WOULD YOU STAY
KEM
THERE GOES MY BABY
USHER

Best Rap Performance by a Duo or Group

MY CHICK BAD
LUDACRIS
NICKI MINAJ

*International representation only

Best R&B Performance by a Duo or Group With Vocals

TAKE MY TIME
CHRIS BROWN
SHINE
JOHN LEGEND
THE ROOTS*

Best Traditional R&B Vocal Performance

WHEN A WOMAN LOVES
R. KELLY
HANG ON IN THERE
JOHN LEGEND
THE ROOTS*

Best R&B Song

FINDING MY WAY BACK
JAHEIM
SECOND CHANCE
EL DEBARGE
WHY WOULD YOU STAY
KEM

Best R&B Album

BACK TO ME
FANTASIA
ANOTHER ROUND
JAHEIM
WAKE UP!
JOHN LEGEND
THE ROOTS*

Best Contemporary R&B Album

GRAFFITI
CHRIS BROWN
UNTITLED
R. KELLY
RAYMOND V RAYMOND
USHER

Best Rap Solo Performance

HOW LOW
LUDACRIS

Best Rap/Sung Collaboration

NOTHIN' ON YOU
BRUNO MARS*
DEUCES
CHRIS BROWN
WAKE UP! EVERYBODY
JOHN LEGEND
THE ROOTS*

Best Rap Song
NOTHIN' ON YOU
BRUNO MARS*

Best Rap Album
HOW I GOT OVER
THE ROOTS*

Best Contemporary Folk Album

LOVE IS STRANGE -
EN VIVO CON TINO
JACKSON BROWNE
GOD WILLIN' & THE CREEK DON'T RISE
RAY LAMONTAGNE*

Best Female Country Vocal Performance

SATISFIED
JEWEL
SWINGIN'
LEANN RIMES
TEMPORARY HOME
CARRIE UNDERWOOD

Best Male Country Vocal Performance

TURNING HOME
DAVID NAIL
'TIL SUMMER COMES AROUND
KEITH URBAN

Best Country Performance by a Duo or Group with Vocals

FREE
ZAC BROWN BAND
NEED YOU NOW
LADY ANTEBELLUM

Best Country Collaboration with Vocals

AS SHE'S WALKING AWAY
ZAC BROWN BAND
HILLBILLY BONE
TRACE ADKINS

Best Country Song

FREE
ZAC BROWN
NEED YOU NOW
LADY ANTEBELLUM

Best Country Album

YOU GET WHAT YOU GIVE
ZAC BROWN BAND
NEED YOU NOW
LADY ANTEBELLUM

Best Americana Album

COUNTRY MUSIC
WILLIE NELSON

Best Pop/Contemporary Gospel Album

BEAUTY WILL RISE
STEVEN CURTIS CHAPMAN
TONIGHT
TOBYMAC

Best Gospel Song
OUR GOD
CHRIS TOMLIN

Best Spoken Word Album

THE BEDWETTER
SARAH SILVERMAN
THE DAILY SHOW WITH JON STEWART
PRESENTS EARTH (THE AUDIOBOOK)
JOHN OLIVER

Best Comedy Album

I TOLD YOU I WAS FREAKY
FLIGHT OF THE CONCHORDS
WEAPONS OF SELF DESTRUCTION
ROBIN WILLIAMS

Best Musical Show Album

AMERICAN IDIOT
(FEATURING GREEN DAY)
GREEN DAY
PROMISES, PROMISES
DAVID CADDICK

Best Song Written for Motion Picture, Television or Other Visual Media

THE WEARY KIND
(FROM CRAZY HEART)
RYAN BINGHAM
T BONE BURNETT

Best Compilation Soundtrack Album for Motion Picture, Television or Other Visual Media

CRAZY HEART
T BONE BURNETT
GLEE: THE MUSIC, VOLUME 1
RYAN MURPHY
MATTHEW MORRISON

Best Short Form Music Video

STYLO
GORILLAZ
BAD ROMANCE
FRANCIS LAWRENCE

Best Long Form Music Video

NO DISTANCE LEFT TO RUN
BLUR
UNDER GREAT WHITE
NORTHERN LIGHTS
EMMETT MALLOY

CAA

**BILLBOARD
EXCLUSIVE**

RETAIL BY CORTNEY HARDING

NEXT BIG SOUND

Mountain Dew's Green Label Sound To Sell New Cool Kids Album

Since 2008, Mountain Dew's Green Label Sound has given fans the opportunity to download free tracks from up-and-coming artists.

But now the PepsiCo soda brand is preparing to launch an iTunes storefront that will allow listeners to purchase music from certain Green Label Sound artists—and Mountain Dew is waiving the usual label share of the revenue, leaving all income, minus iTunes processing fees, to the artists.

The first act to be part of the initiative is Chicago hip-hop group the Cool Kids, one of the first talents featured on Green Label Sound, which will release the group's new full-length, "When Fish Ride Bicycles," in the spring. (A release date hasn't yet been set). It will be the act's first album since its 2008 debut, "The Bake Sale" (Chocolate Industries), which reached No. 8 on Billboard's Heatseekers Albums chart and has sold 61,000 units in the United States, according to Nielsen SoundScan. New track "Bundle Up" will be released as a Green Label Sound single for free download on Feb. 23.



"Labels suck," the Cool Kids' Chuck English says with a laugh. "What can they do that Pepsi can't do? We had a good experience with Green Label Sound—we got more from that single than we got from our previous album. I was

tired of the album sitting around and just wanted to get it out."

Regarding the generous iTunes deal, English says, "We totally got the best deal in the world—by accident."

Cornerstone, the agency that runs Green Label Sound for PepsiCo, will work with Mountain Dew to "create assets and do PR and paid media around the album," Cornerstone executive VP of creative and strategy Jeff Tammes says.

The Cool Kids will also get additional publicity at South by Southwest, playing a showcase March 19 at La Zona Rosa with MNDR and Chromeo, which have also released singles through Green Label Sound.

While Green Label Sound has always strived to direct fans to new music, "it's been hard to direct people to do that and pay for it," Mountain Dew director of marketing Brett O'Brien says. "But now with this partnership we have the perfect opportunity to do that."

O'Brien says the Cool Kids are natural partners. "They've been part of Green Label Sound for a long time," he says. "We've maintained a relationship with them and they came to us with what was then an EP and no label. We loved the tracks and decided to help them master what they had done and brought in production. They also did several more tracks so we'll be releasing the album as a full-length record."

While other brands, including Nike, have dedicated iTunes storefronts, O'Brien says Green Label Sound didn't model its plans on what other brands have done. He says Mountain Dew is still figuring out how to direct traffic to the iTunes storefront and where it will post links. For example, a user might download a free track at the Green Label Sound site and then be directed to a link to the iTunes store to purchase the entire album.

"We are still working out exactly what it will all look like," O'Brien says. "We do know Green Label Sound will be the label name." ...

DIGITAL BY ANTONY BRUNO

Fade To Black

Too Many Titles, Lack Of Innovation Helped Kill 'Guitar Hero'

censed master recordings, wireless guitar controllers and in-game likenesses of real-life rock stars like Slash and Tom Morello. It became a massive hit and, according to Activision, was the first videogame to break \$1 billion in worldwide sales.

MTV/Harmonix responded with "Rock Band," adding drums and vocals to the standard guitar in a significant evolution of the genre. By the end of 2008, the two franchises spearheaded an ex-

plosion of music-based games that generated more than \$1.4 billion for the year, according to NPD.

At first, the music industry loved it. In addition to earning synch licensing fees, artists found that sales of tracks included in the games would skyrocket in the weeks following a title's release. Some called "Guitar Hero" the savior of the music biz, and Activision CEO Bobby Kotick even suggested in 2008 that labels should pay to have their music included in the game.

Then came the fall. Activision flooded the market with "Guitar Hero" titles, including "Guitar Hero: World Tour," "Guitar Hero 5," "Band Hero," "Guitar Hero: Smash Hits"; multiple portable versions for the Nintendo DS and mobile phones; and band-specific titles for such acts as Aerosmith, Metallica and Van Halen.

Too many games and not enough innovation created a backlash. "Guitar Hero 5" sold only 1 million units from its September 2009 release through the holiday sales cycle, down sharply from the 3.4 million units that "Guitar Hero: World Tour" sold during the same period a year earlier.

Activision scaled back from eight "Guitar Hero" releases in 2009 to just one in 2010—"Guitar Hero: Warriors of Rock." It proved to be the last title in the franchise, selling only 86,000 units its first week, compared with first-week sales of more than 500,000 for "Guitar Hero 5" in 2009.

The writing was on the wall, and during its quarterly earnings report on Feb. 9, Activision shuttered "Guitar Hero" for good. "Given the considerable licensing and manufacturing costs associated with this genre," Activision Publishing CEO Eric Hirshberg said, "we simply cannot make these games profitably based on current economics and demand." ...

Activision's shuttering of its once lucrative "Guitar Hero" franchise (Billboard.biz, Feb. 9) is the latest blow to a music game genre that was once hailed as the savior of the music industry.

The genre isn't dead—not when new motion-based dance games like Harmonix's "Dance Central" for Microsoft's Kinect and Ubisoft's "Just Dance 2" for the Nintendo Wii have been enjoying brisk sales. But amid the decline in overall demand for music games, few observers were surprised by Activision's decision, which follows Viacom's sale of MTV Networks' Harmonix unit, the developer of "Rock Band," to private investors (Billboard.biz, Dec. 23, 2010).

Still, for a business that record labels and music publishers had embraced as a rare growth center, the struggles of music game titles—and the demise of the segment's pioneering title—come as a setback.

The first "Guitar Hero" videogame hit shelves on Nov. 8, 2005. Created by Harmonix and publisher Red Octane, it became an instant hit, generating \$45 million in worldwide sales by year's end, according to NPD Group. Sequel "Guitar Hero II" arrived the following year and became the fifth-best-selling game of 2006 with more than 3 million units sold to date and generating \$200 million in revenue.

And then big money broke up the band. In 2006, Activision bought publisher Red Octane for \$100 million, acquiring the franchise name and assets, but left out Harmonix. MTV quickly swooped in and bought Harmonix for \$175 million later the same year, forming the basis of what became the "Rock Band" franchise.

Activision quickly released "Guitar Hero III: Legends of Rock" in 2007, featuring a soundtrack of li-





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HALO (LIVE)

Beyoncé

BEST NEW ARTIST

Drake

BEST ROCK SONG
ANGRY WORLD

Neil Young

RESISTANCE

Muse

BEST RAP SOLO PERFORMANCE
OVER

Drake

BEST R&B ALBUM
THE LOVE & WAR MASTERPEACE

Raheem DeVaughn

BEST FEMALE R&B VOCAL PERFORMANCE
GONE ALREADY

Faith Evans

BEST MALE R&B VOCAL PERFORMANCE
WE'RE STILL FRIENDS

Musiq Soulchild

BEST ROCK ALBUM
THE RESISTANCE

Muse

LE NOISE

Neil Young

BEST RAP ALBUM
THANK ME LATER

Drake

BEST POP COLLABORATION WITH VOCALS
TELEPHONE

Beyoncé

BEST SOLO ROCK VOCAL PERFORMANCE
ANGRY WORLD

Neil Young

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BY A DUO OR GROUP WITH VOCALS
LOVE

Marcus Miller

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Tank

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SONGS AND STORIES
(MONSTER MUSIC VERSION)

Marcus Miller
George Benson

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BY A DUO OR GROUP
FANCY

Drake

LOSE MY MIND

Young Jeezy

BEST ALTERNATIVE MUSIC ALBUM
INFINITE ARMS

Band of Horses

BEST ROCK PERFORMANCE
BY A DUO OR GROUP WITH VOCALS
RESISTANCE

Muse

ALBUM OF THE YEAR
THE FAME MONSTER
featuring

Beyoncé

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MEMPHIS BLUES

Cyndi Lauper

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Melanie Fiona

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LOVE THE WAY YOU LIE (EXPLICIT VERSION)

Joseph Kahn

BEST RECORDING PACKAGE
WHAT WILL WE BE

Devendra Banhart

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Nothin' On You
B.O.B **

Love The Way You Lie
EMINEM feat. RIHANNA

F*** You
CEE-LO GREEN

Empire State Of Mind
ALICIA KEYS **

ALBUM OF THE YEAR

Recovery
EMINEM

The Fame Monster
LADY GAGA

SONG OF THE YEAR

F*** You
CEE-LO GREEN **

Love The Way You Lie
Written and Performed by
EMINEM feat. RIHANNA

The House That Built Me
Performed by
MIRANDA LAMBERT **

BEST FEMALE POP VOCAL PERFORMANCE

Bad Romance
LADY GAGA

BEST POP COLLABORATION WITH VOCALS

Airplanes, Part II
B.O.B, EMINEM **

Telephone
LADY GAGA **

California Gurls
SNOOP DOGG **

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCALS

Don't Stop Believin' (Regionals Version)
LEA MICHELE **

BEST POP INSTRUMENTAL PERFORMANCE

Sleepwalk
THE BRIAN SETZER ORCHESTRA

BEST POP VOCAL ALBUM

The Fame Monster
LADY GAGA

BEST DANCE RECORDING

Rocket
GOLDFRAPP

Dance In The Dark
LADY GAGA

Only Girl (In The World)
RIHANNA

BEST ELECTRONIC/DANCE ALBUM

Further
THE CHEMICAL BROTHERS

Head First
GOLDFRAPP

Black Light
GROOVE ARMADA

BEST HARD ROCK PERFORMANCE

Let Me Hear You Scream
OZZY OSBOURNE

Black Rain
SOUNDGARDEN

Between The Lines
STONE TEMPLE PILOTS

New Fang
THEM CROOKED VULTURES

BEST ROCK ALBUM

Backspacer
PEARL JAM

Mojo
TOM PETTY AND THE HEARTBREAKERS

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Broken Bells
BROKEN BELLS

Contra
VAMPIRE WEEKEND #

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Everything To Me
MONICA

Holding You Down (Going In Circles)
JAZMINE SULLIVAN

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCALS

You've Got A Friend
ARETHA FRANKLIN **

Shine
THE ROOTS **

BEST TRADITIONAL R&B VOCAL PERFORMANCE

Hang On In There
THE ROOTS **

BEST URBAN/ALTERNATIVE PERFORMANCE

F*** You
CEE-LO GREEN

Tightrope
BIG BOI **

BEST R&B ALBUM

Wake Up!
THE ROOTS **

Still Standing
MONICA

BEST R&B SONG

Shine
Performed by
THE ROOTS **

BEST CONTEMPORARY R&B ALBUM

Transition
RYAN LESLIE

BEST RAP SOLO PERFORMANCE

Not Afraid
EMINEM

I'm Back
T.I.

Power
KANYE WEST

BEST RAP PERFORMANCE BY A DUO OR GROUP

Shutterbugg
BIG BOI **

Fancy
T.I. **

BEST RAP/SUNG COLLABORATION

Nothin' On You
B.O.B **

Love The Way You Lie
EMINEM & RIHANNA

Empire State Of Mind
ALICIA KEYS **

Wake Up! Everybody
THE ROOTS, MELANIE FIONA* & COMMON **

BEST RAP SONG

Empire State Of Mind

ALICIA KEYS **

Love The Way You Lie

EMINEM & RIHANNA **

Not Afraid

EMINEM

Nothin' On You

B.O.B. **

BEST RAP ALBUM

The Adventures Of Bobby Ray

B.O.B

Recovery

EMINEM

How I Got Over

THE ROOTS

BEST COUNTRY SONG

The House That Built Me

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MIRANDA LAMBERT **

I'd Love To Be Your Last

Performed by

GRETCHEN WILSON **

If I Die Young

Performed by

THE BAND PERRY **

BEST FEMALE COUNTRY VOCAL PERFORMANCE

The House That Built Me

MIRANDA LAMBERT

I'd Love To Be Your Last

GRETCHEN WILSON

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Macon

JAMEY JOHNSON

Gettin' You Home

CHRIS YOUNG

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Little White Church

LITTLE BIG TOWN

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DIERKS BENTLEY, MIRANDA LAMBERT & JAMEY JOHNSON

Pride (In The Name Of Love)

DIERKS BENTLEY, DEL MCCOURY **

As She's Walking Away

ALAN JACKSON **

Hillbilly Bone

BLAKE SHELTON **

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DIERKS BENTLEY

The Guitar Song

JAMEY JOHNSON

Revolution

MIRANDA LAMBERT

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The Reason

DIAMOND RIO

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Mountain Soul II

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CHRIS MILK **

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EMINEM & RIHANNA **

F*** You

CEE-LO GREEN **

Bad Romance

LADY GAGA **

BEST LONG FORM MUSIC VIDEO

Under Great White Northern Lights

THE WHITE STRIPES

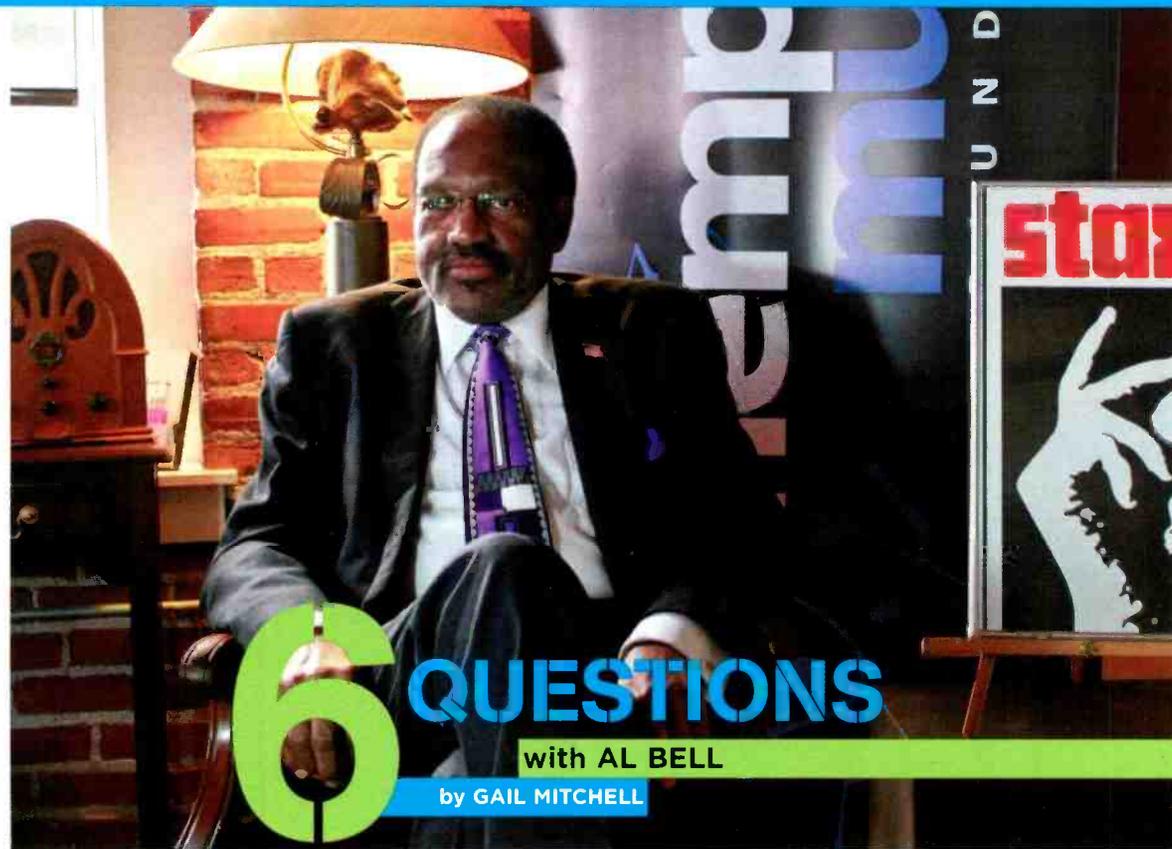
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Al Bell's story is one of redemption.

The Brinkley, Ark., native got his start in the music business as a Little Rock radio DJ while he was still in high school. After graduating from college, he moved to Memphis, where in 1965 he joined the promotions department of Stax Records, home to soul pioneers like Otis Redding, Isaac Hayes and Sam & Dave.

By 1968, Bell was head of the legendary label. But his career was tarnished when the label was forced into bankruptcy in 1975 and he was indicted for alleged bank fraud. Acquitted in 1976, Bell left Memphis and soldiered on through a stint as president of Motown Records and then founded Bellmark Records, which scored a No. 2 hit in 1993 with Tag Team's "Whoomp! (There It Is)" and distributed the 1994 Prince single "The Most Beautiful Girl in the World."

In 2009, Bell's circuitous journey brought him back to Tennessee when he was appointed chairman of the Memphis Music Foundation (MMF). And on Feb. 12, Bell—along with Blue Note president/CEO Bruce Lundvall and the late classical music producer Wilma Cozart Fine—will receive the Recording Academy's 2011 Trustees Award.

1 What does receiving this award mean to you?

After all that I've experienced and suffered in this business, I'm truly honored. This is the industry saying I've made a contribution and it's appreciated. Being bitter is not my nature. All these years, I've kept inside my feelings over what happened in Memphis. But God's spirit put me in a position to walk through it all. I forgave immediately but was still concerned because I didn't want others to think I'm a thief. Now I understand what Dr. Martin Luther King meant by "free at last."

2 You've been charged with revitalizing the city's music legacy. How do you plan to accomplish that goal?

The first thing I saw that needed to be done was to shine more light on the music legacy. Tourists go there today because of investments made yesterday in artists like Elvis Presley, Al Green and Isaac Hayes and labels like Sun, Hi and Stax. Graceland is here; the Stax Museum of American Soul Music, the Rock 'n' Soul Museum. As is the Memphis Music Resource Center, a free facility operated by the MMF where musicians can learn about the music business while actively participating in the industry. We need to make the local business and financial communities more familiar and excited about the music industry once again and then take that to a national level. We're also looking to bring more conferences, conventions and other events here.

It's time once again to grow our industry in Memphis, which will cause all other associated industries—hotels, restaurants, etc.—to also grow. Then the next mission is to lead these business and financial leaders toward investing in the career development of the next generation of rare, unique performers like a Presley and Green, who are different from anyone else. That's the true asset of the Memphis music industry. And that's what influenced me to return to Memphis and take on this responsibility.

3 Are you still involved with Stax Records now that it's a subsidiary of Concord Music?

I'm not involved directly with the label. But I've been engaged

in conversations with key management there and [Concord chairman] Norman Lear about exploring ways to highlight the label and its catalog. I don't know yet what will come out of those conversations. But something positive will because I see Stax music and its artists growing in popularity as opposed to diminishing.

4 What is one of your favorite Stax memories?

The Wattstax music festival in 1972. People laughed when I came out to rent the L.A. Coliseum. I heard comments like, "You're going to do what?" and "Where's your money, colored boy?" After we did our promoting and officials realized there might be a lot of people coming, they began trying to break the contract. But it was ironclad except for one clause: the turf. We were told we couldn't have the event if the turf was damaged because the Rams were going to play the next day. So two to three weeks before the concert, we bought insurance for the turf.

After the Watts riots, any time one or two black people got together, white America figured there was going to be a problem. But everything turned out OK. It was a joyful, beautiful moment to see 112,000 of our people—from gang members sitting side by side to multiple generations of families—having a great time.

5 How is your online music channel, AIBellPresents.com, coming along?

I'm still playing soul music from the 1940s to the present. However, I'm in the process of redefining the channel and getting ready to launch phase two shortly.

6 The word "retirement" doesn't seem to exist in your vocabulary.

I don't even know what that means because I'm just getting started. I'm 70 years young going on 35. I believe we're at the greatest time in our industry; it's still alive. We just have to put on new thinking caps, take advantage of opportunities and not walk away from the fundamentals.

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A New Kind Of Pay-Per-View

With StagelT, Fans Use 'Notes' To See Artists Play Online

It's a given that artists need to stay connected with fans in this age of always-on social media.

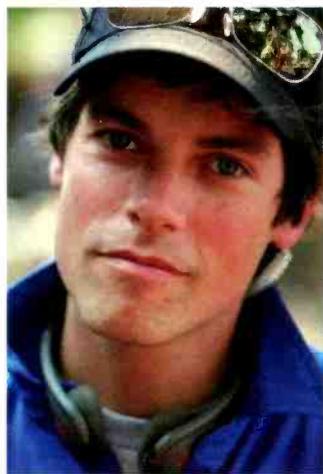
But not everyone is adept at using tools like Facebook and Twitter. Communicating with fans within a 140-character limit isn't a core competency.

This is the challenge that former artist-turned-entrepreneur Evan Lowenstein is hoping to solve with StagelT, a San Francisco-based startup that went live last October. StagelT is a pay-per-view online broadcasting service where artists can invite fans to view live performances, chats and music lessons. The idea is to let artists communicate in their preferred format—through performing, or as Lowenstein calls it, "Twitter with a guitar."

"Artists like to communicate through music," he says. "Anyone can use Facebook. We're giving you the ability to chat with fans in a live environment."

Not to mention make money while doing so. Unlike other live streaming services like Ustream or Justin.tv, all broadcasts on StagelT are pay-per-view, and every session has a tip jar option where fans can make an additional donation if they wish.

It works like this: Users who register for the service buy credits—called "notes"—that they can use to pay for performances or for tipping. One dollar buys 10 notes, and StagelT sells notes in bundles of 50. Artists schedule the



Live wire: StagelT CEO EVAN LOWENSTEIN; right: Korn performing on StagelT, accompanied by a live chat for users who paid to watch.



date, price, duration and even audience limit of their performance. Sessions can be as short as five minutes or as long as a half hour.

An artist might make an unlimited number of tickets

available for notes equivalent to \$2 each, while another may make only 50 tickets available for a more exclusive engagement and charge \$10 per head. Or an artist

could schedule a half-hour performance for 500 fans at \$5 each followed by a 10-minute chat session open to only 20 fans at \$15 each. Or sell the first 50 tickets for \$2, the next 50 at \$10 and the last 50 at \$15 to reward early-bird fans. The possibilities are almost endless.

There's also an "encore" feature that lets artists play a bit longer than their scheduled set time (something

that Lowenstein says regularly results in fans leaving extra notes in the tip jar). And all sessions include live chats between attendees and artists.

For those artists who would rather put on a free show or get rid of the tip jar during their sessions, Lowenstein has a simple answer: no. He wants all bands operating on a common playing field to provide them cover to ask fans for money.

"It's nice to know that you're not charging when everybody else is offering stuff for free," he says. "My-space took our fans and made them our friends. Since then, fans have gotten much closer and there's more immediacy and transparency with the artists. Because they've become our friends, we have a damn difficult time asking them for money."

Artists take home about 60% of the gross receipts after StagelT takes its cut. Lowenstein says the average ticket price is around \$5. To date, StagelT has paid out more than \$10,000 to participating artists.

About 250 artists use StagelT. Hundreds more are on a waiting list, as StagelT verifies each act before allowing the artist to schedule a show. Most are smaller emerging talents with local followings, but a few more recognizable acts like Plain White T's, Korn and even Debbie Gibson have used the service.

In hopes of drawing more

big-name artists to the site, the company is scaling up its servers and staff. The angel-funded company has about 13 employees and expects its servers to crash at some point as it grows.

Whether the startup ever becomes large enough to have that problem remains to be seen. Sure, music fans who have shown resistance to paying for recorded music still happily pay for live events. But bringing that experience to the Internet can be a challenge.

StagelT's approach is interesting in that it provides access to the experience of a live show (which can't be replicated or pirated) using digital music economics. The shows are shorter than a normal live performance, and they cost less. StagelT performances are to live concerts what single-track downloads are to albums.

What's more, it encourages bands to offer something different from a typical onstage experience, such as video of the band jamming on the tour bus or in a hotel room. "A front-row seat to a backstage experience" is the company's motto.

Upcoming features include giving fans the ability to buy each other virtual gifts, letting unregistered users buy tickets so they can attend shows and a mobile app. Also look for integrations with larger social networking sites like Facebook.

"We are constantly thinking and iterating with artists in mind," Lowenstein says.

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Digital Domain

ANTONY BRUNO



CHORDED PHONE

Among the many iPhone guitar simulation apps that make use of the device's touch screen, Evenno's Fingerist stands out. After placing the iPhone in the guitar-shaped dock, the touch screen displays six strings that users can play, while the built-in speaker lets them blast the sound at volumes greater than the iPhone itself. For those who really want to crank it up, there's a line-out plug to connect to an amplifier. The Fingerist, which is also compatible with the second- and third-generation iPod Touch, runs on three AA batteries and comes with a guitar strap.

The Fingerist is available for \$150.

—AB



BITS & BRIEFS

FANITY, SKYGRID MANAGE SOCIAL MEDIA CHANNELS

Two new services help fans wade through the multiple social media channels they use to follow their favorite artists. Fanity aggregates artists' social media feeds into a dashboard that includes blogs, videos, lyrics and tweets. Fans can opt to receive e-mail updates when new content comes in, and artists can link their Fanity account to their other social media sources. SkyGrid Groups is a social messaging platform that does much the same, but lets both artists and fans organize social media conversations by topic. For instance, an artist can combine all tweets, Facebook updates and other content related to an upcoming concert into a single group, then send messages to fans subscribing to that group.

MEEZ EXTENDS REACH TO ANDROID

The virtual world Meez has gone mobile, extending

access to members through Android-based mobile phones and, next month, to the iPhone and iPad through its spinoff MeezNation. Geared toward teens and young adults, Meez lets users explore personalized virtual worlds and play games, music and video through customized avatars. It has 15 million registered users who buy virtual goods and interact with third-party games and other programs.

TICKETPRO OFFERING PRICING WITH DIGONEX

Ticket reseller TicketPro will begin offering concertgoers a "dynamic ticketing" pricing plan thanks to a five-year partnership with technology provider Digionex. Digionex's Sports & Entertainment Analytical Ticketing System automatically changes the price of tickets based on such aspects as seat quantity and quality, number of performances, rival performances, sales patterns and third-party sales.

RINGTONES™

FEB 19 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	16	8 WKS	#1 BLACK AND YELLOW	WIZ KHALIFA
2	3	6	6 FOOT 7 FOOT	LIL WAYNE FEATURING CORY GUNZ
3	11	11	GRENADE	BRUNO MARS
4	4	21	NO HANDS	WAKA FLOCKA FLAME FEATURING ROSCOE DASH & WALE
5	12	12	PRETTY GIRL ROCK	KERI HILSON
6	10	6	MOMENT 4 LIFE	NICKI MINAJ FEATURING DRAKE
7	6	6	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
8	6	14	FIREWORK	KATY PERRY
9	8	14	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON
10	9	24	BOTTOMS UP	TREY SONGZ FEATURING NICKI MINAJ
11	13	8	FALL FOR YOUR TYPE	JAMIE FOXX FEATURING DRAKE
12	11	27	JUST THE WAY YOU ARE	BRUNO MARS
13	15	3	F***IN' PERFECT	PINK
14	14	27	STUCK LIKE GLUE	SUGARLAND
15	20	15	DOWN ON ME	JEREMIH FEATURING 50 CENT
16	12	15	RAISE YOUR GLASS	PINK
17	16	33	LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA
18	23	12	SOMEWHERE WITH YOU	KENNY CHESNEY
19	17	24	JUST A DREAM	NELLY
20	18	16	MY KINDA PARTY	JASON ALDEAN

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



Viral Marketing Boosts Fest

Bamboozle Is About Word-Of-Mouth And Artist Dev In 2011

John D'Esposito isn't spending any money on advertising the upcoming Bamboozle festival.

After all, why spend money on marketing when the event has an army of enthusiastic fans eager to get the word out?

"Word-of-mouth is so powerful; it's the best foundation," says D'Esposito, the event's founder and VP of talent and artist development at Live Nation, which bought a majority stake in the event in 2007.

"I can always take out radio spots, I can always hammer TV, but I can't spread the word that fast," he says. "We are right now double last year's sales with no marketing yet; only by viral and online strategies that we've launched successfully."

The youth-oriented fest has continued to grow and evolve, grossing \$3.3 million last year and drawing 62,624 in a two-day sellout at New Meadowlands Stadium in East Rutherford, N.J., according to Billboard Boxscore.

This year, Bamboozle expands to three days

Jumping from Wayne to Crüe to Mars reflects not only what the Bamboozle kids are listening to, D'Esposito believes, but what they want to do. And what they want to do is party.

"After the success of Drake, Wayne was a no-brainer," D'Esposito says. "Last year, I think I missed the metal kids; I kind of let them down. I wanted to come back and offer them something special. There will be a lot of fist pumping and hands in the air for Mötley Crüe."

This will be a year of transition for the Bamboozle brand. For the first time since 2005, it won't be holding a festival in southern California, nor will it be returning to Chicago after an inaugural one-day event last May at Charter One Pavilion. It has also called off the opening

Hoodwink fest of emerging acts at the Meadowlands, opting instead to host a Hoodwink stage at the main event.

"They are not happening, as we decided to focus on New Jersey and overall artist development," D'Esposito says, adding that "we were spreading ourselves too thin and needed to reorganize in a way that returned us to our roots."

In addition to the main Bamboozle festival, the Bamboozle Road Show is also returning this year. But after taking a few lumps in larger venues last year, it will play 1,000- to 1,500-range clubs with "hip-pop" band **Chiddy Bang** headlining a lineup of developing bands. The tour runs May 1-June 12 and will play "party scenes," D'Esposito says, tapping into a trend he sees of kids wanting to dance at shows.

What also separates Bamboozle from other multi-act events is how the festival has tapped into its audience to keep them involved and help spread the word, whether it's by offering a winning high school its own Bamboozle prom on Friday night or launching a wealth of viral promotions and new concepts that "keep this thing relevant," D'Esposito says.

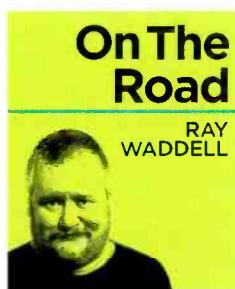
When it comes to marketing, fans are doing the heavy lifting. "We want them to feel included and help us to tap into the new streams of media, because we can't keep up with it," D'Esposito says. "We're just a small staff of three people. How do you tackle this ever-changing culture of media? Without the fans, this festival would be 30% less-marketed."

The impact on the budget is substantial, especially given media costs in the New York/New Jersey market. "We have spent zero money advertising this year's festival because we have refocused our efforts in the first quarter on building a strategic network through our fan base," D'Esposito says.

Fans are rewarded with a wide range of prizes for engaging the Bamboozle site, tweeting and posting Facebook updates about the fest. Bamboozle partners with Crowdtwist, which tracks the level of fan engagement. "They had set a goal to get 1,000 kids before May 1, and right now we're over 4,000 kids," D'Esposito says.

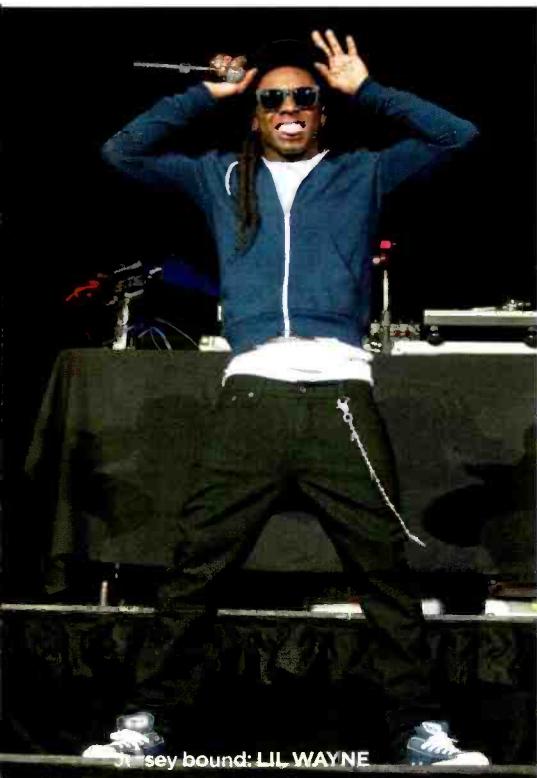
Prizes include all-access passes, platform seats, drum lessons from a band member and lunch with Mötley's crew.

"The fans are realizing that the bands are playing along," D'Esposito says. "It's a huge, unbelievably successful network I think will redefine relationships at festivals."



On The Road

RAY WADDELL



Way bound: LIL WAYNE

(April 29-May 1) and boasts a genre-hopping lineup that includes **Lil Wayne**, **Mötley Crüe**, **the Gaslight Anthem**, **Wiz Khalifa**, **Bruno Mars** and **Dashboard Confessional**.

D'Esposito says the talent budget this year is "very similar" to last year's lineup, which included **Paramore**, **Drake**, **Ke\$ha**, **Weezer**, **MGMT** and a breakout performance by Khalifa. This year's theme is artist development, he says.

"What you see [on the bill] is very top-heavy," he says, "and the middle is stacked with bands that are about to pop, that are currently tracking."

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,574,360 (4,332,450 rears) \$297.10/\$59.42	SUMMER SOUL FEST: AMY WINEHOUSE, JANELLE MONÁE, MAYER HAWTHORNE Arena Anhembi, São Paulo, Jan. 15	30,502 sellout	Evenpro/Water Brother, Mondo Entretenimento
2	\$2,432,160 (4,104,510 rears) \$414.79/\$53.33	SUMMER SOUL FEST: AMY WINEHOUSE, JANELLE MONÁE, MAYER HAWTHORNE HSBC Arena, Rio de Janeiro, Jan. 10-11	24,523 two sellouts	Evenpro/Water Brother, Mondo Entretenimento
3	\$1,735,530 (\$1,759,160 Australian) \$246.64/\$93.72	LEONARD COHEN, PAUL KELLY, CLARE BOWDITCH, DAN SULTAN Hanging Rock, Woodend, Australia, Nov. 20	14,483 sellout	Frontier Touring
4	\$1,622,970 (\$1,653,950 Australian) \$245.32/\$117.75	LEONARD COHEN, CLARE BOWDITCH nib Stadium, Perth, Australia, Nov. 24	10,483 15,000	Frontier Touring
5	\$1,110,290 (1,869,700 rears) \$178.15/\$59.38	SUMMER SOUL FEST: AMY WINEHOUSE, JANELLE MONÁE, MAYER HAWTHORNE Centro de Convenções, Recife, Brazil, Jan. 13	10,586 11,000	Evenpro/Water Brother, Mondo Entretenimento
6	\$1,076,360 (1,816,940 rears) \$355.44/\$29.62	SUMMER SOUL FEST: AMY WINEHOUSE, JANELLE MONÁE, MAYER HAWTHORNE El Divino, Florianópolis, Brazil, Jan. 8	8,894 9,200	Evenpro/Water Brother
7	\$897,644 \$99/\$15	ENRIQUE IGLESIAS Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Jan. 29	13,320 sellout	SBS Entertainment
8	\$879,178 \$61/\$27.50	TRANS-SIBERIAN ORCHESTRA Van Andel Arena, Grand Rapids, Mich., Dec. 29	17,142 two sellouts	Live Nation
9	\$743,870 \$72.50/\$42.50	LINKIN PARK, PENDULUM, DOES IT OFFEND YOU, YEAH? Wells Fargo Center, Philadelphia, Jan. 31	12,000 sellout	Live Nation
10	\$711,328 \$72.50/\$42.50	LINKIN PARK, PENDULUM, DOES IT OFFEND YOU, YEAH? United Center, Chicago, Jan. 26	11,519 sellout	Jam Productions
11	\$592,629 \$72.50/\$40.50	LINKIN PARK, PENDULUM, DOES IT OFFEND YOU, YEAH? Xcel Energy Center, St. Paul, Minn., Jan. 28	10,001 sellout	Jam Productions
12	\$555,034 \$89.50/\$49.50	KID ROCK, JAMEY JOHNSON, TY STONE Van Andel Arena, Grand Rapids, Mich., Jan. 25	10,972 sellout	Live Nation
13	\$552,897 \$72.50/\$42.50	LINKIN PARK, PENDULUM, DOES IT OFFEND YOU, YEAH? St. Pete Times Forum, Tampa, Fla., Jan. 22	10,807 sellout	Live Nation
14	\$550,558 \$72.50/\$21.25	LINKIN PARK, PENDULUM, DOES IT OFFEND YOU, YEAH? BankAtlantic Center, Sunrise, Fla., Jan. 20	10,150 sellout	AEG Live
15	\$494,781 \$84/\$69	JERRY SEINFELD Ruth Eckerd Hall, Clearwater, Fla., Jan. 7-8	6,447 three sellouts	in-house
16	\$471,532 \$90/\$60	MAROON 5 Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Jan. 30	5,964 6,725	Jose "Pepe" Dueño
17	\$467,758 (\$470,387 Australian) \$173.03/\$118.34	JIMMY BUFFETT, LEAH FLANAGAN Hordern Pavilion, Sydney, Jan. 26	3,298 sellout	Chugg Entertainment
18	\$384,719 \$57/\$25	TRANS-SIBERIAN ORCHESTRA New Orleans Arena, New Orleans, Dec. 9	8,979 10,800	Beaver Productions
19	\$383,905 (661,085 rears) \$203.25/\$58.07	TOKIO HOTEL Via Funchal, São Paulo, Nov. 23	3,532 5,000	Evenpro/Water Brother, Mondo Entretenimento
20	\$383,053 (653,262 rears) \$87.96/\$35.18	EXALTASAMBA Citibank Hall, Rio de Janeiro, Dec. 3-5	13,655 13,968 three shows	T4F-Time For Fun
21	\$378,910 \$150/\$85/\$60/\$40	THE DUKES OF SEPTEMBER RHYTHM REVUE Beacon Theatre, New York, Dec. 6-7	4,471 5,575 two shows	Live Nation
22	\$375,361 \$55.50/\$35.50	CARRIE UNDERWOOD, BILLY CURRINGTON, SONS OF SYLVIA Chaifetz Arena, St. Louis, Dec. 1	7,431 sellout	AEG Live
23	\$371,186 \$89.50/\$49.50	MICHAEL BUBLÉ Verizon Arena, North Little Rock, Ark., Dec. 7	6,216 6,750	Beaver Productions
24	\$362,600 \$111.50/\$46.50	CHAYANNE Amway Arena, Orlando, Fla., Nov. 20	4,150 10,997	Cardenas Marketing Network
25	\$361,377 (\$225,978) \$55.97/\$19.99	PAUL WELLER, THE BEES Brighton Centre, Brighton, England, Nov. 23-24	8,000 two sellouts	3A Entertainment
26	\$361,058 \$130/\$50	MAZE FEATURING FRANKIE BEVERLY, PATTI LABELLE Nokia Theatre L.A. Live, Los Angeles, Jan. 15	5,651 5,732	Goldenvoice/AEG Live
27	\$356,218 (\$225,978) \$55.17/\$27.59	PAUL WELLER, THE BEES LG Arena, Birmingham, England, Nov. 26	7,300 sellout	3A Entertainment
28	\$354,077 \$79.50/\$59.50	TOOL Neal S. Blaisdell Center, Honolulu, Jan. 14	4,965 sellout	Goldenvoice/AEG Live
29	\$345,400 \$69.55/\$49.55	95.5 KLOS MARK & BRIAN CHRISTMAS SHOW: BILLY IDOL & OTHERS Nokia Theatre L.A. Live, Los Angeles, Dec. 16	6,882 sellout	Goldenvoice/AEG Live
30	\$336,328 \$74/\$31.50	UMPHREY'S MCGEE Riviera Theatre, Chicago, Dec. 29-31	7,300 three sellouts	Jam Productions
31	\$331,347 (\$65,082 rears) \$117.27/\$41.05	ZECA PAGODINHO Credicard Hall, São Paulo, Dec. 3-4	6,680 7,282 two shows	T4F-Time For Fun
32	\$331,052 (\$329,420 Canadian) \$65.32	HEART Mile One Centre, St. John's, Newfoundland, Jan. 28	5,068 sellout	Paul Mercs Concerts
33	\$327,003 \$55.50/\$35.50	CARRIE UNDERWOOD, BILLY CURRINGTON, SONS OF SYLVIA Rushmore Plaza Civic Center, Rapid City, S.D., Dec. 7	6,415 sellout	AEG Live
34	\$323,276 \$55.50/\$35.50	CARRIE UNDERWOOD, BILLY CURRINGTON, SONS OF SYLVIA Roberts Stadium, Evansville, Ind., Dec. 2	6,456 6,930	AEG Live, Outback Concerts
35	\$321,582 \$87.50/\$47.50/ \$37.50/\$23	KID ROCK, JAMEY JOHNSON, TY STONE Intrust Bank Arena, Wichita, Kan., Feb. 1	6,972 10,247	Jam Productions, DCF Concerts, Outback Concerts, Mammoth

Kid Rock

Miguelito Builds On Successful Apparel Line To Strike More Licensing Deals

Miguel Valenzuela is like a lot of other 12-year-old kids—he wears braces on his teeth, plays videogames and loves **Daddy Yankee**.

But the pint-sized reggaetón star, better-known as **Miguelito**, has signed an array of licensing deals that underscore the opportunities that Latin artists can mine.

At a press conference in January, Miguelito received a plaque from **Nelson Menda**, president of Puerto Rican clothing retailer Me Salve, to mark the sale of 3.5 million articles of Miguelito-branded clothing and accessories by the chain. He also announced a new round of licensing partnerships to launch, among other products, Miguelito-branded children's vitamins, anti-lice hair gel and a videogame by a new Miami-based company called Global Games Entertainment.

Each deal is modest in scope, but combined, they reflect the kid rapper's broad appeal and the savviness with which his team has approached li-

censing opportunities.

Consider his experience with Me Salve, which operates about 120 stores in Puerto Rico. Me Salve purchasing manager **Jose Otero** approached Miguelito in early 2008 with the idea of launching a clothing line for children, thinking the clean-cut child star would make a good celebrity spokesman.

Otero negotiated a deal with Miguelito's manager, his father **Wascar Valenzuela**, who owns boat and motorcycle accessory retail stores but had never worked in the music business before. Under their deal,

Miguelito receives a percentage of everything sold under his name which, Valenzuela says, has turned out to be more lucrative than a typical sponsorship fee. The line launched on Black Friday in 2008 and sold out in three weeks, Otero says. Since

then, it has expanded to include a girl's line of clothing and a baby line.

"We honestly never imagined how big a mass of people he reaches in



Favorite shirts: **MIGUELITO** (left) with Me Salve president **NELSON MENDA**

Puerto Rico," Otero says.

Miguelito has capitalized on that appeal to lend his name to other branded products and services. A&A Tours of Puerto Rico sold a nine-day, eight-night Miguelito-branded cruise in December 2009 on a Royal Caribbean cruise ship, an offer it expects to repeat later this year. Miguelito will participate in at least one daily activity with the fans who buy his package, and gets a percentage of the bookings, his father says.

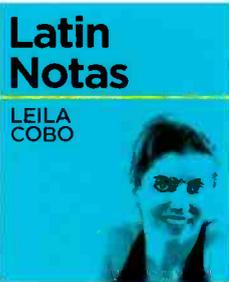
"All the deals contribute in one way or another, but our biggest business is the line of clothing and live shows," Valenzuela says, adding that

Miguelito performs about four to five shows per month.

Now, Valenzuela is negotiating a distribution deal with Venemusic for his son's upcoming album, the soundtrack to the film "Nadie Sabe lo Que Tiene," written and directed by renowned Puerto Rican music video director **David Impelluso**, and starring, of course, Miguelito.

At the center of all these deals is still Miguelito the performer. "If we don't have that, and if we don't have the shows," he says, "then there's nothing." ■■■

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Latin Notas

LEILA COBO

WORKING THE ROOM

A Hit Single And Fan Interaction Help Don Omar Become A Social 50 Fixture

Ever since he shot to stardom with his 2003 album "The Last Don," Don Omar has proved to be a persuasive character, both in the studio and as a touring entity. The reggaetón artist has also proved adept at interacting with his fan base, as he's demonstrated on Billboard's weekly Social 50 chart, which ranks the most active artists on the world's leading social networking sites.

Since the chart's launch in early December, Omar has spent all but one week in the top half of the ranking, peaking at No. 2 in the Jan. 1 chart week. Latin crossover artists like Shakira, Enrique Iglesias and Pitbull have also maintained a continuous presence on the chart. But unlike

those names, Omar has managed to do so largely on the strength of a Spanish-only album, "Meet the Orphans" (Machete/Universal), which was released in November.

"He's our fastest-growing artist online in terms of user engagement and followers," Universal Music Latin Entertainment (UMLE) online

marketing manager Sebastian Mourra says. He adds that Omar has more than 5 million followers on Facebook, Myspace, Twitter and increasingly, iTunes' social network Ping.

Not only does Omar make a point of engaging with his followers with personal messages, he constantly

spreads the gospel of his brand: promoting his shows, retweeting words of support from concert promoters and radio DJs and, most important, staying in touch with his network of international fan clubs known as "Hasta Abajo Somos."

"The close-knit group of fan clubs acts as influencers online," UMLE director of product development Horacio Rodriguez says. "It's a very different strategy when an artist is actually participating. Don is the one who's always connected and we try to facilitate tools for him."

The results speak for themselves. Omar's Facebook account has 3.8 million likes, up from 700,000 last August, when Universal debuted the video for "Danza Kuduro," which went on to spend 13 consecutive weeks atop Billboard's Hot Latin Songs

chart. The video has been viewed more than 72 million times on YouTube and has inspired fans to post videos of themselves dancing to the song. The strategy behind the video's promotion involved releasing teasers through Facebook starting in late July to build fan anticipation and to increase the size of Omar's following on Facebook. The song took care of the rest.

"Danza Kuduro" features French-Portuguese artist Lucenzo singing in the danceable kuduro style, which originated in Angola and is already big in Europe. That, in turn, has helped broaden Omar's appeal in international markets. "The ratio before was 80/20 favoring Latinos," his manager Adam Torres says about the makeup of his European audiences. "Then it was 50/50 or even 60/40 favoring Europeans. That was mind-boggling."

—Nuria Net



Tending his flock: **DON OMAR**

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EN BREVE

CHAYANNE KICKS OFF SECOND LEG OF NO HAY TOUR

Pop star Chayanne kicked off the second leg of his international No Hay Imposibles tour with six sold-out dates at Mexico's Auditorio Nacional, playing for 60,000 people Jan. 21-29. Chayanne then continued to Guadalajara on Feb. 5 and will also play three shows at Puerto Rico's Coliseum (Feb. 11-13) before going on to South America. There, the Puerto Rican star is confirmed to play more than 20 dates, most of them stadiums and arenas, beginning with a performance at the Vina del Mar Festival in Chile on Feb. 24, followed by a show in Santiago's Movistar Arena on Feb. 26. Chayanne will tour Latin America through April, including a multiday stint (March 1-18) in Argentina, one of his top markets. The first leg of Chayanne's tour included 14 U.S. arena dates followed by performances in Mexico, Spain and Argentina.

TREVI TO RELEASE NEW ALBUM ON MARCH 22

Mexican diva Gloria Trevi will release her new album, "Gloria," March 22 on Universal Music Latino. Trevi's album was produced by Armando Avila and Sebastian Jacome and will be released simultaneously in 15 countries, including Mexico, Spain, Colombia, Chile and Argentina. Trevi is marking the 20th anniversary of her recording career in 2011.

MUN2 REVAMPS MUSIC PROGRAMMING

Bilingual channel mun2 has revamped its music offering, beginning with the relaunch of its weekly variety show "18 & Over" as a live music countdown program. The two-hour show now includes an interactive component where artists use their Twitter accounts to ask viewers to vote for them in the countdown. Mun2 also launched "mun2 Presents," an hourlong interview show that recently featured a live listening session for Wisin & Yandel's new album, featuring the reggaetón duo and allowing viewers to text questions to the artists.

—Leila Cobo

MONEY MAKERS 2011

THE LESSON?
TOURING PAYS.

The music business remains in a state of turmoil. CD sales continue to fall. Untested business models emerge with the promise of new revenue streams.

But as our fifth annual Money Makers ranking demonstrates, touring remains the most important income generator for most of the industry's top earners.

In past years, Billboard's Money Makers rankings were based on U.S. recorded-music sales, other U.S. revenue sources and worldwide touring data. In order to be as consistent as possible, this year's list is based solely on U.S. earnings—which explains why acts like U2, AC/DC and Metallica, which spent much of 2010 touring international markets, aren't included in this ranking.

Still, the importance of touring varied sharply among those included on our list. Bon Jovi, which had the top-grossing U.S. tour of 2010, earned more than 90% of its total annual income on the road. At the other end of the spectrum, Susan Boyle generated most of her income from music sales. (She didn't tour the United States last year.) Eminem also did little stateside touring.

Our rankings take into consideration how much each artist earned from a wide range of income sources. In other words: We're looking here at closely estimated take-home pay. Net, not gross. The categories: touring; sales of physical albums, digital albums and digital tracks; tethered music downloads; on-demand music streams; noninteractive streams; and video streams. We compiled data on these categories for 2010, defined as the calendar year for Billboard Boxscore; and as the 52-week period ended Jan. 2, 2011, for Nielsen SoundScan data.

Billboard editors used proprietary data from the Boxscore archives for U.S. concert grosses. We used SoundScan for sales of physical and digital albums and digital tracks. Data from Nielsen BDS provided information on tethered music downloads, on-demand music streams and noninteractive streaming at Myspace, Rhapsody, Napster, AOL, Yahoo, Slacker, MediaNet, Guvera and Thumbplay. Also included in our calculations were Vevo video plays, as well as video data compiled by online tracking service TubeMogul for Myspace, YouTube, Metacafe, Dailymotion and other video-hosting sites.

Corresponding mechanical rates and estimates were applied for each of the aforementioned categories. In calculating an artist's share of revenue from recorded-music sales, we assumed a royalty rate of 20%, minus producer fees. Artists received 100% credit for the sale of a title or concert Boxscore if credited as the lead artist and 50% credit if they shared equal billing with another artist. An example is the James Taylor/Carole King shows: We split the gross in two and calculated from there. We credited each artist with 34% of gross tour receipts (what's typically left after the promoter's fee, the artist manager's fee and other costs are subtracted).

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

An artist's share of revenue from tethered downloads was calculated on the number of plays. In instances where the artist is a songwriter, Billboard estimated the share of songs written by that artist.

CD mechanical royalties for artist/songwriters were calculated by assuming the standard royalty rates. For digital album and track downloads, we used the current statutory rates, assuming 12 tracks per album. We also subtracted a 10% manager's fee for each revenue category.

What our figures don't include: revenue from merchandise sales, sponsorships, synchronization deals, international tour dates, songwriter performance royalties from terrestrial radio play, DVDs and ringtones. Why? There just isn't enough of that kind of data available across the whole board.

So there it is. Congratulations to everyone on the list—from Roger Waters to the Black Eyed Peas to Taylor Swift to Muse. Warmest wishes go out of course to Stefani "Lady Gaga" Germanotta and her entire team. This time, she is the biggest moneymaker of them all.

No.1
LADY
GAGA
\$30,556,342

Right around the time the music industry woke up after dreaming it was covered in Kermit dolls and being doused in blood, it hit everyone—Lady Gaga was inescapable in 2010. The pop singer, only a few years removed from her original hair color and shows at small downtown New York venues, so thoroughly dominated the last year that it seemed almost a foregone conclusion that she would top the Money Makers list. There was her tour, which grossed \$70.4 million and netted her about \$23.8 million. Then there were the eye-popping sales of her music, helped by buzz-generating videos for "Telephone" and "Alejandro." Gaga moved nearly 12 million digital tracks in 2010, along with 2.6 million units of 2008 album "The Fame" and 2009 follow-up "The Fame Monster," of which 554,000 were digital downloads. All of those sales at retail netted her more than \$5.7 million in royalties. And she shows every sign of intending to stay on top—new album "Born This Way" is due in May.

—Cortney Harding

MANAGEMENT Troy Carter
PUBLISHER Sony/ATV LABEL Streamline/
Konlive/Cherrytree/Interscope
AGENT William Morris Endeavor

The data used in this report was compiled and calculated by Billboard senior correspondent Ed Christman, research manager Gordon Murray, senior editorial analyst Glenn Peoples and Boxscore chart manager Bob Allen.





2 / BON JOVI

\$30,441,776

By embarking on the most ambitious tour of its 30-year career and releasing multiple versions of its new "Greatest Hits" collection, Bon Jovi managed to scale new financial heights in 2010. The band excelled in multiple earnings categories, particularly in the United States, where its tour in support of 2009 album "The Circle" grossed \$85 million, tops for the year among all artists. Moreover, Bon Jovi remains an album-selling force. "Greatest Hits," which is available as a single CD, a vinyl LP and in expanded editions, sold 360,000 units last year, a notable tally given that it didn't come out until Nov. 9. In all, Bon Jovi racked up overall album sales of 786,000 units (including more than 100,000 digital albums) and more than 2 million digital tracks, a by-product from years of radio hits. "Bon Jovi," band manager Paul Korzilius says, "is firing on all cylinders."

—Ray Waddell

MANAGEMENT Bon Jovi Management
PUBLISHER Universal **LABEL** Island/Def Jam
AGENT Creative Artists Agency

3 / ROGER WATERS

\$24,489,675

Roger Waters' ambitious concept tour of "The Wall," one of his former band Pink Floyd's best-loved albums, was the sort of "event" tour that drew fans in a down touring year. Produced by Live Nation, the trek grossed \$71.7 million in the United States. The tour helped spark additional sales of the Floyd catalog, including "The Wall." Pink Floyd's music still resonates with those who've stuck with the act through the years and new fans discovering "Hey You" and "Comfortably Numb" for the first time. In 2010, the best way to sate a Floyd Jones was through purchases of classic titles in the band's catalog and buying a ticket to Waters' tour.

—RW

MANAGEMENT Mark Fenwick Management
PUBLISHER EMI **LABEL** Columbia (Waters), Capitol (Pink Floyd) **AGENT** William Morris Endeavor

4 / DAVE MATTHEWS BAND

\$23,942,353

The Dave Matthews Band is the definitive touring band, so it's not surprising that nearly all of its earnings included in this ranking are derived from its road work. With \$70 million in grosses, DMB's 2010 U.S. tour was one of its biggest in years, perhaps driven in part by the band's announcement last summer that it would take a year off for the first time in its history. Known as a solid, if not huge, album seller, DMB sold more than 230,000 albums last year, 88% of which were digital. DMB has one of the most active and connected fan bases in music, so when the band returns to the road in 2012—presumably with renewed vigor and possibly new music—those fans will be waiting.

—RW

MANAGEMENT Red Light Management
PUBLISHER Colden Grey **LABEL** RCA
AGENT Paradigm Talent Agency



CLEANING UP AT RETAIL AND IN CONCERT

No. 6 TAYLOR SWIFT \$20,730,431

The Taylor Swift juggernaut kicked into high gear again with the October release of third album "Speak Now," which topped sales of 1 million units in its first week, the biggest debut ever for a studio album by a country artist. Swift was named Nielsen SoundScan's top-selling artist of 2010 based on her total album sales of 4.4 million. Those sales netted her about \$7.4 million in royalties, not to mention significant publishing income. The 21-year-old singer/songwriter's career sales now exceed 19 million albums and 33 million song downloads, making her the top-selling digital artist in history. Also a top concert draw, Swift racked up U.S. tour grosses of \$30.8 million, netting her \$10.4 million. She will spend most of 2011 on tour in support of "Speak Now," kicking off a 90-city trek on Feb. 9 in Singapore that will take her to 19 countries.

—Deborah Evans Price

MANAGEMENT 13 Management **PUBLISHER** Sony/ATV **LABEL** Big Machine Records
AGENT William Morris Endeavor

5 / JUSTIN BIEBER

\$22,492,565

"Teen pop star" isn't a bad gig to have, it turns out—especially when said teen pop star establishes himself as an arena tour headliner on his first run. Justin Bieber sold 3.7 million albums in 2010, with the bulk of those sales coming from his March release, "My World 2.0," and the rest from continued purchases of his 2009 "My World" debut and a holiday-timed repackaging titled "My Worlds Acoustic." The 16-year-old singer's track sales are twice as high, totaling 7.6 million and most likely buoyed by his single "Baby," which peaked at No. 5 on the Billboard Hot 100. In all, Bieber reaped about \$7.4 million in royalties from sales of his music. Then there was the My World arena tour, which

grossed \$40.6 million and netted Bieber about \$13.7 million.

—Monica Herrera

MANAGEMENT Scooter Braun Management
PUBLISHER Universal Music Publishing Group **LABEL** School Boy/Raymond Braun/Island/IDJMG **AGENT** Creative Artists Agency

7 / MICHAEL BUBLÉ

\$19,813,232

Michael Bubl  entered 2010 riding on the blockbuster sales of "Crazy Love," which debuted atop the Billboard 200 in October 2009. The album, which sold 1.2 million units in the United States during the final three months of 2009, went on to sell another

766,000 units in 2010. That hit title, along with the October release of "Hollywood: The Deluxe EP," helped Bubl  generate total album sales of nearly 1.7 million last year, along with digital track sales of 3 million. The Canadian crooner also spent most of 2010 on a worldwide arena tour in support of the album, grossing \$49.2 million in the States and netting him about \$16.6 million.

—Louis Hau

MANAGEMENT Bruce Allen Talent
PUBLISHER Warner/Chappell **LABEL** Reprise
AGENT William Morris Endeavor

8 / EAGLES

\$18,304,214

The Eagles' 2007 album "Long Road Out of Eden," their first collection of new recordings since 1979, generated critical acclaim and huge sales through a Walmart exclusive. But it's the band's ongoing touring efforts and its catalog that drive the business of the Eagles today. The group grossed nearly \$52 million on its U.S. tour and sold 371,000 albums, of which 293,000 were physical. Meanwhile, the enduring appeal of classic hits like "Desperado" and "Hotel California" enabled the band to sell 1.2 million digital tracks, an impressive tally for a heritage rock act. The Eagles added stadiums to their touring route in 2010 to augment sold-out arenas, and the band will undoubtedly spin turnstiles as long as the members wish to tour.

—RW

MANAGEMENT Azoff Music Management
PUBLISHER various **LABEL** Eagles Recordings
AGENT William Morris Endeavor

9 / THE BLACK EYED PEAS

\$16,823,576

The Black Eyed Peas' 2009 album, "The E.N.D.," was a career-defining blockbuster project that yielded five top 10 singles (including No. 1 hits "Boom Boom Pow" and "I Gotta Feeling"), three Grammy Awards and a worldwide tour that grossed \$34.8 million in the United States last year. The group racked up U.S. album sales of 1.6 million and digital track sales of 11.3 million in 2010. This year's Super Bowl halftime act demonstrated that its "Energy Never Dies" with the November release of a sixth album, "The Beginning," and the top five hit "The Time (Dirty Bit)."

—Gail Mitchell

MANAGEMENT DAS Communications
PUBLISHER Cherry Lane **LABEL** Interscope
AGENT Paradigm Talent Agency

10 / PAUL McCARTNEY

\$14,180,842

The indefatigable Paul McCartney embarked on an international tour in 2010 that grossed \$38.3 million in the States, netting him about \$12.9 million and proving that the former Beatle remains one of touring's most potent draws. It was also an eventful year for McCartney off the road. The artist signed a deal in April that moved the rest of his solo catalog to

Concord, becoming the latest superstar act—after Radiohead and the Rolling Stones—to leave EMI. For its first McCartney catalog reissue, Concord released a remastered version of Wings' "Band on the Run" in multiple configurations. After its release in early November, the album sold 61,000 units through the end of the year, part of the 617,000 in album sales that McCartney generated in 2010. That latter tally includes his share of the sales boost that the Beatles catalog enjoyed after it was finally made available as digital downloads on iTunes in November. —LH

MANAGEMENT Scott Rodger **PUBLISHER** MPL Music Publishing **LABEL** Concord Music Group **AGENT** Barrie Marshall, Marshall Arts

11 / TOM PETTY & THE HEARTBREAKERS

\$13,997,727

Tom Petty and his merry band of Heartbreakers worked the road hard in 2010, grossing close to \$38 million in the United States despite a tough year for live music. "Mojo," the act's first album of new material in eight years, generated U.S. sales of 351,000 in 2010 following its June release, helping spark overall album sales of 650,000, including 213,000 digital albums. Petty helped spark sales of "Mojo" by offering a digital download of the album to online ticket buyers at no extra cost, driving fans to shows and putting new Petty music in their earbuds. Digital album downloads accounted for 38% of overall sales of

"Mojo," which can largely be attributed to that synergistic tour promotion. —RW

MANAGEMENT East End Management **PUBLISHER** Wixen Publishing **LABEL** Reprise **AGENT** William Morris Endeavor

12 / BRAD PAISLEY

\$13,955,990

The Country Music Assn.'s reigning entertainer of the year is definitely a road warrior. Paisley's H2O tour kicked off last May despite the fact that he lost nearly all his touring equipment in the catastrophic flood that hit Nashville just a few weeks before the tour launched. Paisley and crew rallied, finishing the year with U.S. tour grosses of \$37.9 million, topping all other country acts. While live shows accounted for the vast majority of Paisley's 2010 income, he also generated U.S. album sales of 618,000 units, netting him more than \$1 million in royalties. His new album, "This Is Country Music," is due May 3. —DEP

MANAGEMENT Fitzgerald Hartley Management **PUBLISHER** Sea Gayle Music **LABEL** Arista Nashville **AGENT** William Morris Endeavor

13 / CARRIE UNDERWOOD

\$13,501,387

The "American Idol" victor reigned as country music's top female touring artist in

2010. Underwood launched her North American tour last March in support of her 2009 album "Play On," performing 108 shows in the United States and Canada. By the time the tour wrapped, Underwood had played to 1 million fans, grossed \$33.2 million and netted about \$11 million. During the fall leg of the tour, the Academy of Country Music's two-time entertainer of the year donated 36 cents from every ticket to Save the Children's U.S. programs. Underwood also racked up total U.S. album sales of 1 million. —DEP

MANAGEMENT 19 Entertainment **PUBLISHER** Carrie-Okie Music **LABEL** Arista Nashville **AGENT** Creative Artists Agency

14 / TIM MCGRAW

\$13,494,734

The bulk of Tim McGraw's revenue in 2010 came from his U.S. tour, which grossed \$35.5 million as he hit the road in support of his 2009 album "Southern Voice." McGraw sold 186,000 units of that title in 2010, which contributed to total album sales of 720,000 during the year. Of his album sales, downloads accounted for only 9.4% of the tally. In recent years, McGraw has raised his public profile through acting roles in major Hollywood movies, including "The Blind Side" with Sandra Bullock and "Country Strong" with Gwyneth Paltrow. —DEP

MANAGEMENT Red Light **PUBLISHER** StyleSonic **LABEL** Curb Records **AGENT** Creative Artists Agency

15 / USHER

\$13,249,179

It was literally "Raymond V Raymond" last year as multiple tracks from Usher's comeback album simultaneously climbed Billboard's R&B/hip-hop and pop charts. The artist got his swagger back, thanks to such hits as "There Goes My Baby" and "OMG," featuring Will.i.am. Contributing to the artist's momentum was his summer sequel, "Versus." The EP reeled off two more hits: "Hot Tottie," featuring Jay-Z, and "DJ Got Us Fallin' in Love," featuring Pitbull. Usher generated overall U.S. album sales of 1.7 million and digital track sales of 10.8 million. He also grossed \$26 million on his U.S. tour, netting about \$8.8 million. —GM

MANAGEMENT Randy Phillips **PUBLISHER** EMI **LABEL** LaFace/Jive **AGENT** Creative Artists Agency

16 / RASCAL FLATTS

\$11,958,021

When Rascal Flatts' longtime label home, Lyric Street Records, closed its doors last year, the country trio made the move to Big Machine Records and released its latest album, "Nothing Like This," in November. The title sold 545,000 units during the last seven weeks of the year, enabling the group to generate total 2010 album sales of slightly more than 1 million. But the group earned most of its money

on the road, grossing \$29 million on its U.S. tour and netting about \$9.8 million. —DEP

MANAGEMENT N/A **PUBLISHER** Sony/ATV **LABEL** Big Machine Records **AGENT** William Morris Endeavor

18 / EMINEM

\$11,211,140

Eminem enjoyed a banner year in 2010, thanks to the June release of his album "Recovery," which debuted at No. 1 on the Billboard 200 and became the top-selling album of the year, with 3.4 million units sold in the United States. All told, he racked up total U.S. album sales of 4.3 million units and sold more than 15.9 million digital track downloads, the latter topping those of any other artist. The royalties he earned on those massive sales enabled Eminem to finish in the top half of Billboard's ranking despite playing only scattered live performances during the year, including co-headlining dates with Jay-Z in September. —LH

MANAGEMENT Paul Rosenberg **PUBLISHER** Universal **LABEL** Web/Shady/Aftermath/Interscope **AGENT** William Morris Endeavor

19 / PHISH

\$10,520,240

In early 2009, overwhelming demand for Phish reunion tour tickets famously triggered a meltdown in Live Nation's newly launched in-house ticketing system during the trek's on-sale. It's not all that surprising: Between 1989 and the group's 2004 breakup, Phish racked up \$175.5 million in concert grosses. That road-tested appeal remained strong in 2010 among Phish's loyal fans, or Phish Heads. Touring behind its latest studio album, "Joy" (2009), the band grossed \$30.7 million from 43 U.S. concerts that drew 579,188 fans. That enabled the band to finish among Billboard's top 25 highest-grossing tours of 2010. Recorded-music sales accounted for a small portion of the group's total income in 2010, with album sales reaching only 68,000 last year. —Mitchell Peters

MANAGEMENT Red Light **PUBLISHER** Who Is She? Music **LABEL** JEMP Records **AGENT** Paradigm Talent Agency

20 / ERIC CLAPTON

\$10,230,660

More than four decades into his solo career, Eric Clapton remains at the top of his game. Last fall, the artist's 19th solo album, "Clapton," bowed at No. 6 on the Billboard 200 with 47,000 copies sold in the United States, part of the 455,000 units he racked up in overall album sales in 2010. Still, the majority of his 2010 earnings came from touring U.S. arenas. With a vast catalog of hits to perform from his solo career and other projects, Clapton grossed \$27.5 million from 23 U.S. shows that drew 275,820. —MP

MANAGEMENT Bushbranch **PUBLISHER** Warner/Chappell **LABEL** Reprise **AGENT** Creative Artists Agency



MR. INTERNATIONAL

No. 17 JAY-Z \$11,636,462

Just as fans and critics began to wonder if Jay-Z, 41, had reached the pinnacle of his career, the hip-hop star and music mogul proved he's got enough fuel to burn for years to come. In 2010, the Brooklyn rapper not only added a second leg to his North America tour in support of 2009 album "The Blueprint 3," but also teamed up with Eminem for a four-date trek dubbed "Home and Home," during which the two icons performed shows at New York's Yankee Stadium and Comerica Park in Detroit. In all, Jay-Z's U.S. tour dates grossed nearly \$28.9 million and netted him about \$10 million. Sales of "The Blueprint 3" reached 330,000 units in 2010, contributing to total album sales of 674,000. —Mariel Concepcion

MANAGEMENT Roc Nation **PUBLISHER** EMI **LABEL** Roc Nation **AGENT** N/A



ALL OVER THE WORLD

We compiled our 2011 Money Makers ranking based on income that artists earned in the United States. But international markets provided significant income for many touring acts. Superstar artists like U2 and AC/DC generated huge tour grosses outside the States that didn't count toward our rankings. Here are the top 25 international touring acts of 2010 and their estimated net take of tour grosses, assuming a typical 34% artist cut after commissions and expenses.

RANK	ARTIST	EARNED
1/	U2	\$44,710,805
2/	AC/DC	\$32,986,458
3/	Metallica	\$22,729,462
4/	Bon Jovi	\$22,222,994
5/	The Black Eyed Peas	\$17,098,521
6/	Michael Bublé	\$14,124,467
7/	Lady Gaga	\$13,189,176
8/	Eagles	\$12,458,215
9/	Rod Stewart	\$9,251,435
10/	Guns N' Roses	\$9,165,054
11/	André Rieu	\$9,100,908
12/	Tiësto	\$7,438,541
13/	Roger Waters	\$5,841,261
14/	Westlife	\$5,104,109
15/	George Michael	\$5,075,510
16/	Peter Kay	\$4,783,123
17/	Eric Clapton	\$4,397,056
18/	Beyoncé	\$4,179,392
19/	Depeche Mode	\$4,073,523
20/	Whitney Houston	\$4,050,572
21/	Muse	\$4,016,534
22/	Cliff Richard & The Shadows	\$4,008,869
23/	Coldplay	\$3,897,468
24/	Rihanna	\$3,686,895
25/	Green Day	\$3,676,761

21/ **TOBY KEITH** \$9,872,996

While an entrepreneurial spirit runs through his Show Dog Records label and his I Love This Bar & Grill restaurant chain, Toby Keith's bread and butter remains music. His 2010 American Ride tour grossed \$24.7 million, while his latest album, "Bullets in the Gun," debuted at No. 1 on the Billboard 200 in October. Keith racked up total album sales of 627,000 in 2010. "Bullets in the Gun," which yielded Top 20 country singles "Trailerhood" and the title track, sold 266,000 units through the end of the year. —DEP

MANAGEMENT TKO **PUBLISHER** Tokeco Tunes
LABEL Show Dog **AGENT** Paradigm Talent Agency

22/ **CHER** \$9,613,175

Almost all of Cher's 2010 income came from her Las Vegas show, "Cher at the Colosseum at Caesars Palace," which grossed \$28 million and netted her about \$9.5 million. Meanwhile, music sales accounted for only a tiny portion of her overall take for the year, with album sales reaching 66,000 and digital track sales totaling 421,000. But her record sales might rise in the coming year, as she's rumored to be recording a new studio album, her first in a decade. Cher also performed two songs that appear on the soundtrack to her 2010 film "Burlesque," which sold 249,000 units in the weeks following its November release. —CH

MANAGEMENT Roger Davies, RDWM; Lindsay Scott, LS Management **PUBLISHER** N/A
LABEL Warner Bros. **AGENT** William Morris Endeavor

23/ **JOHN MAYER** \$9,275,991

Between the time he spent tweeting and generating tabloid coverage in 2009, John Mayer managed to write the best and most adventurous of his four studio albums. The multiple Grammy Award-nominated "Battle Studies," released in November of that year, brought the singer/songwriter his second No. 1 album on the Billboard 200. "Studies" accounted for 414,000 of Mayer's total 2010 album sales of 718,000 units, while digital track sales reached 3.4 million. The artist's non-stop touring of mostly arenas and some amphitheatres during the period accounted for the majority of his earnings, grossing \$21.9 million from 35 U.S. concerts that drew 383,337 people. —MP

MANAGEMENT Mick Management
PUBLISHER Sony/ATV **LABEL** Columbia
AGENT Creative Artists Agency

24/ **LADY ANTEBELLUM** \$9,161,199

After establishing themselves as breakout country stars with their self-titled 2008 debut album, Charles Kelley, Hillary Scott and Dave Haywood of Lady Antebellum emerged last year as bona fide pop superstars. Their album "Need You Now," which topped the Billboard 200 for four nonconsecutive weeks and sold 3 million units in 2010, accounted for most of the trio's overall album sales of nearly 3.8 million during the year. Lady A also sold 6 million digital tracks, lifting the act's recorded-music royalties to more than \$7.2

million. While music sales accounted for most of the trio's earnings during the year, it also grossed \$2.6 million from 18 U.S. shows. —LH

MANAGEMENT Borman Entertainment
PUBLISHER Warner/Chappell (Kelley, Haywood), EMI (Scott) **LABEL** Capitol
Nashville AGENT Creative Artists Agency

26/ **JAMES TAYLOR** \$8,995,614

James Taylor has been a perennial summertime box-office draw for decades. But as consistently strong as he's been, he still received a boost by teaming with Carole King on the road. The simple staging of the U.S. arena tour, with the two singer/songwriter legends seated as though they were playing nightclub dates, allowed for large capacities and creative pricing. Taylor also did healthy numbers on the recorded-music front, generating overall album sales of 308,000 units and digital track sales of 589,000. —RW

MANAGEMENT Macklam Feldman
Management, Gorfaine/Schwartz Agency
PUBLISHER Owl Rat/Country Road Music
LABEL Concord Music Group
AGENT Creative Artists Agency

27/ **RUSH** \$8,990,258

Powerhouse rock trio Rush, which was recently awarded the Legend of Live honor at the 2010 Billboard Touring Awards, has sold millions of concert tickets with its current lineup since 1974. Last year, members Alex Lifeson, Geddy Lee and Neil Peart grossed \$24.4 million from the

35 U.S. shows included in Rush's Time Machine tour, which drew more than 347,000 fans and netted the band about \$8.2 million. (Rush played its 1981 album "Moving Pictures" in its entirety on the trek.) The Canadian band sold 363,000 albums in 2010; the highest-selling was 2003's "The Spirit of Radio: Greatest Hits (1974-1987)," which moved 59,000 copies. —MP

MANAGEMENT SRO **PUBLISHER** Core Music
Publishing LABEL Atlantic/Anthem
AGENT Artist Group International

28/ **"GLEE" CAST** \$8,830,710

As much a music success story as a TV one, "Glee" makes an impressive debut on the Money Makers list thanks to the fact that fans don't just tune in to the Fox program, but actively seek out what they heard on it afterward. Digital track sales of songs reinterpreted by the show's cast added up to 12.9 million copies, while sales of its various soundtrack albums totaled 3.6 million. As its debut season came to a close last May, the show's cast hit the road for a string of tour dates that grossed \$5 million. —MH

MANAGEMENT various **PUBLISHER** N/A
LABEL Columbia **AGENT** various

29/ **BROOKS & DUNN** \$8,698,351

Brooks & Dunn signaled the end of their career as country music's most successful duo when they announced in August 2009 that they would retire as a duo and embark on solo careers. They went out in boot scootin' fashion



BOOMER ICON SCORES ON THE ROAD

No.25 **CAROLE KING** \$9,131,527

Never known as a performer familiar with the upper rungs of Billboard's Boxscore chart, Carole King found herself part of one of the best touring stories of 2010 as half of the Troubadour Reunion tour with James Taylor. The package ranked sixth among all tours and reignited a segment of the boomer fan base that some feel is underserved. The tour grossed \$49.8 million in the United States, netting King and Taylor an estimated \$8.3 million each. It also helped draw attention to King's catalog, with more than 335,000 physical albums sold in the States in 2010, along with another 60,000 digital album downloads. Fans also downloaded 263,000 King tracks, proving her music is never so far away. —Ray Waddell

MANAGEMENT CK Music **PUBLISHER** EMI **LABEL** Rockingale Records **AGENT** Paradigm Talent Agency

with their Last Rodeo tour, which grossed \$23 million stateside and packed arenas and amphitheaters across North America. The pair, which netted about \$7.7 million from its U.S. dates, also racked up album sales of 457,000 and sold more than 1 million digital tracks from a deep catalog of country hits. —RW

MANAGEMENT Spalding Entertainment
PUBLISHER Sony Tree **LABEL** Arista
AGENT William Morris Endeavor

30 / NICKELBACK \$8,542,208

Hard rock act Nickelback teamed up with a number of fellow rockers, including Breaking Benjamin, Shinedown and Sick Puppies, for a Live Nation-produced 2010 tour to continue promoting its 2008 album, "Dark Horse," which debuted at No. 2 on the Billboard 200 and has sold 3 million U.S. copies. Nickelback grossed \$19 million on the tour, netting about \$6.4 million. Recorded-music sales remained an important part of the mix, with album sales totaling 758,000 and digital track sales topping 3.5 million. —MP

MANAGEMENT Union Entertainment Group
PUBLISHER BMI **LABEL** Roadrunner
AGENT The Agency Group

31 / GEORGE STRAIT \$7,361,898

One of country music's most consistently successful acts, George Strait paired with fellow veteran hitmaker Reba McEntire for a tour that grossed \$36.6 million in the United States and netted each artist about \$6.2 million. The duo hit the road again Jan. 14 in Austin and will continue touring together through April. On the recorded-music front, Strait generated overall U.S. album sales of 553,000 in 2010, of which 498,000 were physical albums, while digital track sales totaled 1.8 million. In a sign of Strait's enduring appeal, his album and digital track tallies managed to top those of Brooks & Dunn, whose sales had the benefit of a farewell tour. —DEP

MANAGEMENT Erv Woolsey Management
PUBLISHER Hori Pro **LABEL** MCA Nashville
AGENT Danny O'Brien, Erv Woolsey Co.

32 / REBA McENTIRE \$7,199,374

By the time Reba McEntire signed with Big Machine imprint Valory Music in 2008, the country music star had long since become a star of Broadway and TV as well. In 2010, McEntire released her second Valory album, "All the Women I Am," marking the first time in a decade that she had released an album in two consecutive years. The album sold 213,000 units through the end of 2010, part of McEntire's total album sales tally for the year of 543,000. Still, McEntire generated most of her 2010 earnings from her tour with George Strait. —DEP

MANAGEMENT Starstruck Management
PUBLISHER Sony/ATV **LABEL** Valory Music
AGENT William Morris Endeavor

33 / ELTON JOHN \$7,160,887

Elton John proved last year that he's nowhere near retiring his massive hit collection—and that he's still exploring new musical ground. He released his 30th studio album, "The Union," with Leon Russell in October, which sold 289,000 units in the United States through



AUDIENCES JOIN 'THE RESISTANCE'

No.34 MUSE \$5,812,629

Muse's fifth album, 2009's "The Resistance," helped the U.K. alt-rock act earn the No. 1 spot on Billboard's Alternative Songs Artists list of 2010, with four charting singles and 2 million in digital track sales. The band spread the album's anthemic sound across the globe with the Resistance tour, a 14-month arena trek that began in October 2009 and included headlining gigs at festivals Coachella, Glastonbury and Austin City Limits. The tour's U.S. leg topped \$13 million, netting the band about \$4.5 million. Muse will play seven more stadium shows in South America this spring while opening for U2 on its 360° tour. —Jason Lipshutz

MANAGEMENT Q Prime **PUBLISHER** Warner/Chappell **LABEL** Warner Bros. **AGENT** Marsha Vlasic, ICM

the end of the year. John's total album sales in 2010 reached 454,000 units, while his digital track sales topped 1.6 million. But most of his earnings came from touring, which included dates early in the year with Billy Joel and in the fall with Russell. John went on to gross \$18.2 million from his U.S. dates, netting about \$6.2 million. —Jillian Mapes

MANAGEMENT Rocket Music **PUBLISHER** Universal
LABEL Universal **AGENT** Howard Rose Agency

35 / DAUGHTRY \$4,852,769

Former "American Idol" finalist Chris Daughtry's five-piece rock outfit spent the past year touring behind sophomore album "Leave This Town," which has sold 1.2 million units since its July 2009 release, including 343,000 units in 2010. After launching its first arena tour in fall 2009, the group joined Nickelback in early 2010 for European dates before returning to the United States for the second leg of Daughtry's North American tour. The group grossed \$10.8 million stateside. Meanwhile, high-profile TV performances—including an appearance on the "top

four" results episode of "American Idol" in May—helped drive digital track sales, which reached nearly 2 million in 2010. —JL

MANAGEMENT Stirling McIlwaine, 19 Entertainment
PUBLISHER Universal
LABEL 19 Recordings/RCA **AGENT** Creative Artists Agency

36 / SUSAN BOYLE \$4,770,339

The extraordinary story of former "Britain's Got Talent" contestant Susan Boyle and her YouTube-fueled shot to worldwide stardom continued to capture the imagination of older music consumers in 2010. Her 2009 debut album, "I Dreamed a Dream," remained a brisk seller while hotly anticipated follow-up "The Gift" sold nearly 1.9 million units in the final two months of the year, generating combined U.S. sales of 2.7 million units and netting her about \$4.7 million in royalties. Boyle didn't tour the United States in 2010, which makes her appearance on this touring-dominated list all the more astounding. —LH

MANAGEMENT Andy Stephens Management
PUBLISHER N/A **LABEL** Syco/Sony **AGENT** N/A

37 / MICHAEL JACKSON \$4,766,283

The estate of Michael Jackson continued to reap significant royalties from recorded-music sales last year. The January DVD release of the 2009 documentary movie "This Is It" helped keep the late King of Pop's memory fresh in the minds of fans. And in March, Jackson's estate signed a landmark recording deal with Sony Music Entertainment, which will put out additional Jackson releases through 2017. "Michael," Sony's first posthumous collection of previously unreleased Jackson recordings, hit stores in mid-December and sold 405,000 units during the remainder of the year. Jackson sold 2.1 million albums and 4 million digital tracks in the United States, with royalties from those sales accounting for the lion's share of his earnings measured for this ranking. —LH

MANAGEMENT N/A **PUBLISHER** Sony/ATV
LABEL Epic **AGENT** N/A

38 / ALICIA KEYS \$4,693,696

The past year was a pivotal one for Alicia Keys. On a personal level, the singer/songwriter married producer/hip-hop artist Swizz Beatz and gave birth to her first child. It was a fulfilling year professionally as well, with her worldwide Freedom tour grossing \$8.6 million in the United States. Keys was on the road in support of 2009 album "The Element of Freedom," which has sold nearly 1.5 million units, including 690,433 in 2010. She also sold 2.2 million digital tracks last year. —MC

MANAGEMENT Red Light, AK Worldwide
PUBLISHER EMI **LABEL** J Records
AGENT William Morris Endeavor

39 / SUGARLAND \$4,478,705

With Brooks & Dunn hanging up their spurs, Sugarland can now lay claim to being country's resident power duo. The act's Jennifer Nettles and Kristian Bush have already become bona fide arena-level headliners, grossing \$4.6 million in the United States last year as they began touring behind their chart-topping 2010 album "The Incredible Machine," a trek they'll resume in March. Meanwhile, recorded-music sales accounted for a significant portion of the duo's earnings thanks to album sales topping 1 million and digital track sales of 2.8 million. —RW

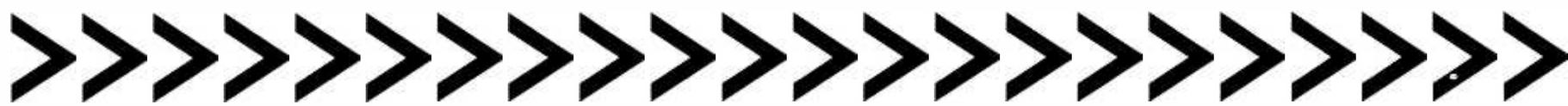
MANAGEMENT Gellman Management
PUBLISHER Jennifer Nettles Publishing, DirtPit Music (Bush) **LABEL** Mercury
AGENT Creative Artists Agency

40 / RIHANNA \$4,473,304

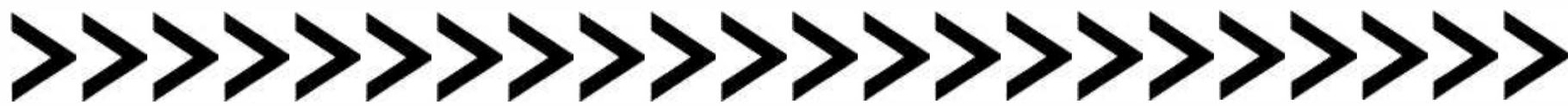
Rihanna excels at selling albums and digital tracks. The pop star moved 1.1 million albums in 2010, and almost three-quarters of those were physical copies—she only sold 305,000 digital albums. The total is especially impressive given the fact that her latest album, "Loud," was released a month-and-a-half before the end of the year. Additionally, her digital track sales were among the highest on the list, with slightly more than 10 million sold. —CH

MANAGEMENT Roc Nation **PUBLISHER** EMI
LABEL Island Def Jam **AGENT** William Morris Endeavor

THE BILLBOARD Q&A



IRVING AZOFF



THE LONG RUN

WILL IRVING AZOFF AND HIS LIVE NATION TEAM HARNESS THE POWER OF TICKETING, PROMOTION, VENUES, MERCHANDISE, SPONSORSHIPS AND THE INTERNET—AND REINVENT AN IMPLODING MUSIC BUSINESS?

BY RAY WADDELL

A little more than a year after Live Nation completed its merger with Ticketmaster and Front Line Management Group, Front Line founder Irving Azoff has assumed the mantle of chairman of the board for Live Nation Entertainment.

Azoff's rise—to what many believe is the most powerful position in the music business—is a story often told. As an artist manager, he's known for walking through fire for his acts, including the Eagles (his longest-held act), Christina Aguilera, Neil Diamond, Van Halen and Journey.

But now Azoff may be facing his most difficult challenge. He and Live Nation CEO Michael Rapino must harness the power of an unparalleled collection of assets—the world's largest ticketing company, promoter and venue operator, along with merchandising, Internet, sponsorship and various other rev-

enue generators—into a synchronized, synergized machine that can reinvent an imploding music business.

The merger itself happened during difficult economic times and the newly combined company took its lumps in 2010 as the concert business stumbled. And while Live Nation and Ticketmaster of course dominate their respective markets, rival companies continue to look for ways to gain an advantage. In the most significant such move, Anschutz Entertainment Group formed a joint-venture ticketing company in February with Outbox Technology and former Ticketmaster CEO Fred Rosen. AEG's move doesn't faze Azoff. "It will take at least a couple of years [for them] just to get near where we are today," he says. "And while they're doing that, we're going to be growing globally, and we'll continue to add inventory worldwide."

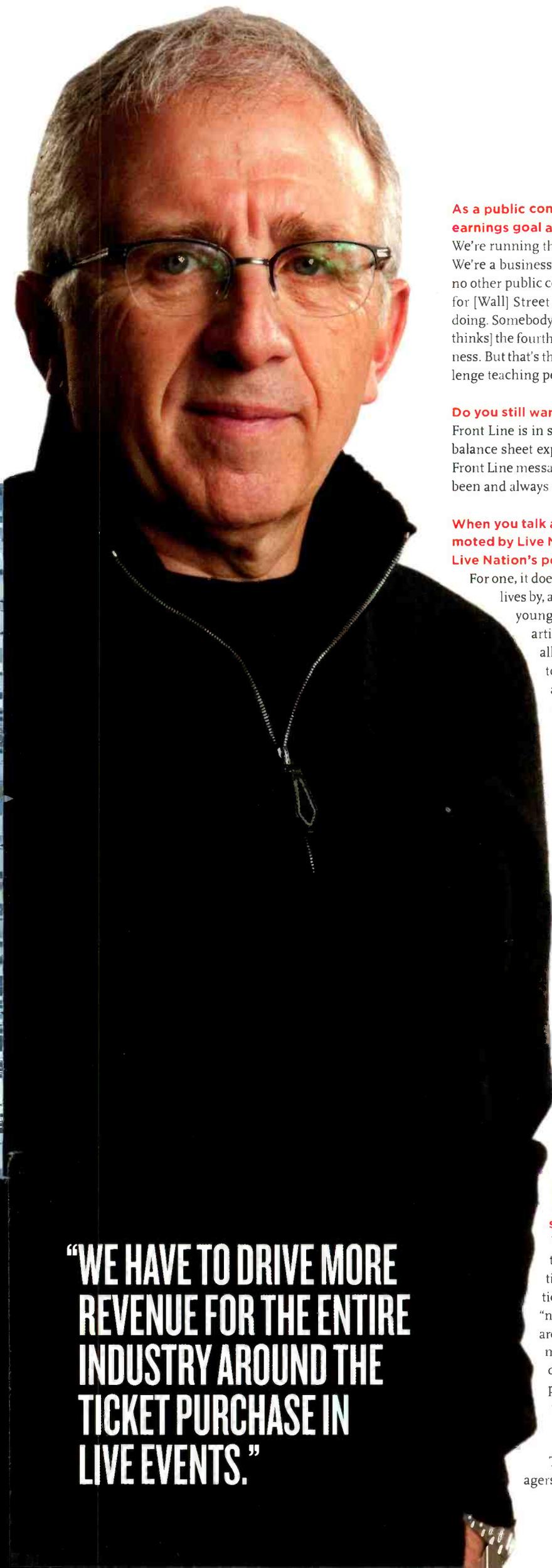
At the same time Azoff was named chairman, Live Nation acquired the remaining equity stake in Front Line that it didn't already own, paying Azoff and Madison Square Garden \$116.2 million in cash and stock. In addition, Liberty Media, which held an 18.3% stake in Live Nation, has acquired an additional 1.8 million shares in the company for \$18.8 million and has agreed to purchase a further 5.5 million shares for \$57.7 million, pending shareholder approval.

It's been a busy, challenging year for Live Nation. But as a relaxed, funny and typically cocky Azoff put it in an exclusive interview the day after the Super Bowl, "The fun's ahead of us, the hard work's behind us."

One year after the merger, are you where you hoped you'd be?

Yeah. Our primary focus has been on integrating the operations, cutting our costs, which we had to do and which you saw us do with our North American concerts [division]—and kind of driving our operating synergies. We've entered 2011 in a really good position to capitalize on what we set out to do and improve our performance. I think people will be surprised. We're dramatically going to change the ticketing and the e-commerce experience and how we serve audiences. The business is converging around buying tickets online and Ticketmaster and Live Nation are going to benefit from this. It's everything . . . about the artist and the venue and the event on one site.

We know it's a mature concert business. We're going to run that business better. We're more disciplined on packaging and pricing because that's how we protect artists and the fan experience, and how artists are going to maintain their careers. We cut our costs at Live Nation, and with our technology changes we're spending all this money on Ticketmaster, [so] it's going to lower our cost base at Ticketmaster over time. We'll continue to put big money in the high-growth online platform because we'll deliver better products for audiences, for buildings. And we have to drive more revenue for the entire industry around the ticket purchase in live events.



“WE HAVE TO DRIVE MORE REVENUE FOR THE ENTIRE INDUSTRY AROUND THE TICKET PURCHASE IN LIVE EVENTS.”

As a public company, is it tough to meet your quarterly earnings goal and think short term?

We're running the business—the numbers are what they are. We're a business with lots of different levers. There are really no other public companies to compare us to, so it's really hard for [Wall] Street and for investors to really know how we're doing. Somebody says, “Oh, you're in the music business,” [and thinks] the fourth quarter is the great quarter in the record business. But that's the worst quarter in the live business. It's a challenge teaching people what the business is.

Do you still want to grow Front Line?

Front Line is in some ways our best business. There's no real balance sheet exposure. We're going to grow Front Line. The Front Line message never changes: The first responsibility has been and always will be to the act.

When you talk about big tours by Front Line artists promoted by Live Nation, isn't that just moving money from Live Nation's pocket to Front Line's pocket?

For one, it doesn't matter. But this is the credo the company lives by, and what I always tell our up-and-coming great younger executives: “If you do a great job for your artists, it will be good for your business.” It's really artists first. That's what drew Rapino and I together in the first place. I don't think there are two executives in the business that respect artists more than we do. The whole success of our business hinges upon our ability to keep artists happy. When people look to criticize the merger, or anything that we've done, they say a lot of stupid stuff, and the stupidest that I've heard is we will sell acts for less to ourselves. Every one of the acts, in addition to a manager, has an agent, a business manager, a lawyer. It's still very competitive. Plus, we sell to everybody.

You said last year that prices would come down this year and that artists would be amenable to that. Is that happening?

The lower-price tickets are definitely coming down. People are starting to dynamically price their houses better. I think a lot of artists are finally understanding that they can have a few big-priced tickets—rather than letting that money escape to the secondary market—if you price tickets right on the on-sale. That's helping keep the grosses relatively stable, so you can charge way less in the P3s [lower price points].

Some of your competitors say Live Nation is still overpaying acts. What do you say to that?

We've put more of the responsibility out into the field and localized the buying at Live Nation, so that the guy that actually has to sell the tickets in Boston is in charge of saying “yes” or “no” to that date in Boston. All I know is the agents are doing what they always do: more, more, more, more. It's very competitive. What we do is sit down with the acts and say, “Here is what the proper ticket price should be for this show,” and then you back into the guarantees from there.

If we sell 85% of the tickets at these prices, this is what the act could make.

There are situations where agents and managers are just saying, “Pay us or we can't go.” But

from a manager perspective, you've got to really explain to an act that maybe you've got to work a few more dates, maybe you find some more secondaries—but that for your overall brand, demanding too-big guarantees and talking some promoter, whether it's Live Nation or someone else, into paying you more than the market will bear will do long-term damage to your brand. I'm not going to name names, but I know of at least two really big tours that last year Live Nation would have lapped up in a minute. This year, the local guys took just a handful of dates because of how it was priced. I think the guys are doing a really good job of selling the message, and the smart managers and smart acts are pricing their stuff better.

Discounting became a four-letter word last year. Will there be less reactive discounting and more discounting on the front end, if at all?

If you price it right in the first place, then you shouldn't have to discount. If there is going to be some discounting at the end, it isn't going to be the way it was in the past. There will have to be some creative online something, if there is any at all. We'll just take our lumps in the end, unless somebody can come up with some really unique marketing way of discounting. As the dynamic pricing tools come out, I, as a manager, would love to see the day where you don't just put all the tickets up [at once]. There are so many presales now that there really is no on-sale date. I don't understand why you can't release tickets 10%-15% at a time. I'd like to actually start low and have prices go up right as you get into the show, not down.

Like airline tickets?

Yeah. And that's coming, too. I can't say it's coming in a month or six months, but certain acts are getting the message and the tools are going to be there.

Live Nation's long-term multi-rights deals all seem to be going very well. Will there be any more of those coming?

No, we're not going to do multi-rights deals. But look at what's going on with our partners at Roc Nation and the kind of year that Jay-Z had. Shakira's touring has been really well-planned and incredibly successful this past year. And they tell me Madonna is about to record so there could be another Madonna cycle coming.

Would a Madonna album be through you guys?

Yes.

So you plan on issuing recorded content?

Live Nation, prior to the merger, entered into some of these all-rights deals, so there are certain artists, Madonna being one of them, [for whom there] is a recorded-music strategy. Once she gets the album recorded, we'll sit down with her and her manager, Guy Oseary, and figure out what's best for the record. It has to start with the music.

What did you learn from last year's difficulties in the touring market?

It was one of those Bermuda Triangle moments. Bad economy, bad packaging, too-high ticket prices. Everything that could go wrong in a particular moment did go wrong. All those tours were set [before the merger]. The . . . industry kind of played AEG and Live Nation nicely off [each other] as the merger was being fought through in Washington and I think everybody kind of got carried away with, “Is the merger going to happen?” It was more about number of shows, it seems, last year than it was about packaging it right and pricing it right for everybody.

There's lots of great news from what we see on the on-sales. I'm cautiously optimistic, because the crunch last year came during the summer. I'm not going to be saying I think '11 is a bounce-back year until we see at least the on-sales for April, May and June. But it certainly feels really good right now. . . .



Cloud Formation

EVERYONE WANTS TO KNOW WHAT'S GOING ON WITH GOOGLE MUSIC. A LOOK AT THE (POSSIBLE) TEAM PUTTING THE (PROBABLE) PLATFORM TOGETHER

BY ANTONY BRUNO

One of the worst-kept secrets in the music industry right now? Google is working on the launch of a digital music service. To say that the service is highly anticipated is the understatement of this young year. The labels are anxious for a company with the size, prowess and audience of Google to offer a fresh take on the streaming music market at a time when download sales are flattening and CD sales are worse. Potential competitors like iTunes—also rumored to be mulling a streaming music option—and newer entrants like Spotify are equally anxious to see what they're up against. Music fans just want something new.

Details leaked to date point to a digital music “locker” service, one that allows users to access music they own through a cloud-based server, from any Internet-connected device. In other words, you could access your library from your phone, computer, stereo, even your car without worrying about syncing files between devices.

Meanwhile there's all manner of speculation about why the service isn't yet live. Some point to publishers holding out for per-stream payments (a deal-killer to be sure) while others say it's just the natural cautious nature of labels drafting a unique agreement from scratch for a type of service they've never licensed before. Google has yet to comment publicly about what it's planning, or when it might go live.

But: Actions speak louder than words, and by that measure Google has said plenty. The company has been on a hiring spree of late, poaching music industry personnel from other digital music services in a seeming effort to staff up both its licensing and internal development teams.

Google is being almost Apple-like in its refusal to even confirm the names and titles of the staff charged with developing the music service. So Billboard compiled this list of key employees—both veterans and new hires—apparently involved in the Google Music project. It was assembled through conversations with more than a dozen music industry sources, chance meetings at music industry conferences like MIDEM and published reports.

THE VETERANS



Andy Rubin

Engineering VP

Twitter: @arubin

When it comes to the Google Music service, the buck stops with Rubin.

"All the stuff with music begins and ends with him," says one label source, who confirms that Rubin has personally pitched the major labels on Google's music

plans. By all accounts, he's the one cracking the whip within Google in regard to both getting the licensing deals done and building the service's interface and features. Most everyone involved reports to either him directly or someone who reports to him.

Rubin consolidated control of the process last year. During a technology conference last summer, he dismissed an iTunes-like store as "not the right experience" and instead envisioned a service that provided users with a more "intimate experience" with their music.

Rubin came to Google when the company bought Android in 2005—the phone operating system that now powers the entire Google mobile strategy. A former Apple engineer, Rubin founded smart-phone manufacturer Danger, which was later acquired by Microsoft.

According to Bloomberg BusinessWeek, he enjoys a great deal of autonomy (even controlling the landscaping around his office), and given Android's success, is a bit of a golden boy at company headquarters. Google hopes Rubin can do with music what he did with Android: take market share away from a competitor. Despite launching a year after the iPhone, Android now claims 26% of the smart-phone market, to iPhone's 25%. But iTunes is a far more entrenched competitor in digital music.

While Rubin is leading the construction of the music service, it's not clear whether he plans to run it once it goes live. Google last summer was involved in a high-profile executive search to find the right candidate to run the music division. It found no takers, and sources say the recruitment outreach has waned as the focus has shifted to getting the service up and running. However, sources say there's an internal debate within Google over whether it even needs to hire a music person to run the service versus just handling it internally. If the latter position prevails, look to Rubin as being the overseer for the foreseeable future.

Zahavah Levine

General counsel/VP of business affairs

@zahavah10

While best-known as Google's general counsel/VP of business affairs, Levine was at MIDEM last month passing around cards that read "director of content partnerships" for Android.

Levine is the point person handling all licensing negotiations with the music industry for the music service. It's a role she's familiar with, having done the same while chief counsel at YouTube. However, this time her role is elevated. Whereas at YouTube she was involved primarily with the legal side of the site (including the \$1 billion Viacom lawsuit), sources working with her say she's now shifted to a primarily business affairs role.

Levine's reputation is that of a tough negotiator who's not afraid to stand up to the music industry, with some in the biz respectfully referring to her as a "pitbull." For instance, during the Viacom/YouTube proceedings, she accused Viacom of secretly uploading content to YouTube while simultaneously suing the site for hosting it.

"If I needed an attorney, I'd hire her," a music industry source says.

Before Google, Levine was associate general counsel/director of music licensing at Rhapsody, which she joined when RealNetworks acquired her prior employer Listen.com, where she served as senior counsel.

THE NEWBIES

Sami Valkonen

Head of international music licensing, Android

Valkonen is charged with negotiating label and publisher deals outside the United States. He's a recent addition to the Google team, formerly serving as global head of business affairs for Nokia, where he started in 2008 negotiating the international music deals for the now-shuttered Comes With Music service.

Known as a "numbers cruncher" who knows his way around music deals, Valkonen also has hands-on experience running a digital music business. He served for several years as president of DiscLive, a service that helped artists burn and sell CDs from a given night's live performance. Prior to that he spent nine years at BMG, eventually earning the title senior VP of business development and new media. He was a fixture at the MIDEM conference in Cannes last month, networking within both the tech and music circles alike.

Ted Kartzman

Business development manager, Android

@therealTK

There's very little that's obvious about Kartzman's role at Google—until you look at his pedigree. He joined the company after two-plus years at the Independent Online Distribution Alliance, where he was VP of client services. Before that he was director of Rhapsody's independent label business, where he handled all the service's licensing duties among indie labels. And he also co-founded JamBase, an online database of concert listings and information. Add to this the fact that he's the former manager of indie act the Slip, and remains chairman of the indie-focused digital marketing and distribution firm reapsow, and a pattern begins to emerge. Sources say Kartzman is leading Google's licensing efforts and relations within the independent label community.

Tim Quirk

Head of global content programming, Android

@tbquirk

One of the first eyebrow-raising hires, Quirk joined Google after leaving Rhapsody, following its spinoff from parent RealNetworks. He was VP of music programming at Rhapsody and GM/VP of music content and programming at RealNetworks.

At Google, he's said to be the guy focusing on the service's look and feel from a content perspective. This includes overseeing featured music; editorial descriptions of artists, albums and songs; marketing; and working with the labels on joint promotional activities. A former member of alt-rock band Too Much Joy, Quirk made headlines while at Rhapsody for a blog post about the way labels pay out digital royalties to artists.

Elizabeth Moody

Corporate counsel, YouTube/Google

Despite her experience in negotiating music industry deals for such clients as Myspace Music, imeem and MOG, it's not clear how Moody fits into the Google Music process. Some sources say she's been MIA in terms of any label-facing activity, but others believe she's assisting Zahavah Levine on the nuts and bolts of the deal terms. "She knows the music business and can deal with the ins and outs of labels," one source says.

Gwen Shen

Content partner manager, Android

Shen joined Google in January. Her role is to work with content partners (read: labels) contributing to the Android store, and presumably the music service. While her title doesn't specifically call out "music" as her main account, it's hard to see her working on much else. She has spent her career since 2001 working at Universal Music Group, starting as an artist development representative and moving on to sales rep for classics and jazz. She spent her later years at UMG as an account director, in charge of managing relationships with Amazon and various digital accounts. And from mid-2009 until she left last December, Shen was manager of business development. Shen is the only new Googler we could find that hails directly from a record label. It's unlikely she'll be the last.

ONES TO WATCH

Jamie Rosenberg

Director of product management, Android

It's believed that Rosenberg oversees the Android Market app store. He and Rubin go way back, as Rosenberg served as VP of premium services at Danger. Once Microsoft acquired the company, he stayed on as director of premium services. Rosenberg joined Google last July. While Google's music plans span well beyond mobile, it's the ability to access music from Android-powered mobile phones that will separate it from iTunes, since iTunes doesn't yet have a streaming option. Giving third-party app developers access to the streaming music service as well would be a major strategic advantage for both the Android platform and Google Music service. As a key contact between Google and Android developers, Rosenberg could play an important role in that process.

Salar Kamangar

VP of Web applications

Google's ninth employee was the key champion for the YouTube acquisition, and leads that unit today. He's a founding member of the Google product team and led the team that built AdWords. Sources say he hasn't been directly involved with label discussions, but that his presence is felt on the back end in terms of development and features.

Chris Maxcy

VP of business development, YouTube

@techpup

Maxcy has led the unit's interaction with labels, publishers and artists. Given YouTube's prominence as the leading provider of music videos online, it's hard to imagine videos won't play at least some role in the Google Music service. And given Maxcy's involvement with the music industry so far, he'll likely be involved in at least providing the music team some direction on strategy and relationships.

Vic Gundotra

VP of engineering

@vicgundotra

Gundotra—along with Rubin and Kamangar—is one of the top three product gurus at Google. He's reportedly charged with leading Google's super-secret response to Facebook in the social network space. With Facebook lacking a clear music strategy, and Myspace losing relevance, a combined Google music/social media play could have large implications. A former chief evangelist to the software community at Microsoft, Gundotra also plays a key role in mobile developer outreach for Google.

IF ACTIONS SPEAK LOUDER THAN WORDS, GOOGLE HAS SAID PLENTY. THE COMPANY HAS BEEN POACHING PERSONNEL FROM DIGITAL MUSIC SERVICES IN AN APPARENT EFFORT TO STAFF UP ITS LICENSING AND DEVELOPMENT TEAMS.

DRUMMER

Blink-182 is returning with a new album, but not before **TRAVIS BARKER** releases a hip-hop collection with Lil Wayne, the RZA and Rick Ross attached. This is a passion project to be taken seriously

BY JASON LIPSHUTZ

Travis Barker outshines Lil Wayne, Rick Ross, Game and Swizz Beatz on his debut single, and he does it without saying a word. On the track "Can a Drummer Get Some," which hit iTunes on Feb. 1, the Blink-182 percussionist delivers a swing-and-smash drumming performance punctuated by snare rolls and cymbal clicks, while the rappers spit over fuzzed-out production helmed by Barker himself. The kinetic rush of the percussion makes many manufactured hip-hop beats sound passive by comparison—a reason why "Give the Drummer Some," his debut album (out March 15 on Interscope), is an impressive new hip-hop record—and not just a tribute to it.

"Hip-hop was an important part of my childhood . . . but I never thought I'd get a chance to contribute to it," says Barker, 35. "I always wanted to make beats . . . it became more and more a part of my life. Something I loved became something I could do, not only for fun, but to make an album."

There are drummers in popular music who have stepped into the spotlight after starting out behind the kit—Genesis' Phil Collins, Nirvana's Dave Grohl and the Band's Levon Helm all made the jump—yet few have tried to transition into a completely different musical style at the same time. But this is just the latest ambitious move for Barker, whose resurgence as a coveted studio player came after Blink-182, the pop-punk trio whose cumulative album sales total 13.1 million copies, according to Nielsen SoundScan, released its self-titled last album in 2003. Among others, Barker has been featured on tracks by Mary J. Blige ("Stairway to Heaven," 2009), Avril Lavigne ("Runaway," 2007) and B.o.B ("Fame," 2010).

Barker had already starred in MTV's "Meet the Barkers" in 2005-06. He also pioneered a DJ/drummer live show collaboration—TRV\$DJAM—with DJ AM, aka Adam Goldstein. The duo produced two mixtapes and served as house band for the 2008 MTV Music Video Awards. Tragedy struck when Barker and Goldstein were the only survivors of a South Carolina Learjet crash that claimed four lives on Sept. 19, 2008. Goldstein (who was found dead in his New York apartment a year later, apparently of an accidental overdose) and Barker

both suffered severe burns. Barker's assistant, Chris Baker, died in the crash. Barker has cited the catastrophe as being a catalyst for Blink-182 reuniting in 2009 for a 41-date world tour.

A new Blink-182 record is expected later this year from Interscope, but "Give the Drummer Some" is an all-Barker showcase with vocals provided by artists like Raekwon, Swizz Beatz, and Malice and Pusha T of Clipse, as well as from his soon-to-be touring partners, Lil Wayne and Rick Ross. The I Am Still Music tour, which also features Nicki Minaj and is produced by Live Nation/Haymon Ventures, kicks off March 18 in Buffalo, N.Y.

"Travis is iconic," says Shawn Gee, producer/business manager of Lil Wayne's successful 2008-09 world tour. He's also onboard for the I Am Still Music outing. "We didn't want [the lineup to be] one genre. We wanted it to be diverse . . . Travis added that different type of flavor."

UNFINISHED BUSINESS

Barker isn't new to hip-hop. He dabbled in it with his rap-rock project the Transplants, whose last album, 2005's "Haunted Cities," has sold 147,000 copies. During the same week that the Transplants went on hiatus in 2005 to work on other projects, Barker received a request from UGK rapper Bun B to collaborate on the song "Late Night Creepin'." Barker started receiving credits on songs like T.I.'s "You Know Who" and Game's "Dope Boys," while issuing well-received remixes to other rap singles. His guitar-laden remix of Soulja Boy's 2007 Billboard Hot 100 No. 1, "Crank That (Soulja Boy)," has sold 513,000 copies.

Barker had already finished two songs for a solo album when he boarded that plane in Columbia, S.C. "My assistant wanted

this album as bad as I did," Barker recalls. "It was really unfinished. If I was to go, 'You know what, the plane crash happened and my band's back together, so forget about my solo project that I started . . . I had to do it for Chris, for me . . . to blur certain lines, and work with all these incredible musicians I've had the opportunity to work with when I wasn't in a band.'"

While Blink-182 was on its 2009 reunion tour (which brought in \$21.2 million, according to Billboard Boxscore), Barker spent his downtime piecing together beats on his tour bus before finishing the music at his home studio in Los Angeles. After years of appearing on other artists' songs, the drummer didn't have trouble putting together the album's eclectic guest list, which also includes indie-rap duo the Cool Kids, Wu-Tang Clan's the RZA, Rage Against the Machine guitarist Tom Morello and Slipknot singer Corey Taylor.

An album track like "Saturday Night" featuring the Transplants, who started recording again last year, may be pegged as a future single to segue the album into alternative radio, although co-manager Paul Rosenberg (who also manages Blink-182 and Eminem) says the primary focus is crossover and urban radio. Barker produced all of "Give the Drummer Some," except for the Neptunes-helmed "Come N Get It," and plays drums on all tracks, but doesn't contribute vocals. How, then, can a casual radio listener figure out that a new single with Lil Wayne exists as part of a Travis Barker album?

"That's the challenge any time you're doing a compilation," Rosenberg says. "People don't know necessarily what the compilation is. In this case, it's going to be all about connecting the dots. Fortunately, 'Can a Drummer Get Some' has references to Travis in the verses, so that's one of the ways that people might become aware of what it is. You've also just got to go out there and get great visuals."

In addition to recruiting visual artist Brian "Pushhead" Schroeder (well-known for the artwork he's done for Metallica) to create the album's skull-and-drumsticks cover image, Barker has tapped a collection of artists to design visual representations for each album track. "Travis is going to have a few art

shows," says co-manager Lawrence "LV" Vavra of Deckstar Management, who also manages the Transplants. A video for "Can a Drummer Get Some" is also expected in late February.

STAND-ALONE BRAND

Famous Stars and Straps, the clothing and accessory company that Barker founded in 1999, is not primarily involved in the promotion of "Give the Drummer Some." The drummer remains a hands-on president/CEO of the company, making design decisions for what he describes as "a true lifestyle brand that lives in so many areas—punk rock, skateboarding, BMX and graffiti."

"He wants our affiliation with artists to be credible because of the artist, not because Travis happened to do something with them," COO Bill Rosal says. "He doesn't want this to be a celebrity brand based solely on that celebrity's activity. He wants it to stand on its own."

While the decision for Barker's music to remain completely removed from FSAS may seem like a missed marketing opportunity, the move isn't likely to hurt the 11-year-old brand, which Vavra describes as "a multimillion-dollar enterprise" and has distribution across the United States as well as in Europe, Australia and Japan. And "Give the Drummer Some" will receive a push from appearances on "Jimmy Kimmel Live!," "The Tonight Show With Jay Leno" and "Conan" near the week of release. Barker will perform on the first date of the I Am Still Music tour three days after the album hits.

Vavra says that Barker was originally going to embark on a headlining trek for the album, but the timing and reach of the Lil Wayne tour made it a more attractive option. For Barker, who will be joined onstage by veteran DJ Mix Master Mike, the tour will build upon the innovative DJ/drumming live rapport that he originally developed with DJ AM.

"I'm going to have different guests come out for a week at a time, [like] Yelawolf, Bun B," Barker says. "So between that, and me and Mix Master Mike, it should be exciting."

Barker is now recording a new Transplants album along with working on Blink-182's first full-length in eight years. Bassist Mark Hoppus and singer/guitarist Tom DeLonge aren't included on the list of collaborators for "Give the Drummer Some." "Everyone's been waiting so long for a Blink album, it would be unfair for the first song from Blink to be on my album." And Barker hopes that the average Blink fan will pick up "Give the Drummer Some."

"If that kid doesn't like it, I'd give him a high-five and tell him not to listen to it," Barker says. "But I'm not just [in] Blink-182. I play in the Transplants. I have a new thing I do with Mix Master Mike. Blink is a piece of me that a lot of people know me for. But that's not all of me." . . .

BARKER

TWEETS
@travisbarker

WEBSITE
TravisBarker.com

LABEL
Interscope

MANAGEMENT
Goliath Artists/Deckstar

AGENT
Darryl Eaton,
Creative Artists Agency

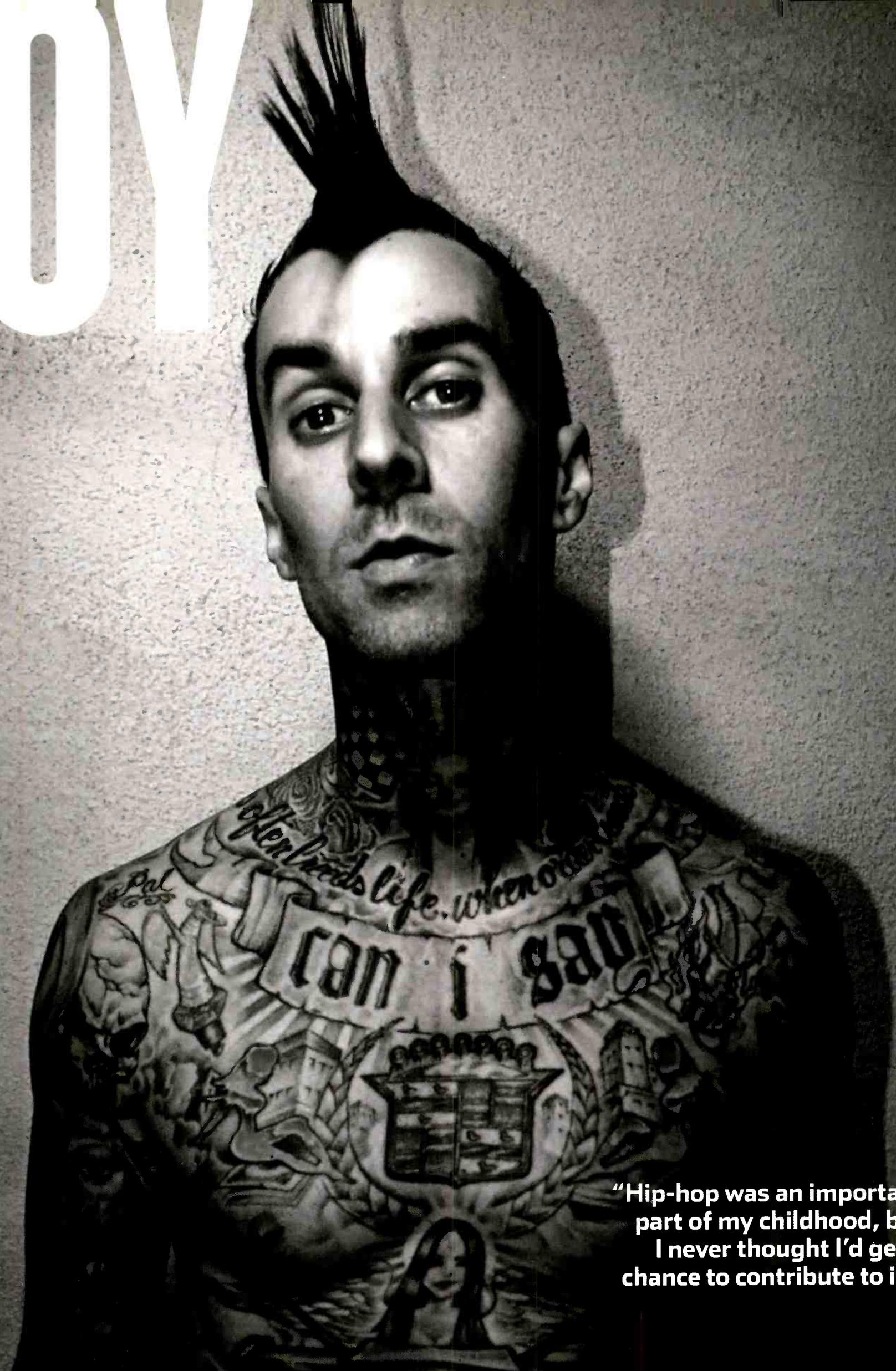
PUBLISHING
Beat Poet Music/EMI April Music

THE TRANSPLANTS
TheTransplants.com;
@transplantsband

FAMOUS STARS AND STRAPS
FamousSAS.com; @famoussas

BLINK-182
Blink182.com; @blink182

BOY



"Hip-hop was an important part of my childhood, but I never thought I'd get a chance to contribute to it."

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BED TIME
Shugo Tokumaru creates at home



BRIT BATTLE
Duran Duran, PJ Harvey plan comebacks



RED ALERT
Christian act offers hard rock with a message



DANCING PARTNERS
Cee Lo, Plan B team up with Chase & Status



BULLY PULPIT
Artists Tiffany Evans, QUE tackle teen issue

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MUSIC

LATIN BY LEILA COBO

THE NEW NARCOCORRIDOS

Quick, Profitable Turnover Of Regional Mexican Acts Counter To Usual Latin Artist Development Process

In the past nine months, Billboard's Latin charts have been riddled with new names—names that refer to the caliber of a bullet, power, violence and bodyguards.

Beyond the fact that many of these new acts sing narcocorridos—danceable, accordion-laden songs that speak about drug dealers and their exploits—they're part of a bigger movement of regional Mexican acts that are building buzz and fan bases on the streets and online—before being signed by Latin labels with astounding velocity.

This week alone, three brand-new acts—Calibre 50, Grupo Violento and Voz de Mando—have songs in the top 25 of Billboard's Regional Mexican Airplay chart. In addition, Voz de Mando is a finalist in the new Latin artist category for the Billboard

Latin Music Awards (see story, page 4), even though its first album was released only last May.

The quick—and profitable—turnover of these groups is counter to the painstaking and expensive process of developing Latin acts, particularly in the pop field, where usually no more than a couple of new artists break in any significant manner on the sales chart each year.

Regional Mexican music, however, has long thrived on the A&R savvy and developmental work of small, independent labels and the acts themselves. Now, when major labels have increasingly less time and fewer resources, these efforts are more noticeable. Here are five acts that have demonstrated chart power in the last year.

CALIBRE 50



1 GERARDO ORTIZ
Perhaps the poster child for this movement, Ortiz is now a fixture on the regional Mexican charts—his debut album, "Ni Hoy Ni Mañana," debuted at No. 5 on Top Latin Albums in July. He's signed to Los Angeles-based indie Del Records, which in turn licenses much of its product to Sony. "Ni Hoy" scanned nearly 3,000 copies in its first week, according to Nielsen SoundScan, notching one of the top three highest-selling debut weeks by new Latin artists in 2010. Ortiz has ridden his chart success on the strength of the album, currently at No. 18 on the Regional Mexican Albums chart.

2 VOZ DE MANDO
Los Angeles-based quintet Voz de Mando's new video kicks off with the group in a

cemetery, ostensibly lamenting the murder of a friend. Many pickup trucks and guns later, we know revenge is under way. But previous videos, consisting simply of tracks playing over still pictures (the clip for "Estrategias de Guerra" [War Strategies] features a photo of armed men on the backs of pickup trucks), garnered millions of YouTube views and led regional Mexican powerhouse label Disa to sign the group to a 360 deal. Voz de Mando has released four albums in five months, beginning with "Con la Nueva Federacion," which debuted in May at No. 9 on Top Latin Albums (peaking at No. 7), and ending with "Con la Mente en Blanco," which bowed at No. 7 in November. But don't be fooled by the narcocorrido theme. The members are all seasoned musicians

who have crafted complex, tight arrangements for their songs that should outlast the trendiness of the lyrics.

3 ALFREDO OLIVAS
Sonora, Mexico, native Olivas, better-known as Alfredo Olivas or "El Patroncito" (the Little Boss), was only 16 years old when he drew the attention of Disa A&R director Nelson Mendoza. At the time, many of Olivas' songs were already on YouTube, matched up with backdrops of sometimes gory pictures. Olivas has his youth going for him and his writing abilities; he pens most of his own material and his 360 deal with Disa includes a publishing pact with Universal. Olivas' first album, "El Patron," was released in January on Fonovisa and has yet to hit the **continued on >>p30**

LATEST BUZZ

>>> JACKSON TRIAL TO BE TELEVISED

Los Angeles Superior Court judge Michael Pastor on Feb. 7 moved to allow TV cameras to film the trial of Dr. Conrad Murray, who faces up to four years in prison in the involuntary manslaughter case involving late pop star Michael Jackson. The judge also advanced the date of the trial by four days to March 24, when jury selection will begin, according to Reuters. Pastor has blocked cameras from broadcasting jury selection, and he has requested proposals from local news crews to ensure the "absolute least intrusive placement" of a TV camera in the courtroom during the trial.

>>> EMINEM 'AMAZED' BY REACTION TO SUPER BOWL AD

Eminem manager Paul Rosenberg says he and the rapper are both overwhelmed by the rapturous response to the two-minute Chrysler 200 ad that aired during the Super Bowl telecast on Feb. 6. "It's just been amazing," Rosenberg says. "Immediately the e-mails and texts started pouring in, Facebook started reacting, everyone all over Twitter was talking about it. We thought people were going to be pleased, but I don't know if we thought it was going to be as ecstatic of a reaction as it's been."

>>> MORE BIEBER DOLLS IN STORE

Those who didn't find the first line of Justin Bieber dolls to be swoon-worthy enough are in luck. After the first wave of the pop star's collectible figures flew off toy store shelves in December, a new set of Bieber dolls will be released in August—this time with a more lifelike version of his signature swoop haircut. Manufacturer the Bridge Direct and merchandise company Bravado announced Feb. 8 that they'll unveil the "Real Hairstyle" dolls Feb. 13-16 at the American International Toy Fair in New York.

Reporting by David Ciminelli, Gary Graff and Jason Lipshutz.

Shugo Tokumaru has created his own distinct musical world. A bedroom virtuoso, he writes, produces, mixes and plays the dozens of instruments he uses to create his songs, which are sung in Japanese. With a steadily rising profile in North America as a result of 2008's critically lauded "Exit," Tokumaru's fourth album, "Port Entropy," is being released Feb. 15 on Polyvinyl.

1 You write your lyrics from dream diaries. Could you talk about some of the dreams that inspired "Port Entropy"?

There isn't a specific dream which is a clue to the album. Several different dreams come into each song on the album. It's hard to explain what they're about, as there are so many. For instance, on the second song ["Tracking Elevator"], there are sequences from some dreams where I'm on an elevator which goes slanting and never stops while another me looks at myself in the elevator through a window, waiting for it to stop. Then people start to overflow the room, get thirsty, scoop up water with their hands and drink it up... I'm not sure if it makes any sense at all, though.

2 Have you felt tempted to include English-language songs on your North American releases? There are clips of you doing the Buggles' "Video Killed the Radio Star" and Peter Bjorn and John's

"Young Folks" on YouTube.

I couldn't be pressured into including an English-language song, but I might do that if it's essentially required for the album—I'm not sure what the future holds. I do the cover of "Video Killed the Radio Star" at shows for fun because I'm a huge fan of Trevor Horn and I really love that song. As for "Young Folks," I was asked by someone from the Cokemachineglow website in Canada to record a cover version of a popular song which was released that year and I decided to do that one. I also recorded

a cover of the M. Ward version of Daniel Johnston's song called "To Go Home" on the same occasion.

3 You've played dozens of instruments on your previous albums. How many did you play this time?

I can't tell the exact number, but I think I used at least 50 different ones for the recording of this album. However, it's not really the kind or the number of instruments which matters. These are songs on which I spent hundreds of hours mixing, so I'd be really happy if you

could listen to them many times and hear the entire sound in the left and the right as well as from the top to the bottom—to hear the depth.

4 After four albums, have you considered bringing in collaborators?

For me it's the most stress-free and pleasant way to do it all by myself, but I also find it very interesting to work with help from a producer or other people. However, it's not that I'm running out of things that I would like to do by myself, so I would like to continue to do it

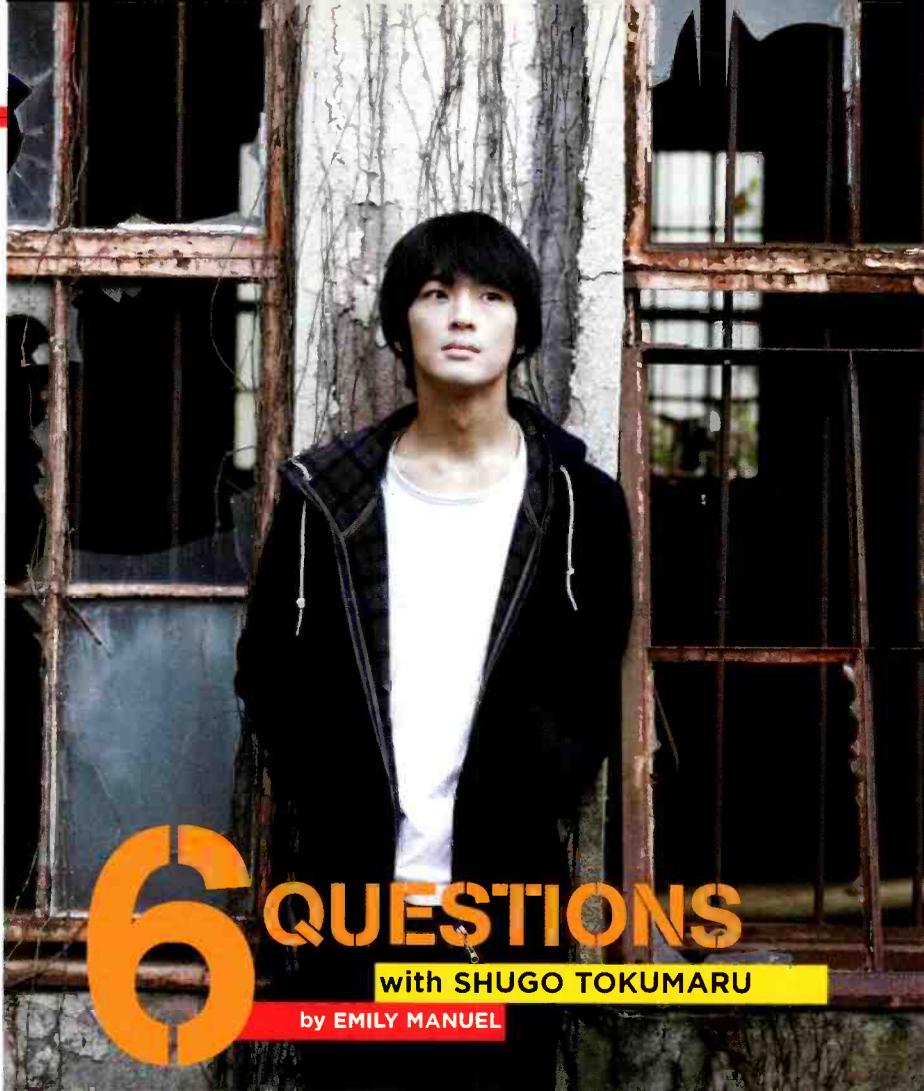
that way. At the moment I cannot really think of a specific person I would like to collaborate with in particular.

5 There's a series of photos of you in abandoned buildings. The contrast between those and the childlike cover of "Port Entropy" and the sense of wonder in your music is striking. How does a sense of place inspire your music?

That photo was taken somewhere in the outskirts of Tokyo. There are not many places like that in Japan; it seems as if the time has stopped there decades ago. I do get inspired by a sense of place, but in most cases I look back on a place I visited a long time ago and write the soundtrack to accompany the landscape which I've reimagined.

6 It's been a year since "Port Entropy" was first released in Japan. Are you eager to move on to the next record, or is it time for a break?

I started to work on "Port Entropy" three years ago. I have been thinking of and working on music restlessly since the release of the album, too—working on music for a theater play, TV commercials, remixes, live performances, doing press and appearing on TV or radio... There's a lot to do and a lot to think about. I cannot wait to go to North America again to play shows and to get to work on the next album.



from >>p29

charts, but first single "Las Vacaciones del Jefe" (The Boss' Vacations)—which starts with the line "I haven't killed anyone... lately"—is slowly rising on the Regional Mexican Airplay chart and this week sits at No. 31.

4 LOS MAS BUSCADOS

Although the members of Los Mas Buscados (the Most Wanted) hail from Mexico, they formed the band—which blends accordion with banda's tuba and the electric guitar—while attending Paramount (Calif.) High School. The group, discovered in Los Angeles by manager Edmundo Mendieta (he also handles Larry Hernandez, whose album "16 Narco Corridos" was the top-selling set by a new artist on the Latin charts in 2009, according to Nielsen SoundScan), launched as a corrido act. Nine

tracks on the group's debut album, "Amor Fresh," released in September on Fonovisa, are corridos, but the lone ballad, "Amor Fresa," is perhaps the strongest track. The group is signed to a 360 deal, motivated in part by its strong management team.

5 EL BEBETO

Not everything is bullets and drugs in the new regional Mexican scene. El Bebe, freshly signed to Disa, is being billed as the new Espinoza Paz thanks to his romantic, troubadour-style songs. The video for first single "Eres Mi Necesidad" already has more than 1 million views on YouTube. The artist was originally signed in Mexico by indie Latin Power Music, which then took him to Disa. El Bebe's U.S. debut album is expected in the coming months.



LOS MAS BUSCADOS

EL BEBETO

License Checks

Duran Duran And PJ Harvey Have Almost Nothing In Common—Or Do They?

BY JASON LIPSHUTZ and RICHARD SMIRKE

At first glance, '80s pop icons Duran Duran and '90s alt-rock goddess PJ Harvey have almost nothing in common. Save for Crown passports, the two acts represent opposite ends of the musical spectrum—in Duran Duran's case, brash, synth-driven pop and big-budget videos; in Harvey's, dark, witchy rock that's become progressively softer but maintains a somber edge. But despite the differences, they're both heritage acts looking to recharge their careers by striking U.S. licensing deals, changing their sounds and trying to stay relevant by reaching a younger crowd. Perhaps they can compare their relative successes and failures at the Coachella festival in Indio, Calif., which they'll both play on April 17.



DURAN DURAN

New Album "All You Need Is Now"; out Dec. 21 (digital), March 22 (physical)

Last Album "Red Carpet Massacre"; 102,000 copies sold, according to Nielsen SoundScan

Old Label Epic

New Label New York-based S-Curve

Why The New Label? "It was a really good fit because a) we're big fans of the band; b) we think the band has made the best album they've made in years; and c) we're the kind of label that would make the effort and take the time to really try to maximize the band's opportunities in every area including radio," says S-Curve founder Steve Greenburg, whose other acts include We the Kings and Care Bears On Fire.

New Sound For "Red Carpet Massacre," the band worked with next-generation hitmakers Timbaland, Justin Timberlake and Nate "Danja" Hills—to little avail, as the album flopped. This time around, Duran Duran teamed with Mark Ronson. The new set comprises stylish throwback songs, with tracks like "Being Followed" and "Girl Panic!" recalling the rollicking pop-rock of enduring hits "Hungry Like the Wolf" and "Rio."

Youth Outreach The band released the record through iTunes in December before its physical street date. Duran Duran performed at VHI's Pepsi Super Bowl Fan Jam alongside Kid Rock and Jason Derülo on Feb. 3, and the single "All You Need Is Now" will be shipped to hot AC formats at the end of February after more than a month at alternative radio.

Live Plans Duran Duran will also kick off a year of extensive touring with a performance at Miami's Ultra Music Festival on March 25 and a prominent slot at Coachella. A U.K. arena tour will follow beginning May 18, and stateside fans should expect a full U.S. trek in the summer.

Will It Work? The digital album has already sold 22,000 copies, according to Nielsen SoundScan. But while the new set is far superior to "Massacre," it's nowhere near as good as the band's classic tracks. Kids who enjoy hearing "Ordinary World" on '80s Night should buy the hits online.



PJ HARVEY

"Let England Shake," out Feb. 15

2007's "White Chalk"; 62,000 copies sold, according to Nielsen SoundScan

Island

Santa Monica, Calif.-based Vagrant

"It is always an event when Polly puts out a new record," Vagrant GM Dan Gill says. He describes Harvey as a "tremendous fit" for the label, which includes the Hold Steady and Alexisonfire on its roster. Gill was first alerted to the possibility of licensing "England" by Island U.K. late last year and subsequently secured its North American release.

Although Harvey worked with longstanding allies Mark Ellis (aka Flood), Mick Harvey and John Parish, she chose to tackle much heavier subject matter than she had previously broached. "I felt that I'd finally reached a place with my writing where I felt confident enough to try and begin to discuss such giant subject matter as conflict and the idea of one's nation and your connection to that," Harvey says.

"Our initial goal is to activate the fan base, but what I'm also excited about is being able to turn new, younger, more adventurous indie music listeners onto PJ," Gill says, citing support from non-commercial radio coupled with online marketing through blogs and Harvey's own website as key to growing her audience.

Harvey will tour Europe in February and play several U.S. dates before and after her Coachella appearance.

Despite the weighty subject matter, the new album is more lively and interesting than the piano-driven "White Chalk." But curious younger folks might be better-served by picking up a copy of "Rid of Me" (1993) or "Stories From the City, Stories From the Sea" (2000).



ALBUMS

ROCK

PENDULUM

Immersion

Producers: Rob Swire, Gareth McGrillen, Liam Howlett

Atlantic Records

Release Date: Jan. 25

The guest list on Pendulum's newest album, "Immersion," includes the Prodigy's Liam Howlett, Porcupine Tree's Steven Wilson and Swedish headbangers In Flames. Their presence summarizes the sensibilities of this Australian-formed, British-based electro band's third album. The set fuses the drum'n'bass vibe of Pendulum's 2005 debut, "Hold Your Colour," and the melodic strains of 2008's "In Silico." The result is a sound that fits firmly in the rock mainstream without losing a club-friendly underpinning that makes it a bit more hip than standard issue dance-rock. Howlett helps drive the frenetic, orchestrated track "Immunize," while In Flames bring the heavy groove to "Self Vs. Self." And Wilson helps make "The Fountain" a lush, proggy highlight. Pendulum channels the Prodigy again on the song "The Vulture" and taps into Nine Inch Nails on "Comprachicos," while "The Island" is a two-part epic that finds prog and dance elements meeting on com-



LUCINDA WILLIAMS

Blessed

Producers: Don Was, Eric Liljestrand, Tom Overby

Lost Highway

Release Date: March 1

On the defiant song "Awakening," Lucinda Williams tells listeners, "I will want for nothing, I will give you a gift." That present comes in the form of her 10th studio album, "Blessed," a dozen emotionally devastating songs that find the singer/songwriter at nothing less than the top of her game. On the new collection Williams is sharp-tongued, wide-eyed and warm-hearted as she blends domestic bliss ("Kiss Like Your Kiss," "Sweet Love") with her usual propensity toward the dark and mournful. You'd be hard-pressed to find an anti-war paean as resonant as the hypnotic "Soldier's Song," or



rumination on suicide more desperate and raw than the rocking "Seeing Black," with Elvis Costello providing a blistering guitar attack. With Matthew Sweet singing backup on three tracks and the Wallflowers' Rami Jaffe playing keyboards throughout, Williams works her way through country ("Don't Know How You're Living," "Ugly Truth"), soul ("Convince Me") and the hymnal ambience of the title track, handling a broad emotional breadth with surprisingly supple dexterity.—GG

mon ground. The nearly 68-minute length of "Immersion" works against it at times, but the aforementioned "The Fountain" and the '80s-referencing "Encoder" make it well worth reaching the end.—GG

COLD WAR KIDS

Mine Is Yours

Producer: Jacquire King
Downtown Records

Release Date: Jan. 25

Cold War Kids made a singular splash in 2006 with "Robbers & Cowards," an album filled with angular and oddly catchy songs like "Hang Me Up to Dry" that was driven by frontman Nathan Willet's high, unmistakable yowl. But the band's 2008 follow-up, "Loyalty to Loyalty," seemed to test its fans' level of devotion—it was a bluesy, murky curveball of an album that probably sent most of the fair-weather hipster fans back where they came from. With its newest set, "Mine Is Yours," Cold War Kids have done a 180 in the opposite direction: After uniting with Kings of Leon/Modest Mouse vet Jacquire King, the band has emerged with a set that's more inviting than its first but just as catchy. The U2-inflected guitar work present on earlier songs is much more prominent, as are Cold War Kids' melodic and anthemic qualities; the angst remains on tracks like "Skip the Charades." But most of all, Willet is developing into a powerful singer rather than a yeller, and "Mine Is Yours"

opens a whole new chapter for the band.—JA

GANG OF FOUR

Content

Producer: Andy Gill
Yep Roc Records

Release Date: Jan. 25

Thirty-three years after the re-

lease of the single "Damaged Goods" and almost 16 since its last studio album, this legendary post-punk group fit into 2011 a lot better than we—or they—might have any reason to expect. Today's audiences have been primed for Gang of Four's snarling groove

by such devotees as Franz Ferdinand, Bloc Party and any number of DFA-affiliated groups. And their strident lyrics—which were always more about consumerism than politics—find fertile, self-referential ground in the conundrum of today's musician, as reflected in this album's ironic title and a choice lyric from the song "Who Am I?": "You can't steal when everything's free." While the band members don't really break new ground on "Content," they seldom repeat themselves or sound dated, either. And of course, Andy Gill's jagged, often-imitated-but-never-equalled guitar playing sounds glorious in almost any context; he's truly one of the most underrated musicians of his era. Longtime fans might raise an eyebrow at the band's songs appearing in a videogame and Microsoft ad, but commercialism remains a part of Gang of Four's lyrics more than its sound.—JA

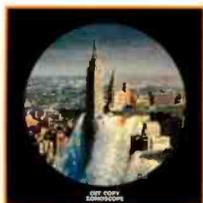
IRON AND WINE

Kiss Each Other Clean

Producer: Brian Deck
Warner Bros. Records

Release Date: Jan. 25

On his major-label debut, "Kiss Each Other Clean," Iron and Wine's Sam Beam has finally expanded his musical view. Sure, Beam is still playing sad-guy folk songs with biblical lyrics, but the previously all-acoustic guitarist/singer is sprinkling them among tracks that touch on jazz, funk, '70s rock and even African influences. Those who previously dismissed Iron and Wine as nothing more than an early-Bob Dylan wannabe will be delighted by standout tracks like "Me and Lazarus," which features a meaty sax solo and sharp lines like "He's an emancipated punk and he can dance." The album's seven-and-a-half-minute closer, "Your Fake Name Is Good Enough for Me," begins as a modest jazz opus before swelling into a full-on rock cacophony, complete with feedback and Beam's snarling Neil Young-esque guitar chops. Nestling welcomed experimentation among familiar tunes, Beam is hedging his bets with "Kiss Each Other Clean."—JM



CUT COPY

Zonoscope

Producer: Dan Whitford
Modular Records

Release Date: Feb. 8

On its third album, "Zonoscope,"

Aussie four-piece Cut Copy continues the time-traveling journey from the disco-rific body rock of its 2004 debut to more neatly executed, undeniably '80s smart-pop. The album covers the decade's extremes, from the darkly dreamy (check the bottle xylophone and Dan Whitford's dusky baritone on opener "Need You Now") to the buoyant and cheeky (first single "Take Me Over" sounds like a completely in-earnest Men at Work tribute) and epic dancefloor synaesthesia ("Corner of the Sky"). Whitford's got that perfect Robert Smith combination of strain, whine and croon, and he'll whip out the falsetto when the melody calls for it (see the sweet and small "Hanging Onto Every Heartbeat"). Overall, "Zonoscope" has an ease and effortlessness to it—a lack of affectation that eludes other young bands on the festival touring circuit. Cut Copy thrives when the ingredients are simple: melody, voice and its influences interpreted.—KM



HERB ALPERT & LANI HALL

I Feel You

Producers: Herb Alpert, Lani Hall
Concord Jazz

Release Date: Feb. 8

After almost 38 years of marriage,

and even more time as musical associates, it's fair to say that Herb Alpert and Lani Hall have some chemistry. It's certainly displayed on "I Feel You," the couple's first joint album in nearly a decade that shows tasteful and inventive need not be mutually exclusive terms. Case in point is the pair's version of the Beatles' "Here Comes the Sun," where Hall carries the song's familiar melody while Alpert and the album's hot instrumental trio work through jazzy modals and staccato dynamics that take the tune to a fresh stylistic realm. They do the same on another Beatles selection, "Blackbird," a revised rendition of the Tijuana Brass' "What Now My Love" and Van Morrison's "Moondance," which is propelled by bassist Hussain Jiffry. Meanwhile, a judicious use of space makes Little Willie John's "Fever" a different kind of sultry. Smoothly delivered but edgy in spots, "I Feel You" is a testament to Alpert and Hall's continuing interpretive zeal.—GG

REVIEWS

SINGLES

YELLOWCARD

For You, and Your Denial (3:33)

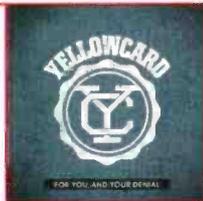
Producer: Neal Avron

Writer: Yellowcard

Publishers: various

Hopeless

Yellowcard's fourth album, "Ocean Avenue," broke the band alongside fellow mall-emo acts Good Charlotte and New Found Glory in 2003, but the group went on hiatus in 2008 after a pair of scantily received albums. Back on an independent label for the first time in a decade, the band's comeback single is a welcome change from the current crop of pop-punk artists. From Sean Mackin's violin intro and the group's aggressive instrumentation to the track's soaring chorus, "For You, and Your Denial" abides by the classic Yellowcard format. However, singer Ryan Key is the star here, delivering a standout performance that sits right in his vocal wheelhouse. While it's yet to be seen if "For You, and Your Denial" will stick the same way past hits "Ocean Avenue" and "Way Away" did eight years ago, it's clear Yellowcard is picking up right where it left off.—EL



thumps along with the singer's prodding. Radio might balk at the song's racy subject matter, but as far as the club is concerned, this is 100% pleasure.—MH

COUNTRY

ASHTON SHEPHERD

Look It Up (2:59)

Producer: Buddy Cannon

Writers: A. Presley, R.E.

Orrall

Publishers: Ten Ten Music Group; Orrall Fixation Music, administered by Ten Ten Music Group (ASCAP) MCA Nashville

Alabama native Ashton Shepherd has just the right amount of twang in her distinctive delivery, and she puts it to good use on this sassy, uptempo number about a woman fed up with a philandering man. The singer tells him off in no uncertain terms: She suggests he look up a few choice words, such as "faithful" and "forever," and informs him that if he checks the definition for "easy," he'll see "a picture of that piece of trash riding around in your pickup truck." Written by Robert Ellis Orrall and Angaleena



WIZ KHALIFA

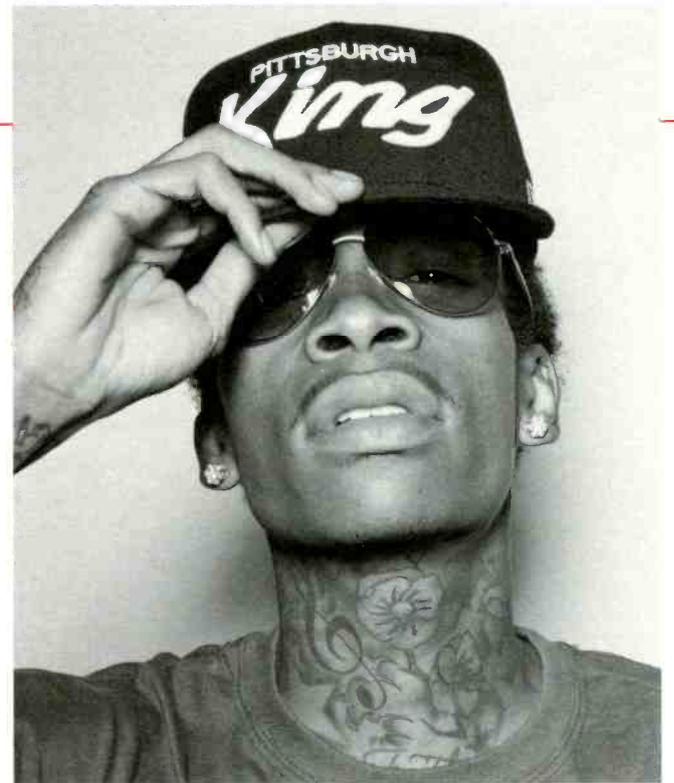
Roll Up (3:50)

Producer: Stargate

Writers: various

Publishers: PGH Sound/WB Music, EMI Music Publishing (ASCAP) Rostrum/Atlantic/RRP

In a short amount of time, Wiz Khalifa has become a mainstream hip-hop success story, mainly with hometown anthem "Black and Yellow" entering the upper reaches of the Billboard Hot 100. With follow-up single "Roll Up," the Pittsburgh rapper is attempting to show his range by taking it from the stadium to matters of the heart. "Whenever you need me, whenever you want me/You know you can call me, I'll be there shortly," Khalifa confesses over synths and drums to his love interest, who finds herself cheating on her significant other with the MC. Not only does he like his lady friend romantically, the rapper also offers his unconditional friendship, saying, "I could be your best friend, you could be my homie." While "Roll Up" is a noticeable change from Wiz Khalifa's previous releases, the tune's laid-back emotional vibe is an appreciated left turn.—MC



POP

RIHANNA

S&M (4:03)

Producers: Stargate, Sandy Vee

Writers: various

Publishers: various

Island Def Jam

Think of "S&M" as part two of Rihanna's "good girl gone bad" phase—when the shock value of phase one starts to wear out, it's time to raise the stakes. So on the third single and opening track from her excellent "Loud" album, Rihanna embraces deviancy of the more eccentric sort—"sticks and stones may break my bones, but chains and whips excite me,"

she purrs on the chorus. Co-writer Ester Dean specializes in provocative pop, and Rihanna's voice offers the ideal vessel for some of her naughtiest lyrics yet. (See "Rude Boy," the pair's last hit collaboration.) With Stargate and Sandy Vee at the helm as producers, a skittering breakbeat leads into a monstrous bassline that

Presley, the song boasts clever lyrics, and Shepherd packs each line with an

abundance of attitude. Buddy Cannon's skilled production ties it all together and makes the song a winner. The lead single from Shepherd's sophomore album, "Look It Up" indicates a solid future for this talented newcomer.—DEP

ELECTRONIC

JAMES BLAKE

Limit to Your Love (4:37)

Producer: James Blake

Writers: Feist, Jason

"Gonzales" Charles Beck

Publisher: Delabel Editions/EMI Music Publishing/Universal Music Publishing MGB

Atlas/A&M

If it's lo-fi that you want, James Blake's "Limit to Your Love" is certainly it. A spare

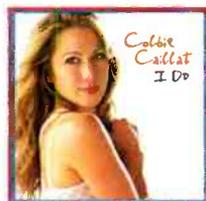
cover of a track from Feist's 2007 album "The Reminder," the song sounds like it was recorded in the British electronic wunderkind's bedroom, right down to the pauses between the piano and synthesizer parts. The effect makes it seem like Blake had to get up during the song to play over and play each new instrument. While his voice is deep and soulful, Blake's overly accented pronunciation of the word "waterfall" ("what-UH-fall") comes across as forced. Other tracks on his self-titled debut album are more successful at incorporating dubstep elements into more traditionally structured songs, but in the end, "Limit to Your Love" just seems disjointed.—CH

LEGEND & CREDITS

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

CONTRIBUTORS: Jem Aswad, Mariel Concepcion, Gary Graff, Courtney Harding, Monica Herrera, Evan Lucy, Jillian Mapes, Kerri Mason, Katie Morgan, Deborah Evans Price

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 Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003, or to the writers in the appropriate bureaus.



COLBIE CAILLAT

I Do (2:53)

Producer: Greg Wells

Writers: C. Caillat, T. Gad

Publishers: GadSongs/EMI USA/Asia, GadSongs/BMG Europe/Australia, Plummy Lou Music (BMI) Universal Republic

Colbie Caillat's third album, due out this spring, will follow up her aptly titled sophomore effort, "Breakthrough," which topped the Billboard 200 in 2009. The singer sounds as bubbly as ever on "I Do," her latest single and the first taste of the new disc. "I Do" features lighthearted percussion and guitar as well as a



swinging melody designed to make listeners tap their toes. Beyond the cheery surface, Caillat's maturation as a songwriter and vocalist is abundantly clear. The lyrics, which focus on love and marriage, are equally adult and adorable, and the singer adds her vocal sweetness to the mix. The sugary pop of "I Do" is hard to hear just once and nicely precedes Caillat's forthcoming album, which should be another cheerfully addictive effort.—KM

CHRISTIAN BY DEBORAH EVANS PRICE

Face Forward

Red Rocks To No. 1 With A New Lineup

Buoyed by a hit single and added visibility on the Winter Jam tour, Red's third album, "Until We Have Faces," bows at No. 2 on the Billboard 200 and enters Christian Albums at No. 1. The hard rock band also scored its best sales week yet with 43,000 units, according to Nielsen SoundScan.

"We are blown away by the response," says bassist Randy Armstrong, who credits fans with inspiring the album's identity theme. "Kids talk to us after shows about the tough times they're going through. We wanted to make a record that would inspire them not to let anybody else's opinion form who they are; to establish their own identity."

Red's own identity has changed since the release of the group's first two Essential/Provident Label Group albums, 2006's "End of Silence" and 2009's "Innocence & Instinct." Following guitarist Jasen Rauch's exit to concentrate on producing, the band's current lineup features Armstrong, drummer Joe Rickard, guitarist Anthony Armstrong (Randy's twin) and lead vocalist Michael Barnes.

"This is the first record that Joe has actually been involved in as a member, while Anthony and I have taken a more active role in writing," Randy says. (Rickard replaced drummer Hayden Lamb, who left due to a shoulder injury, in 2008.)

The album's lead single, "Faceless," spends its second week at No. 1 on Billboard's Chris-

tian Rock chart this week, while also rising to No. 11 on Christian CHR. In addition, album track "Feed the Machine" is being serviced to active rock as the next single.

Red has built a reputation as an exciting live act, touring with both mainstream (3 Doors Down, Godsmack, Hinder, Staind) and Christian acts (labelmate Third Day). "We're a hard-working band that played some 500 shows in our first two years," Anthony says. "It was right around 300 shows the first year alone. The touring opportunities that we've had definitely helped launch us. Being a part of a great bill puts you in front of a lot of people."

As a band of Christians who work in both mainstream and faith-based circles, Red has been able to strike a balance between the two worlds. Anthony notes that the group's mainstream rock peers respect their beliefs even if they don't share them.

"We expect to be given a hard time for our beliefs when we do mainstream tours," he says. "But we've gotten nothing but positive feedback. They love that we can hang out and have a good time within the craziness that is touring. But we're able to still hold our ground, stick to our morals and deliver our message of inspiration and hope."

That reaction has helped the group build a broad fan base, one that Provident Label Group VP of marketing Brian Dishon says ranges from "dads and their teenage sons to college

Hardworking band: RED



students and adults 28-35." In fact, prior to the album's Feb. 1 release, the band hosted a VIP fan event in Nashville that drew followers from Florida, Louisiana, Delaware, Wisconsin, Arizona and Canada.

Red is currently performing on the multi-artist Winter Jam tour, which launched Jan. 7 and

wraps April 3 in Peoria, Ill. Thanks to Winter Jam, "Red has played in front of nearly 150,000 fans in the month leading up to the album's release," Dishon says. "The group has also continued to offer its Acoustic Experience during the tour, inviting six to eight fans to sit on the group's bus while Red plays a few songs."

THE 'F**K YOU' PHENOMENON

In its second trip up Billboard's Mainstream Top 40 radio airplay chart, Cee Lo Green's never-say-die "F**k You (Forget You)" reaches a new peak, bolting 23-17, and nabs Greatest Gainer honors (up 47%) for the first time. The song logged nine weeks on the list beginning Sept. 25, reaching an initial high point of No. 18.

Following the track's first chart run, its pop culture standing has surged. The cast of "Glee," featuring Gwyneth Paltrow, put its spin on the song in the show's Nov. 16 episode. On Dec. 1, Green received four Grammy Award nominations for "F**k You (Forget You)," including record and song of the year. Spurred by its new-

found notoriety, the single re-entered Mainstream Top 40 the week of Jan. 1 after five weeks off.

"The key was that 'F**k You' never stopped selling, so we couldn't just walk away," Roadrunner Records senior VP of promotion Mike Easterlin says. "'Glee' and the Grammys were key to bringing it back to the forefront, making radio believe it was a song that they not only could play again, but probably should."

"The final piece of the puzzle was audience research," Easterlin adds. "Many of the programmers who were unsure retested it and it came back huge, giving them the confidence to go back on it."

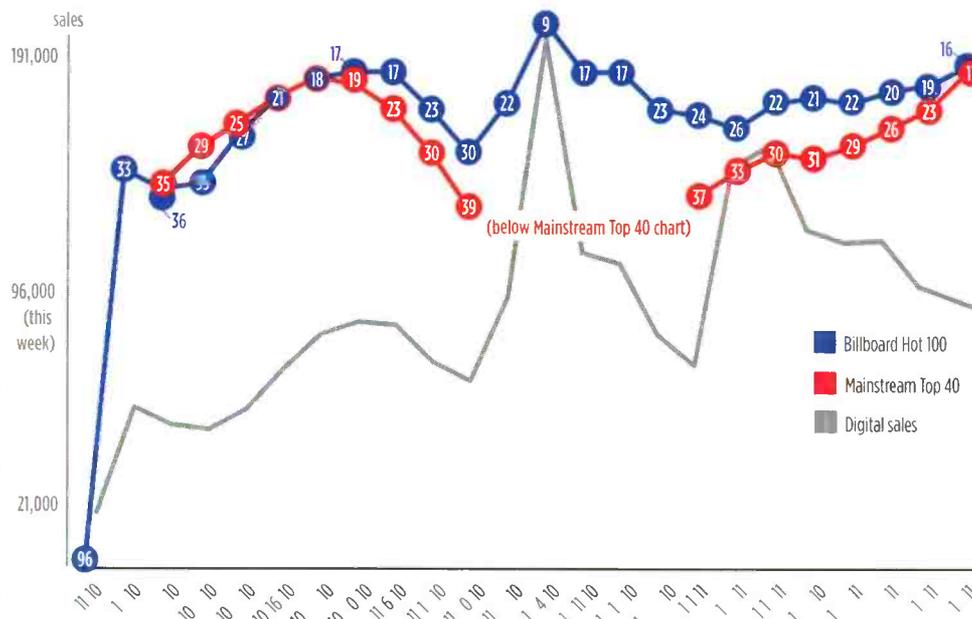
—Gary Trust



Second time around: CEE LO GREEN

EVER-GREEN

Fueled by its pop radio resurgence, Cee Lo Green's "F**k You (Forget You)" claims Greatest Gainer/Airplay honors on the Billboard Hot 100 in its 24th chart week, rising 19-16. Here's a look at the song's radio and retail odyssey.



AIRPLAY SOURCE: Nielsen BDS
SALES SOURCE: Nielsen SoundScan

TOP: JOSEPH ANTHONY BAKER; BOTTOM: KAI REGAN

DANCE BY RICHARD SMIRKE

Conquering America

U.K. Duo Chase & Status Are Bringing Their Act Stateside

As producers, remixers and DJs, they're in demand throughout the world. Now U.K. dance duo Chase & Status are proving to be hit artists in their own right.

The London-based act's sophomore studio set, "No More Idols" (Mercury Records/Universal), debuted at No. 2 on the U.K. albums chart with 55,000 in first-week sales, according to the Official Charts Co. The 15-track album features collaborations with a host of U.K. urban stars, including Tinie Tempah, Plan B and Dizzee Rascal. Cee Lo Green also appears on the record, delivering a knockout vocal performance on the electro anthem "Brixton Briefcase."

"We wanted to make a record that was a kaleidoscope of the best in new British talent," says Saul Milton, one half of Chase & Status with partner William Kennard. "We felt we could get away with Cee Lo on the record because it's a song talking about London. But we also wanted ["No More Idols"] to pay homage to the U.K.; to show the world this is

Britain and this is what we're about."

Mercury Records GM of marketing Duncan Scott credits the new album's strong chart bow to a long-running ramp-up that began in late 2009 with the release of lead single "End Credits" featuring Plan B. Three more tracks were also serviced to radio before the album's release, including the No. 5 chart hit "Blind Faith" featuring Liam Bailey. A focused digital campaign integrating Facebook Connect technology further drove demand, says Scott, who cites the group's strength as a live act as key to its crossover appeal.

U.S. audiences will be able to judge for themselves when Chase & Status embark on their debut U.S. tour this spring, routed around a performance at Coachella. Dates are yet to be announced. But Jho Oakley of London-based JHO Management says venues will range from 1,000- to 1,500-seaters with booking by Philadelphia-based Circle Management.

"There aren't many acts that can go into the U.S. on their first tour and

Kaleidoscope of sound:
CHASE & STATUS



play venues of this capacity; there's real excitement about the live show," says Oakley, who's currently in label negotiations for a North American release of "No More Idols." Signed to Universal Music Publishing, the duo will warm up its performing chops with a U.K. national tour booked by William Morris Endeavor that begins March 9 at Southampton Guildhall.

Tour collaborations with several "big name" international artists are

also on the agenda, says Oakley, who has a co-management deal with Roc Nation in regards to Milton and Kennard's work as producers. The duo's most high-profile production credit to date is its work on Rihanna's "Rated R" album.

"America is definitely a territory that we're very keen to try and conquer," Milton says. "Many have tried and failed, but 2011 is looking like a good year." ...

She'll be there:
TIFFANY EVANS



STANDING TALL

The teen issue of bullying is being simultaneously addressed by two teen artists: R&B singer Tiffany Evans and rapper QUE.

Evans discusses the issue in a chapter she wrote for the book "Who Will Save the Little Girl?" Published Jan. 28 by Saving Our Daughters Publishing, it's the fifth in the continuing book series "Saving Our Daughters" authored by Curtis Benjamin. Evans' chapter, "My Diary," joins thoughts penned by Maya Angelou, Janet Jackson, actresses Malinda Williams and Debbi Morgan, and others.

"I just felt the need to connect," Evans says. The 18-year-old singer/songwriter—who guests Feb. 16 on "The Mo'Nique Show" and will tape a segment for "The Oprah Winfrey Show"—appears on Billboard's Hot R&B/Hip-Hop Songs chart at No. 91 with the inspirational song "I'll Be There." It's the first single from her spring album, "Perfect Imperfection" (Music World/Columbia). "As an artist you're subjected to high standards, and people can pick on you about your songs . . . how you look . . . your hair. We may look like we have it all, but we go through this, too."

Milwaukee rapper QUE weighs in with his perspective on the track "Can't Keep Runnin' Away," whose accompanying video premiered Feb. 2 on BET's "106 & Park." The 16-year-old's missive is drawing a growing amount of media attention, including a Feb. 11 segment on "BET News" and an upcoming appearance on "Mo'Nique."

QUE says he was inspired to write the rap—produced by DeVon Dent and featuring Patrice Downey, and available at iTunes—after watching the news. He wants to make teens understand that "you don't have to run from your problems. You've got to keep standing no matter how down you get."

Currently working on a mixtape and a debut album, QUE is signed to Milwaukee-based 3D Entertainment/Tonstruck Records, headed by Dent, Lee Ford and Kimble "KB" Wheeler.

—Gail Mitchell

SHARP THINKING

Charlotte Martin's new album, "Dancing on Needles" (released Feb. 1 on her own Test-Drive Records), wasn't named lightly. The singer/songwriter/pianist slowly pieced it together while battling intercostal neuralgia, a nerve disorder that rendered her so physically helpless that she couldn't care for herself or her newborn son, Ronen.

"I cried every day," Martin says of having to watch someone else take care of Ronen during the 18-month ordeal. "But at least I was still with him."

After her condition was brought under control with acupuncture and rest, she refocused on her career by recording "Needles." However, she's selling it in a unique way, as a two-tiered fan club membership.

The packages are available on CharlotteMartin.com, with BandFarm handling fulfillment. According to Martin, the 1,000 copies of the deluxe edition, called "Crazies," have sold out. For a one-time fee of \$79.99, the package pairs the album with a T-shirt, tote bag, laminate and autographed photo. A "Casuals" membership (\$29.99) offers the CD with the photo. But buyers of both will receive digital content throughout the album cycle; "Casuals" buyers are limited to digital music only, while "Crazies" also have access to items like intimate video performances from the artist's studio.

Martin created the memberships because touring isn't an option: She's due to give birth again. She and her husband, producer/co-manager Ken



Musical fortitude:
CHARLOTTE MARTIN

Andrews, figured that diehards who pay hundreds of dollars to travel to her performances will pay \$80 to keep getting new content. "In terms of pricing and putting value on this stuff, it's really the wild, wild west. No one knows what things are worth any more," Andrews says, noting that fan feedback has indicated that Martin's packages offer more value for their prices than similar artist clubs.

Although Martin has released roughly 12 studio projects, only the EP "In Parentheses" (2003) and album "On Your Shore" (2004) were released

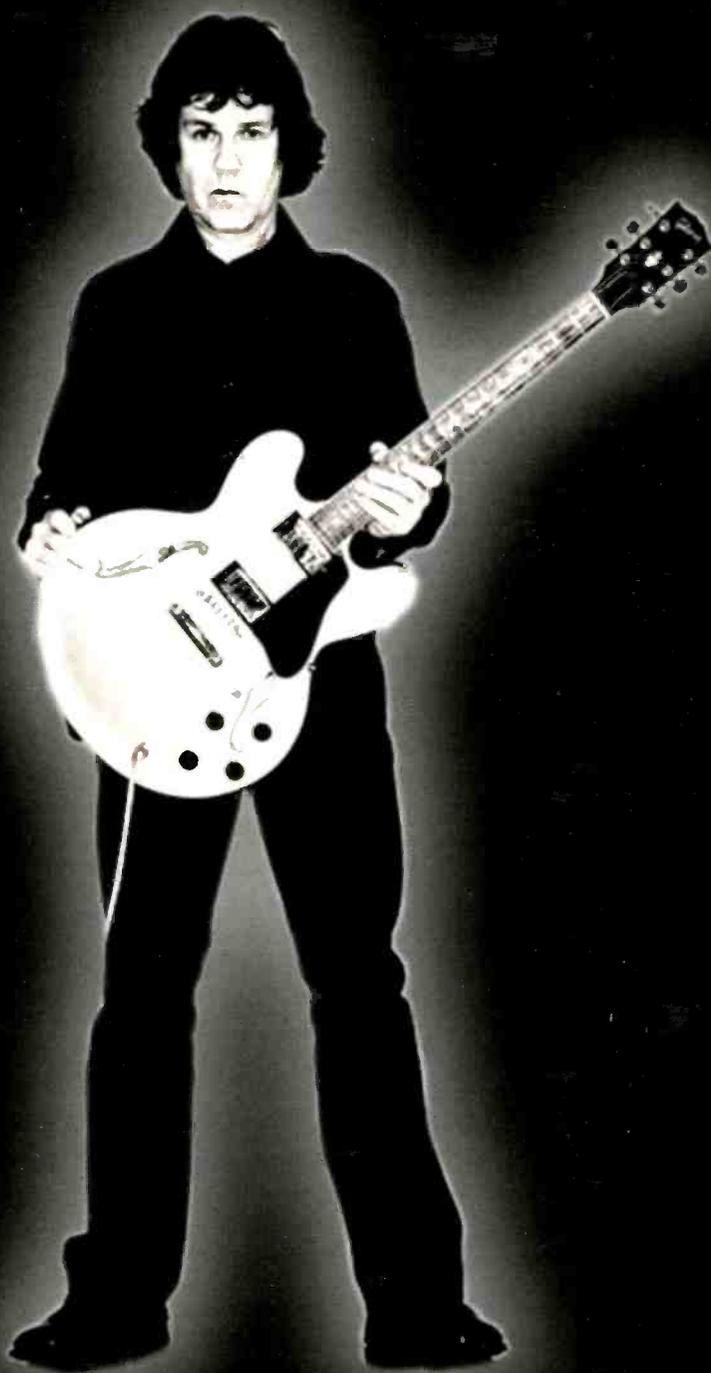
by a major (RCA). She has sold a total of 58,000 albums, according to Nielsen SoundScan. Besides tracks like "The Dance" and "Veins" appearing on "So You Think You Can Dance," her music has also been used in such high-profile entities as the "Sims" videogame.

Aside from a few live dates, Martin hopes to land synch deals to promote "Needles." But she's taking it as it comes as she relearns to juggle motherhood and career: "I'm having another baby," she says with a laugh, "so it all goes to hell."

—Christa Titus

MARTIN: ERIN RUSSEL

"STILL GOT THE BLUES FOR YOU GARY"



GARY MOORE

R E S T I N P E A C E

1952 - 2011

International
Talent
Booking

CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



WHO'S THAT GIRL?

>>Newcomer Skylar Grey doubles up on the Billboard Hot 100, as she debuts at No. 5 and also resides at No. 14. But Grey isn't entirely new to the charts: Billed as Holly Brook, she guested on Fort Minor's No. 4 2006 hit "Where'd You Go."

999 & COUNTING

>>Wiz Khalifa's ascent to No. 1 on the Billboard Hot 100 this week marks the 999th chart-topper since the landmark list launched on Aug. 9, 1958. Who might be the lucky 1,000th? Perhaps Lady Gaga's "Born This Way," which reached radio and retail on Feb. 11.



ALL SHOOK UP

>>With three more new entries on the Billboard Hot 100 from the "Glee" cast, the ensemble's total number of hits climbs to 107—just one away from tying Elvis Presley, who holds the record for the most Hot 100 hits.

CHART BEAT

>>Katy Perry scores her third consecutive No. 1 on Hot 100 Airplay, as "Firework" soars 2-1. "California Gurls" reigned for three weeks and "Teenage Dream" for one. Perry joins Mariah Carey (two streaks of three each) and Rihanna (four straight No. 1s) as the only women to link as many No. 1s in a row in the Nielsen BDS-based chart's 20-year history. "Firework" also lifts 2-1 on Adult Top 40.

>>Wonderful, indeed: As "What a Wonderful World" reaches No. 1 in its 57th week on Jazz Digital Songs, Louis Armstrong ascends to the top of a song ranking for the first time since "Hello, Dolly!" rose 2-1 on the Billboard Hot 100 dated May 9, 1964.

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

Nicki Minaj's Slow—But Steady—Rise To No. 1

Nicki Minaj crowns the Billboard 200 for the first time, as her "Pink Friday" album steps 3-1 in its 11th week on the list (45,000, up 18%, according to Nielsen SoundScan). "Pink" also pushes past the 1 million total sales mark, moving 1.03 million since its Nov. 22 release.



NICKI MINAJ *Pink Friday*

"Pink Friday" initially debuted at No. 2 and has since spent its entire chart life in the top 10. (The set bowed behind fellow debut "My Beautiful Dark Twisted Fantasy" from Kanye West.) Minaj's patient wait for her turn at No. 1 is a rare occurrence. Typically, an album is No. 1 only because it debuted there. It's unusual for one to climb to the top.

Case in point: In 2010, there were 30 albums that hit No. 1 for the first

time, but just one—Lil Wayne's "I Am Not a Human Being"—rose to the top. Wayne debuted at No. 2 off of just downloads, then fell to No. 16 the next week, only to bounce back up to No. 1 the following week once the album's CD version dropped.

In 2009, out of the 36 albums to reach No. 1, just two—the soundtrack to "Hannah Montana: The Movie" (which reached No. 1 in its fourth week) and the "Twilight Saga: New Moon" soundtrack (two weeks)—climbed to the top.

Of the 505 albums that first topped the Billboard 200 since the chart began using Nielsen SoundScan data on May 25, 1991, only 71 didn't debut at No. 1. And only 18 have taken more than 10 weeks to get to the top—including "Pink Friday."

Glancing at the titles that took 10-plus weeks is like looking at a short list of some of the biggest-selling albums of past 20 years. They include Alanis Morissette's "Jagged Little Pill" (15 weeks to No. 1), Santana's "Supernatural" (18) and the Fugees' "The Score" (13).

Minaj's rise to No. 1 is the slowest since March 5, 2005, when Ray Charles' "Genius Loves Company" finally reached the summit in its 25th week. It

zoomed 15-1 with 224,000 copies (up 202%) following its Grammy Award win for album of the year.

But Charles' 25-week climb to the top isn't the slowest. That honor goes to Paula Abdul's "Forever Your Girl," which slow-danced its way to No. 1 in its 64th week (Oct. 7, 1989).

Over The Counter

KEITH CAULFIELD



'SUPER' FRIENDS:

Nicki Minaj's 18% sales gain could be attributed to sustained impact from her "Saturday Night Live" guest turn on Jan. 30, in addition to some surprising viral love from confessed fans Taylor Swift and Selena Gomez. The latter two artists can be found—separately—on YouTube rapping to the "Pink Friday" cut "Super Bass." The two most popular clips have racked up more than 2 million views in the five days they've been online.

Last week's No. 1, Amos Lee's "Mission Bell," plummets to No. 26 with 15,000 copies (down 62%). That's a larger positional drop than Cake's, whose "Showroom of Compassion" collapsed 1-25 three weeks ago. Thus, Lee now has the worst fall from the top since Incubus' "Light Grenades" dropped 1-37 (Dec. 23, 2006).

DIGITAL DUO: Indie acoustic duo the Civil Wars (Joy Williams and John Paul White) start at No. 12 on the Billboard 200 with their debut full-length album, "Barton Hollow" (25,000 copies sold).

The set also finished the week as the top-selling album download in the United States, bowing at No. 1 on the Digital Albums chart. (Ninety-four percent of its overall first week were downloads.)

The album likely gained traction at iTunes thanks to the store selecting its title track as its free single of the week. Plus, Taylor Swift—her again!—tweeted about the act to her 5.2 million followers twice during release week. (When Swift speaks, people listen.)

The Civil Wars' YouTube channel has amassed more than 1.2 million views since its launch in February 2009, led by its "Poison & Wine" video (572,000 views). "Poison" first gained widespread exposure thanks to a placement in ABC's "Grey's Anatomy" in November 2009. Last month, the act made its TV debut on "The Tonight Show With Jay Leno," and the band members' 2010 best-of lists appeared on both iTunes and Amazon MP3.

Lastly, "Barton Hollow" also starts at No. 2 on Folk Albums.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,500,000	1,736,000	24,609,000
Last Week	5,305,000	1,848,000	24,725,000
Change	3.7%	-6.1%	-0.5%
This Week Last Year	6,723,000	1,707,000	24,136,000
Change	-18.2%	1.7%	2.0%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	30,685,000	26,340,000	-14.2%
Digital Tracks	128,113,000	132,936,000	3.8%
Store Singles	193,000	249,000	29.0%
Total	158,991,000	159,525,000	0.3%
Albums w/TEA*	43,496,300	39,633,600	-8.9%

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

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

	2010	2011	CHANGE
CD	21,421,000	16,804,000	-21.6%
Digital	9,022,000	9,221,000	2.2%
Vinyl	239,000	310,000	29.7%
Other	4,000	5,000	25.0%

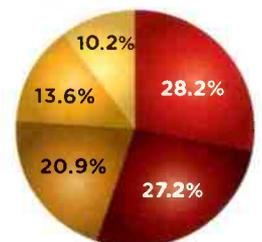
For week ending Feb. 6, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

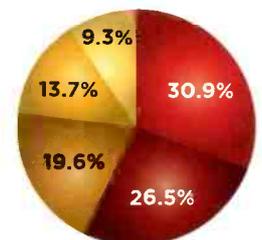
Distributors' Market Share: 01/03/11-01/30/11

● UMG ● SME ● WMG ● Indies ● EMI

Total Albums



Current Albums



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	3	11	#1 GREATEST GAINER NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 015021*UMRG (13.98)	Pink Friday	●	1
2	1	1	RED ESSENTIAL 10916 (13.98)	Until We Have Faces	●	2
3	NEW	1	RICKY MARTIN SONY MUSIC LATIN 54472 (14.98)	Musica + Alma + Sexo	●	3
4	5	6	BRUNO MARS ELEKTRA 525393* (10.98) ⊕	Doo-Wops & Hooligans	●	4
5	13	12	RIHANNA SRP/DEF JAM 014927/IDJMG (13.98) ⊕	Loud	●	5
6	9	2	KIDZ BOP KIDS RAZOR & TIE 89244 (18.98)	Kidz Bop 19	●	6
7	12	13	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	●	7
8	7	8	TAYLOR SWIFT BIG MACHINE TS0300A (18.98) ⊕	Speak Now	●	8
9	11	15	P!NK LAFACE 80657 JLG (13.98)	Greatest Hits... So Far!!!	●	9
10	16	17	EMINEM WEB SHADY AFTERMATH/INTERSCOPE 014411*IGA (13.98)	Recovery	●	10
11	6	10	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109* GLASSNOTE (12.98)	Sigh No More	●	11
12	NEW	1	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow	●	12
13	14	7	KATY PERRY CAPITOL 84601* (18.98)	Teenage Dream	●	13
14	NEW	1	BOB MARLEY AND THE WAILERS TUFF GONG ISLAND 014669* JME (19.98)	Live Forever: September 23, 1960 * Stanley Theater * Pittsburgh, PA	●	14
15	4	2	VARIOUS ARTISTS GRAMMY/JIVE 80792 JLG (18.98)	2011 Grammy Nominees	●	15
16	24	7	JAMIE FOXX J 54860/RMG (11.98)	Best Night Of My Life	●	16
17	38	46	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕	My World 2.0	●	17
18	18	8	R. KELLY JIVE 80874/JLG (11.98)	Love Letter	●	18
19	10	1	THE DECEMBERISTS CAPITOL 47547* (18.98) ⊕	The King Is Dead	●	19
20	26	22	THE BLACK EYED PEAS INTERSCOPE 015039*IGA (13.98)	The Beginning	●	20
21	20	38	THE BLACK KEYS NONESUCH 520266*/WARNER BROS. (15.98)	Brothers	●	21
22	19	16	KANYE WEST ROC-A-FELLA/DEF JAM 014655*/IDJMG (13.98) ⊕	My Beautiful Dark Twisted Fantasy	●	22
23	17	23	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	●	23
24	23	19	KID ROCK TOP DOG/ATLANTIC 521682*/AG (18.98) ⊕	Born Free	●	24
25	33	34	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 015002/UMRG (13.98)	I Am Not A Human Being	●	25
26	1	2	AMOS LEE BLUE NOTE 29766*/BLG (17.98)	Mission Bell	●	26
27	15	5	GREGG ALLMAN ROUNDER 812215*/CONCORD (18.98)	Low Country Blues	●	27
28	31	9	T.I. GRAND HUSTLE/ATLANTIC 523753/AG (18.98)	No Mercy	●	28
29	NEW	1	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY 77918/JLG (13.98)	WOW Gospel 2011: The Year's 30 Top Gospel Artists And Songs	●	29
30	30	32	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕	You Get What You Give	●	30
31	34	13	BON JOVI ISLAND 014903/IDJMG (13.98)	Greatest Hits	●	31
32	35	12	RASCAL FLATTS BIG MACHINE RFD100A (13.98)	Nothing Like This	●	32
33	40	45	KEYSHIA COLE Geffen 015108/IGA (13.98)	Calling All Hearts	●	33
34	32	35	KENNY CHESNEY BNA 57445 SMN (11.98) ⊕	Hemingway's Whiskey	●	34
35	1	2	IRON AND WINE WARNER BROS. 526280* (13.98)	Kiss Each Other Clean	●	35
36	37	29	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 79214/SONY MUSIC (13.98)	Glee, The Music: Season Two: Volume 4	●	36
37	36	47	THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (10.98)	The Band Perry	●	37
38	25	14	SOUNDTRACK RCA NASHVILLE 72911/SMN (11.98)	Country Strong	●	38
39	38	39	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170*/UMRG (13.98)	Lungs	●	39
40	53	58	LINKIN PARK MACHINE SHOP 525375*/WARNER BROS. (18.98)	A Thousand Suns	●	40
41	55	70	THE BLACK EYED PEAS INTERSCOPE 012887* IGA (13.98)	The E.N.D.	●	41
42	8	2	WISIN & YANDEL WY MACHETE 015218 UMLE (11.98)	Los Vaqueros: El Regreso	●	42
43	44	48	KERI HILSON MOSLEY ZONE 4/INTERSCOPE 015088/IGA (13.98)	No Boys Allowed	●	43
44	56	61	TREY SONGZ SONGBOOK/ATLANTIC 524539/AG (18.98) ⊕	Passion, Pain & Pleasure	●	44
45	42	40	SUGARLAND MERCURY NASHVILLE 014758*/UMGM (13.98) ⊕	The Incredible Machine	●	45
46	NEW	1	THE JANEDEAR GIRLS WARNER BROS. (NASHVILLE) 518448/WMN (13.98)	The JaneDear Girls	●	46
47	77	11	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 015084 EX/IDJMG (12.98)	My Worlds Acoustic	●	47
48	45	54	TRAIN COLUMBIA 07736/SONY MUSIC (12.98)	Save Me, San Francisco	●	48
49	NEW	1	ROD STEWART J 83006/RMG (11.98)	The Best Of... The Great American Songbook	●	49
50	4	46	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 08777/CAPITOL (18.98)	NOW 36	●	50



The premiere of her controversial video for "S&M" may help goose sales of the set (up 15%). The clip registered more than 9 million views on Rihanna's official YouTube channel between Jan. 31 and Feb. 8.



The set is among the albums offered by Amazon MP3 for \$5 all month long. (It's up 18%.) It also benefits from Eminem's appearance in two Super Bowl ads.

We gotta feeling that the Peas' Super Bowl halftime performance (no matter how widely panned) engineers a 35% gain for the album; it's also up 44% in downloads.



You can't keep a good crooner down, as this hits package—which collects highlights from his five previous "Songbook" albums—bows with 10,000 copies. It includes a previously unreleased song, the Harry Warren/Mack Gordon tune "You'll Never Know."

As the icon returns to the top 20 of the Billboard 200 (No. 14), the top 10 on Top R&B/Hip-Hop Albums (No. 4) and the top of Reggae Albums (see Between the Bullets, page 46), his steady-selling best-of "Legend" rises with the chart's largest percentage gain—up 96%.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	43	43	TIM MCGRAW CURB 79205 (18.98)	Number One Hits	●	27
52	22	3	THE SCRIPT PHONOGENIC EPIC 81227/SONY MUSIC (11.98)	Science & Faith	●	3
53	49	41	CEE LO GREEN RADICULTURE 525601/ELEKTRA (18.98)	The Lady Killer	●	4
54	54	27	KESHA KEMOSABE/RCA 80560/RMG (9.98)	Cannibal	●	15
55	41	31	DAFT PUNK WALT DISNEY 005672 (13.98)	Tron: Legacy (Soundtrack)	●	5
56	64	50	MICHAEL JACKSON MJJ/EPIC 66773/SONY MUSIC (13.98) ⊕	Michael	●	3
57	69	63	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG (13.98)	Thank Me Later	●	6
58	60	71	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854/SMN (12.98)	Revolution	●	8
59	39	33	STEEL MAGNOLIA BIG MACHINE SMO100A (10.98)	Steel Magnolia	●	9
60	28	4	SOCIAL DISTORTION EPITAPH 87119* (16.98)	Hard Times And Nursery Rhymes	●	10
61	46	57	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame	●	13
62	73	62	DIDDY - DIRTY MONEY BAD BOY/INTERSCOPE 01438*/IGA (13.98)	Last Train To Paris	●	14
63	61	75	BLAKE SHELTON REPRISE (NASHVILLE) 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	●	24
64	66	56	SELENA GOMEZ & THE SCENE HOLLYWOOD 004625 (10.95) ⊕	A Year Without Rain	●	15
65	50	28	CAGE THE ELEPHANT DSP 81421*/JIVE (13.98)	Thank You Happy Birthday	●	2
66	145	146	PACE SETTER BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 422-846-210/IDJMG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	●	54
67	141	69	THIRD DAY ESSENTIAL 10853/SONY MUSIC (17.98)	Revelation	●	6
68	72	60	KESHA KEMOSABE/RCA 49209*/RMG (11.98)	Animal	●	16
69	74	85	BILLY CURRINGTON MERCURY NASHVILLE 014407/UMGM (9.98)	Enjoy Yourself	●	17
70	51	25	CAKE UPBEAT 89933* (15.98)	Showroom Of Compassion	●	18
71	102	102	RICK ROSS MAYBACK/SUP.N.SLIDE/DEF JAM 014366*/IDJMG (9.98)	Teflon Don	●	19
72	63	81	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	●	2
73	52	2	JOE NICHOLS SHOW DOG/UNIVERSAL 015198 (7.98)	Greatest Hits	●	52
74	87	90	JAZMINE SULLIVAN J 75357/RMG (11.98)	Love Me Back	●	17
75	100	88	NE-YO DEF JAM 014987/IDJMG (13.98) ⊕	Libra Scale	●	20
76	85	89	NELLY DERBY UNIVERSAL MOTOWN 014991/UMRG (13.98)	5.0	●	10
77	71	65	KINGS OF LEON RCA 64698*/RMG (13.98)	Come Around Sundown	●	21
78	75	53	BIG TIME RUSH NICKELODEON/COLUMBIA 42918/SONY MUSIC (8.98)	BTR (Soundtrack)	●	22
79	78	87	TANK MOGAMBE/SONG OVNASTY/ATLANTIC 525214/AG (10.98)	Now Or Never	●	35
80	83	72	ARCADE FIRE MERGE 385* (15.98)	The Suburbs	●	1
81	77	64	CHARLIE WILSON P MUSIC/JIVE 81696/JLG (11.98)	Just Charlie	●	19
82	173	157	EL DEBARGE Geffen 015045/IGA (13.98)	Second Chance	●	57
83	90	96	WAKA FLOCKA FLAME 1017 BRICK SQUAD ASYLUM 522740/WARNER BROS. (18.98)	Flockaveli	●	23
84	68	51	JOSH GROBAN 143/REPRISE 524633/WARNER BROS. (18.98) ⊕	Illuminations	●	24
85	106	86	KEM UNIVERSAL MOTOWN 014169/UMRG (13.98) ⊕	Intimacy: Album III	●	25
86	79	82	VARIOUS ARTISTS PROVIDENT-INTEGRITY WORD-CURB/EMI 09516/EMI CMG (17.98)	WOW Hits 2011	●	26
87	82	84	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones	●	37
88	57	107	ADELE XL/COLUMBIA 31859*/SONY MUSIC (12.98)	19	●	10
89	NEW	1	MATISYAHU FALLEN SPARKS 01* (11.98) ⊕	Live At Stubbs: Vol. II	●	88
90	84	69	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966	●	27
91	89	76	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina	●	17
92	103	107	EMINEM WEB AFTERMATH 490629*/INTERSCOPE (13.98)	The Marshall Mathers LP	●	9
93	NEW	1	CANTON JONES CAJID 8182 (12.98)	Dominionaire	●	93
94	59	68	CRYSTAL BOWERSOX 191 JIVE 74809 JLG (11.98)	Farmer's Daughter	●	28
95	9	105	CREDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	●	67
96	125	147	FANTASIA S/19/J 65528/RMG (11.98)	Back To Me	●	1
97	120	113	CRISTIAN CASTRO UNIVERSAL MUSIC LATINO 01513/UMLE (10.98) ⊕	Viva El Principe	○	97
98	88	74	CHRIS TOMLIN SIXTEEN 93444 SPARROW (17.98) ⊕	And If Our God Is For Us...	●	11
99	93	78	KID CUDI DREAM ON/G.O.D./UNIVERSAL MOTOWN 014649*/UMRG (13.98) ⊕	Man On The Moon II: The Legend Of Mr. Rager	●	28
100	143	144	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG (9.98)	My World (EP)	●	100

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	B.O.B .134		THE BLACK KEYS .21	ERIC CLAPTON .123	DEADMAUS .120	FIVE FINGER DEATH PUNCH .119	FLORENCE + THE MACHINE .39	THE HIT CREW .192	THE LADY KILLER (18.98)	JAY-Z .139	KESHA .54, 68	RAY LA MONTAGNE .58	LADY ANTEBELLUM .23
	BON JOVI .31		THE BLACK KEYS .21	ERIC CLAPTON .123	DEADMAUS .120	FIVE FINGER DEATH PUNCH .119	FLORENCE + THE MACHINE .39	THE HIT CREW .192	THE LADY KILLER (18.98)	JAY-Z .139	KESHA .54, 68	RAY LA MONTAGNE .58	LADY ANTEBELLUM .23
	CRYSTAL BOWERSOX .94		THE BLACK KEYS .21	ERIC CLAPTON .123	DEADMAUS .120	FIVE FINGER DEATH PUNCH .119	FLORENCE + THE MACHINE .39	THE HIT CREW .192	THE LADY KILLER (18.98)	JAY-Z .139	KESHA .54, 68	RAY LA MONTAGNE .58	LADY ANTEBELLUM .23

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	99	101	JERROD NIEMANN SEA GAYLE ARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury	7	7	151	200	8	JEREMIH MICK SCHULTZ/DEF JAM 014830/0JMG (9.98)	All About You	27	27
102	21	2	COLD WAR KIDS DOWNTOWN/DGC/INTERSCOPE 015196*/IGA (13.98)	Mine Is Yours	21	21	152	131	164	MIGUEL BLACK ICE/BYSTORM/JIVE 75487/JLG (9.98)	All I Want Is You	109	109
103	121	103	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	2	2	153	92	126	SARA BAREILLES EPIC 53035*/SONY MUSIC (11.98)	Kaleidoscope Heart	1	1
104	47	11	JAMES BLUNT CUSTARD ATLANTIC 524723/AG (18.98)	Some Kind Of Trouble	11	11	154	157	128	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 70511/SONY MUSIC (11.98)	Glee: The Music, Volume 3: Showstoppers	1	1
105	76	52	SOUNDTRACK RCA 80205/RMG (11.98)	Burlesque	18	18	155	111	160	GRACE POTTER & THE NOCTURNALS RAGGED COMPANY 002832/HOLLYWOOD (8.98) *	Grace Potter & The Nocturnals	19	19
106	80	80	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer	7	7	156	RE-ENTRY	97	USHER LAFACE 63982/JLG (9.98)	Confessions	10	10
107	138	152	PRINCE ROYCE TOP GUN 30020/SONY MUSIC LATIN (10.98)	Prince Royce	107	107	157	NEW	1	REO SPEEDWAGON EPIC/SONY MUSIC CMG 48527/SONY MUSIC (12.98)	The Second Decade of Rock & Roll 1981-1991	157	157
108	65	2	DETRICK HADDON RELEV/MAHADDON/VERITY 71336/JLG (11.98)	Church On The Moon	65	65	158	NEW	1	LOS BUKIS FONOVISA 354608/UMLE (11.98)	35 Aniversario	158	158
109	29	2	TALIB KWELI BLACKSMITH/JAVOTTI MEDIA 2215/3D (15.98)	Gutter Rainbows	29	29	159	136	55	JOURNEY COLUMBIA LEGACY 85889/SONY MUSIC (13.98) *	Journey's Greatest Hits	10	10
110	101	93	TAYLOR SWIFT BIG MACHINE 0200 (18.98) *	Fearless	6	1	160	180	186	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night	2	2
111	116	108	AVENGED SEVENFOLD HOPELESS/SIRE 524026*/WARNER BROS. (18.98)	Nightmare	1	1	161	15	45	USHER LAFACE 61552/JLG (13.98)	Raymond V Raymond	1	1
112	112	98	DISTURBED REPRISE 524038*/WARNER BROS. (18.98) *	Asylum	1	1	162	NEW	1	THE GO! TEAM MEMPHIS INDUSTRIES 0178* (14.98)	Rolling Blackouts	162	162
113	137	132	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones	3	3	163	139	100	A DAY TO REMEMBER VICTORY 603 (13.98)	What Separates Me From You	12	12
114	107	103	NEWSBOYS INPOP 71521 (13.98)	Born Again	1	1	164	150	165	ROD STEWART J 76609*/RMG (11.98) *	Fly Me To The Moon... The Great American Songbook Volume V	1	1
115	153	195	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3	1	165	172	168	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse	3	3
116	104	115	CARRIE UNDERWOOD 19 ARISTA NASHVILLE 49923/SMN (13.98)	Play On	2	2	166	178	140	SHAKIRA EPIC 77433/SONY MUSIC LATIN (11.98)	Sale El Sol	1	1
117	133	121	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 09847/CAPITOL (18.98)	NOW 35	1	1	167	RE-ENTRY	106	LINKIN PARK WARNER BROS. 47755 (18.98/12.98)	[Hybrid Theory]	10	10
118	109	97	HINDER UNIVERSAL REPUBLIC 015022*/UMRG (9.98)	All American Nightmare	37	37	168	NEW	1	ROY ORBISON SONY BMG CUSTOM MARKETING GROUP 05283/SONY MUSIC (5.98)	Super Hits	168	168
119	117	112	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) *	War Is The Answer	7	7	169	146	148	REBA STARTRUCK RM0200A/VALORY (13.98) *	All The Women I Am	7	7
120	70	83	DEADMAU5 MAUSTRAP 2518/ULTRA (15.98)	4X4=12	47	47	170	RE-ENTRY	14	BEYONCE MUSIC WORLD/COLUMBIA 53949 EX/SONY MUSIC (13.98 CD/DVD) *	Above And Beyond: Video Collection & Dance Mixes (EP)	35	35
121	97	116	MY DARKEST DAYS MVR 604/MERCURY 014719/0JMG (8.98)	My Darkest Days	38	38	171	167	174	JASON ALDEAN BROKEN BOW 783* (18.98)	Wide Open	1	1
122	NEW	1	LINKIN PARK MACHINE SHIP/DIGITAL EX/WARNER BROS. (4.98)	A Thousand Suns: Puerta De Alcalá (EP)	122	122	172	RE-ENTRY	19	GEORGE STRAIT MCA NASHVILLE 170280/UMGM (9.98)	The Best Of George Strait: 20th Century Masters The Millennium Collection	76	76
123	119	7	ERIC CLAPTON CHRONICLES/PLYDOR 002759/UME (9.98)	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	123	123	173	RE-ENTRY	61	LADY GAGA STREAMLINE/KONLIVE CHERRYTREE/INTERSCOPE 013872*/IGA (10.98)	The Fame Monster (EP)	1	1
124	110	91	MAROON 5 A&M/OCTONE 014821/IGA (13.98)	Hands All Over	1	1	174	95	120	MICHAEL BUBLE 143 REPRISE 520733/WARNER BROS. (18.98) *	Crazy Love	1	1
125	115	109	SKILLET ARDENT/INO ATLANTIC 519927/AG (13.98)	Awake	1	1	175	184	194	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	1	1
126	169	158	RAY LAMONTAGNE AND THE PARIAH DOGS RCA 65086* (16.98)	God Willin' & The Creek Don't Rise	3	3	176	148	149	EASTON CORBIN MERCURY NASHVILLE 013644/UMGN (10.98)	Easton Corbin	10	10
127	196	2	BOYZ II MEN MOTOWN/CHRONICLES 001098/UME (9.98)	The Best Of Boyz II Men: 20th Century Masters The Millennium Collection	127	127	177	122	94	MY CHEMICAL ROMANCE REPRISE 521752/WARNER BROS. (18.98)	Danger Days: The True Lives Of The Fabulous Killjoys	1	1
128	RE-ENTRY	11	NORAH JONES BLUE NOTE 09868*/BLC (18.98)	...Featuring	29	29	178	58	2	WANDA JACKSON THIRD MAN/NOHESUCH 525283*/WARNER BROS. (15.98)	The Party Ain't Over	58	58
129	114	119	KID CUDI DREAM ON G.O.O.D./UNIVERSAL MOTOWN 013195*/UMRG (13.98) *	Man On The Moon: The End Of Day	1	1	179	183	2	CREEDENCE CLEARWATER REVISITED SONY MUSIC CMG 52336/SONY MUSIC (6.98)	Extended Versions	179	179
130	152	163	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	4	3	180	RE-ENTRY	63	KEITH SWEAT ELEKTRA 61707*/EEG (7.98)	Keith Sweat	4	4
131	128	122	TAYLOR SWIFT BIG MACHINE 079012 (18.98) *	Taylor Swift	4	4	181	165	155	JAMEY JOHNSON MERCURY NASHVILLE 013364*/UMGN (9.98)	The Guitar Song	4	4
132	94	79	FAR*EAST MOVEMENT CHERRYTREE/INTERSCOPE 014818*/IGA (10.98)	Free Wired	24	24	182	NEW	1	WILLIE NELSON SONY BMG CUSTOM MARKETING GROUP 05812/SONY MUSIC (9.98)	Super Hits	2	182
133	129	106	TOBY KEITH SHOW DOG/UNIVERSAL 014492 (9.98)	Bullets In The Gun	1	1	183	NEW	1	LYNYRD SKYNYRD SONY BMG CUSTOM MARKETING GROUP 46531/SONY MUSIC (6.98)	Extended Versions: Encore Collection	183	183
134	147	141	B.O.B REBEL ROCK/GRAND HUSTLE/ATLANTIC 618903*/AG (13.98) *	B.o.B Presents: The Adventures Of Bobby Ray	1	1	184	NEW	1	LIONEL RICHIE MOTOWN/CHRONICLES 007759/UME (9.98)	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection	184	184
135	186	29	LYNYRD SKYNYRD MCA 111941 (9.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	2	135	185	177	131	KIDZ BOP KIDS RAZOR & TIE 38234 (18.98)	Kidz Bop 18	18	18
136	119	110	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive	1	1	186	134	2	VIC LATINO ULTRA 2734 (18.98)	Vic Latino Presents: Ultra Dance 12	134	134
137	166	2	ELVIS PRESLEY RCA/SONY MUSIC COMMERCIAL MUSIC GROUP 70971/SONY MUSIC (6.98)	An Afternoon In The Garden	137	137	187	RE-ENTRY	3	JOHNNY CASH/WILLIE NELSON AMERICAN COLUMBIA/SONY MUSIC CMG 58490/SONY MUSIC (6.98)	VH1 Storytellers	150	150
138	81	36	BRANDON HEATH MONDMODE 10151/REUNION (13.98)	Leaving Eden	36	36	188	142	133	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 015176 EX/STARBUCKS (12.98)	I Got You Babe	133	133
139	156	11	JAY-Z ROC NATION/DEF JAM 013621*/0JMG (13.98)	Hits Collection: Volume One	43	43	189	RE-ENTRY	82	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse	2	2
140	154	139	ENRIQUE IGLESIAS UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATIN 014448/UMRG/UMLE (10.98)	Euphoria	10	10	190	163	199	FRANCESCA BATTISTELLI FERVENT 887378/WARNER BROS. (11.98)	My Paper Heart	35	35
141	RE-ENTRY	6	BARRY WHITE ISLAND/CHRONICLES 000884/UME (9.98)	The Best Of Barry White: 20th Century Masters The Millennium Collection	100	100	191	198	197	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (16.98)	Greatest Hits	8	8
142	151	142	SHINEDOWN ATLANTIC 511244/AG (18.98) *	The Sound Of Madness	1	1	192	NEW	1	THE HIT CREW TURN UP THE MUSIC 2108 (12.98)	Pop N Party	192	192
143	149	118	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 1	1	1	193	RE-ENTRY	105	OZZY OSBOURNE JET EPIC LEGACY 85247/SONY MUSIC (7.98)	Blizzard Of Ozz	2	2
144	126	111	VARIOUS ARTISTS STARCON 31809 EX/STARBUCKS (12.98)	World Is China	111	111	194	RE-ENTRY	108	P!NK LAFACE 36759/JLG (13.98)	Funhouse	1	1
145	96	49	TRENT REZTOR AND ATTICUS ROSS THE NULL CORPORATION 01* MADISON GATE (7.98)	The Social Network (Soundtrack)	20	20	195	NEW	1	STEVIE RAY VAUGHAN EPIC/SONY MUSIC CMG 26655/SONY MUSIC (6.98)	Martin Scorsese Presents The Blues: Stevie Ray Vaughan	195	195
146	RE-ENTRY	159	MICHAEL JACKSON EPIC LEGACY 17986*/SONY MUSIC (17.98)	Thriller	1	1	196	NEW	1	TOMMY JAMES AND THE SHONDELLS RHINO 76039 (9.98)	The Essentials	1	1
147	NEW	1	IRATION 3 PRONG DIGITAL EX (3.98)	Fresh Grounds (EP)	147	147	197	NEW	1	FOREIGNER SONY BMG CUSTOM MARKETING GROUP 27380/SONY MUSIC (6.98)	Extended Versions	197	197
148	162	177	KID ROCK TOP DOG ATLANTIC 290556*/AG (18.98) *	Rock N Roll Jesus	3	3	198	NEW	1	SCORPIONS MERCURY 007826/UME (9.98)	The Best Of Scorpions: 20th Century Masters The Millennium Collection	198	198
149	NEW	1	THE AVETT BROTHERS RAMSEUR 2712 (9.98)	The Gleam	149	149	199	194	171	ERIC BENET REPRISE 522936/WARNER BROS. (18.98)	Lost In Time	33	33
150	RE-ENTRY	2	JAMES FORTUNE & FIYA BLACKSMOKE 3092/WORLOW/DE (13.98)	I Believe: Live	136	136	200	197	176	CIARA LAFACE 72092/JLG (11.98)	Basic Instinct	44	44



Though it dropped on Jan. 25, the six-song live set enters a week late with 5,000 (up 426%). Figure that delayed promotion and visibility in digital retailers' storefronts until its second week kept it off the chart.



Amazon MP3 is offering Jones' compilation album for \$5 in February; it's up 70%. In terms of downloads, it went from minuscule numbers to more than 2,000.



Walmart has been blowing out a wide array of albums for \$5 chainwide, including this Beyoncé set, which vaults with a 58% increase.



Like the title at No. 170, Osbourne storms back onto the list with his classic solo debut set thanks to deep discounting at Walmart (up 33%). "Blizzard" peaked at No. 21 in 1981 and has been off the chart since 1983.



Again the chart feels the Walmart influence (see Nos. 170 and 193). James — up 32% with this best-of set — claims his first chart ink since 1980's "Three Times in Love" spent seven weeks on the big chart.

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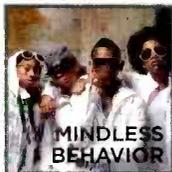
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UNCHARTED™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST MYSAPCE PAGE
1	1	4	#1 4 WKS TRAPHIK WWW.MYSPACE.COM/TRAPHIK
2	4		THE DEADLIES WWW.MYSPACE.COM/THEDEADLIESMUSIC
3			DJ BL3ND WWW.MYSPACE.COM/BLENDIZZY
4	2	4	JAMIE LYNN NOON WWW.MYSPACE.COM/JAMIELYNNNOON
5		4	COLETTE CARR WWW.MYSPACE.COM/COLETTECARR
6	8	4	LAURA ROPPE WWW.MYSPACE.COM/LAURAROPPE
7		4	JAVIER JOFRE WWW.MYSPACE.COM/JAVIERJOFRE
8	11	4	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS
9		4	DIYAR PALA WWW.MYSPACE.COM/DIYARPALA
10	10	4	ZIKOS WWW.MYSPACE.COM/ZIKOS
11	27	4	NOISIA WWW.MYSPACE.COM/DENNOISIA
12	NEW		BANDA SUPERTOY WWW.MYSPACE.COM/BANDASUPERTOY
13	25	2	OTENKI WWW.MYSPACE.COM/OTENKI/WWW.MYSPACE.COM/OTENKI
14	13	3	GALAXY FARM WWW.MYSPACE.COM/GALAXYFARM
15	20		DJ BAM BAM WWW.MYSPACE.COM/DJBAMBAM
16	RE-ENTRY		MINDLESS BEHAVIOR WWW.MYSPACE.COM/MINDLESSBEHAVIOR
17	75	4	CALL US FORGOTTEN WWW.MYSPACE.COM/CALLUSFORGOTTEN
18	31	4	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL
19	26	4	POMPLAMOOSE WWW.MYSPACE.COM/POMPLAMOOSEMUSIC
20	32	4	SAM TSUI WWW.MYSPACE.COM/SAMTSUI
21	NEW		FOKUS WWW.MYSPACE.COM/FOKUSPACE
22	14	4	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD
23	24		THE PRETTY RECKLESS WWW.MYSPACE.COM/THEPRETYRECKLESS
24	50	4	AJ RAFAEL WWW.MYSPACE.COM/AJRAFAEL
25	RE-ENTRY		STEVEN SEAGAL WWW.MYSPACE.COM/STEVENSEAGALMOJOPRIEST
26	43	2	RICARDO KATSUKI WWW.MYSPACE.COM/DJRICARDOKATSUKI
27	72		NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR
28	34	4	JET BLACK KISS WWW.MYSPACE.COM/JBKIMUSIC
29	16	4	DASH BERLIN WWW.MYSPACE.COM/DASHBERLIN
30	RE-ENTRY		HAYDEN PANETTIERE WWW.MYSPACE.COM/HAYDENPANETTIERE
31	36	4	BIG SEAN WWW.MYSPACE.COM/UKNOWBIGSEAN
32	NEW		BANDA GRINTCH WWW.MYSPACE.COM/BANDAGRINTCH
33	NEW		MATANZA WWW.MYSPACE.COM/MATANZACOUNTRYCORE
34	38	4	ANNA CALVI WWW.MYSPACE.COM/ANNACALVI
35	37	4	YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS
36	33		FUNERAL PARTY WWW.MYSPACE.COM/FUNERALPARTY
37	29	4	DEVLIN WWW.MYSPACE.COM/OFFICIALDEVLIN
38	42	2	THE 4ONTHFLOOR WWW.MYSPACE.COM/THE4ONTHFLOOR
39	41	2	BEARDYMAN WWW.MYSPACE.COM/BEARDYMAN
40	RE-ENTRY		NANA WWW.MYSPACE.COM/NANAWORLDO
41	NEW		WHITEST BOY ALIVE WWW.MYSPACE.COM/THEWHITESTBOYALIVE
42	28	4	THE BLOODY BEETROOTS WWW.MYSPACE.COM/THEBLOODYBEETROOTS
43	NEW		JESSE COOL REGGAE WWW.MYSPACE.COM/REGGAEJESSECOOL
44	RE-ENTRY		MC DAVO WWW.MYSPACE.COM/MCDAVOO
45	47	3	SOZAY WWW.MYSPACE.COM/SDZAY
46	NEW		LUCAS THANOS WWW.MYSPACE.COM/LUCASTHANOS
47	48	4	ENTER SHIKARI WWW.MYSPACE.COM/ENTERSHIKARI
48	NEW		GABE BONDOC WWW.MYSPACE.COM/INGABE
49	NEW		MAC MILLER WWW.MYSPACE.COM/MACMILLEROFFICIAL
50	RE-ENTRY		THE MOVEMENT PURSUERS WWW.MYSPACE.COM/TMPINC

Back on the Uncharted tally this week is Mindless Behavior (No. 16), the quartet of 13-year-old MCs who gained a surge in YouTube views, Facebook fans and Twitter followers thanks to a radio tour and new live video. Next month, the act will open for Janet Jackson on a number of her U.S. tour dates. In other Uncharted news, Pomplamoose was mislabeled as a debut last week (No. 26), when it actually dropped 16-26.



SOCIAL 50™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST IMPRINT/LABEL
1	2	11	#1 5 WKS RIHANNA SRP/DEF JAM/DJMG
2	3	11	AKON KDM/CT/UPFRONT/SRC/UNIVERSAL MOTOWN
3			LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4		11	SHAKIRA SONY MUSIC LATIN/EPIC
5		11	JUSTIN BIEBER SCHODLBOY/RAYMOND BRAUN/ISLAND/DJMG
6	7	11	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
7	13		NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
8	6	11	KATY PERRY CAPITOL
9	10		MICHAEL JACKSON MJJ/EPIC
10	12	11	LINKIN PARK MACHINE SHOP/WARNER BROS.
11	8	11	AVRIL LAVIGNE ARISTA/RMG
12	9	11	TAYLOR SWIFT BIG MACHINE
13	27	11	SELENA GOMEZ HOLLYWOOD
14	17	10	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN
15	19		DAVID GUETTA GUM/VIRGIN/CAPITOL
16	23	11	DON OMAR ORFANATO/MACHETE
17	1	11	THE BLACK EYED PEAS INTERSCOPE
18	15	10	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
19	1	11	USHER LAFACE/JLG
20	11	10	LUDACRIS OTP/DEF JAM/DJMG
21	16	9	JAMIE LYNN NOON DASHGO
22	22	11	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
23	35		CHRISTINA GRIMMIE UNSIGNED
24	26	11	TIESTO MUSICAL FREEDOM
25	25		50 CENT SHADY/AFTERMATH/INTERSCOPE
26	24	11	BEYONCE MUSIC WORLD/COLUMBIA
27	34		KESHA KEMOSABE/RCA/RMG
28	10		BOB MARLEY TUFF GONG/ISLAND/UME
29	29	11	GREEN DAY REPRISE
30	RE-ENTRY		TYLER WARD UNSIGNED
31	RE-ENTRY		CHRIS BROWN JIVE/JLG
32	31		BOYCE AVENUE 3 PEACE
33	30	11	COLDPLAY CAPITOL
34	13	8	BRITNEY SPEARS JIVE/JLG
35	32	8	WIZ KHALIFA ROSTRUM/ATLANTIC
36	43	10	P!NK LAFACE/JLG
37	37	7	ALICIA KEYS MBK/J/RMG
38	36	8	PARAMORE FUELED BY RAMEN
39	RE-ENTRY		METALLICA WARNER BROS.
40	38	11	MY CHEMICAL ROMANCE REPRISE
41	11		GLEE CAST 20TH CENTURY FOX TV/COLUMBIA
42	RE-ENTRY		JONAS BROTHERS HOLLYWOOD
43	50	8	DJ BL3ND UNSIGNED
44	RE-ENTRY		THIRTY SECONDS TO MARS IMMORTAL/VIRGIN/CAPITOL
45	42	9	SNOOP DOGG PRIORITY/CAPITOL
46	RE-ENTRY		DEMI LOVATO HOLLYWOOD
47	RE-ENTRY		PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG
48	RE-ENTRY		MUSE HELIUM-3/WARNER BROS.
49	RE-ENTRY		MILEY CYRUS HOLLYWOOD
50	NEW		NEVER SHOUT NEVER LOVEWAY/SIRE/WARNER BROS.

At No. 30 on the Social 50 chart, Tyler Ward re-enters thanks to big YouTube gains. His channel earned a 16% week-over-week increase in subscribers while his videos leapt 59% in views. Credit is likely due to two new clips uploaded in the past two weeks: covers of Wiz Khalifa's "Black and Yellow" (more than 500,000 views) and Jessie J's "Price Tag" (200,000-plus).



YAHOO! VIDEO		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/LABEL)
1	2	11	#1 1 WK WHAT'S MY NAME? RIHANNA FEATURING DRAKE (SRP/DEF JAM/DJMG)
2	1	6	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
3		11	FIREWORK KATY PERRY (CAPITOL)
4		15	WHOA IS ME DOWN WITH WEBSTER (UNIVERSAL MOTOWN)
5			THE STAR SPANGLED BANNER WHITNEY HOUSTON (ARISTA/LEGACY)
6		1	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEATURING LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
7			F**KIN' PERFECT P!NK (LAFACE/JLG)
8	6	18	BOTTOMS UP TREY SONGZ FEATURING NICKI MINAJ (SONGBOOK/ATLANTIC)
9	16		JUST A DREAM NELLY (DERRTY/UNIVERSAL MOTOWN)
10	10	4	RAISE YOUR GLASS P!NK (LAFACE/JLG)
11	7	15	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
12	2		BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
13	12		F**K YOU (FORGET YOU) CEE LO GREEN (RADIOCULTURE/ELEKTRA/RRP)
14	11	2	THE TIME (DIRTY BIT) THE BLACK EYED PEAS (INTERSCOPE)
15	14	27	LOVE THE WAY YOU LIE EMINEM FEATURING RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)

AOL RADIO SONGS		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/LABEL)
1	1	6	#1 2 WKS GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
2	2	9	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)
3	4	10	FIREWORK KATY PERRY (CAPITOL)
4	1		TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEATURING LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
5	8		JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
6			FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
7	10	6	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
8	9	6	PRETTY GIRL ROCK KERI HILSON (MOSLEY ZONE 4/INTERSCOPE)
9	3		F**KIN' PERFECT P!NK (LAFACE/JLG)
10	14	2	HOLD IT AGAINST ME BRITNEY SPEARS (JIVE/JLG)
11	5		RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
12	11		MORE USHER (LAFACE/JLG)
13			WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
14	2		ROCKETEER FAR*EAST MOVEMENT FEATURING RYAN TEPPER (CHERRYTREE/INTERSCOPE)
15	15	10	PLEASE DON'T GO MIKE POSNER (J/RMG)

NEXT BIG SOUND 25™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	ARTIST	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.	
1	DAVID CHOI		
2	MASSARI		
3	PEPPER		
4	NECROPHAGIST		
5	DADA LIFE		
6	KIMBERLY CALDWELL		
7	SANDER VAN DOORN		
8	METRONOMY		
9	G.E.M.		
10	MEEK MILL		
11	HAGGARD		
12	BIG K.R.I.T		
13	TRAVIS PORTER		
14	MARTERI		
15	MACKLEMORE		

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

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

Though P!nk's "F**kin' Perfect" dips 2-4 on the Billboard Hot 100, largely due to a 22% decline in digital sales to 187,000, according to Nielsen SoundScan, the song's radio support continues to surge. Fueling its 22-16 jump on Hot 100 Airplay (56 million all-format audience impressions, up 26%, according to Nielsen BDS) is its 14-10 lift on Mainstream Top 40.

The song is P!nk's 14th top 10 on the latter chart. She and Madonna (also 14) trail only Mariah Carey and Rihanna (17 each) for most top 10s in the survey's 18-year history.

On Adult Top 40, Katy Perry pockets her fourth No. 1, tying P!nk for most leaders among women in the chart's 15-year archives, as "Firework" ignites 2-1. Having reigned last year with "California Gurls" (the nine weeks) and the title track from "Teenage Dream" (four), Perry's current album is the first by a solo female to yield three leaders on the list.



ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	1 JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
2	3	26	SEPTEMBER DAUGHTRY (19/RCA/RMG)
3	2	48	BREAK EVEN THE SCRIPT (PHONOGENIC/EPIC)
4	4	58	HEY, SOUL SISTER TRAIN (COLUMBIA)
5	5	25	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	32	32	KING OF ANYTHING SARA BAREILLES (EPIC)
7	7	22	HOLLYWOOD MICHAEL BUBLE (143/REPRISE)
8	8	20	TEENAGE DREAM KATY PERRY (CAPITOL)
9	9	5	GREATEST GAINER MARRY ME TRAIN (COLUMBIA)
10	10	29	MISERY MADONN 5 (A&M/OCTONE/INTERSCOPE)
11	11	18	WHAT DO YOU GOT? BON JOVI (ISLAND/IDJMG)
12	12	11	RAISE YOUR GLASS PINK (LAFACE/JLG)
13	13	7	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
14	16	6	FIREWORK KATY PERRY (CAPITOL)
15	14	15	HIDDEN AWAY JOSH GROBAN (143/REPRISE)
16	15	7	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
17	18	15	ANIMAL NEON TREES (MERCURY/IDJMG)
18	17	15	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
19	19	5	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
20	19	19	SECRET SEAL (143/REPRISE)
21	20	6	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
22	22	16	I LIKE IT ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)
23	23	15	COOLER THAN ME MIKE POSNER (J/RMG)
24	24	5	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
25	28	28	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	1 FIREWORK KATY PERRY (CAPITOL)
2	1	18	RAISE YOUR GLASS PINK (LAFACE/JLG)
3	4	30	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
4	24	24	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
5	28	28	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
6	18	18	MARRY ME TRAIN (COLUMBIA)
7	8	24	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
8	33	33	ANIMAL NEON TREES (MERCURY/IDJMG)
9	15	15	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
10	12	15	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
11	13	13	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
12	14	5	GREATEST GAINER F**KIN' PERFECT PINK (LAFACE/JLG)
13	11	19	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
14	17	17	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
15	28	28	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
16	18	18	JUST A DREAM NELLY (DERRTY/UNIVERSAL MOTOWN)
17	23	4	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
18	21	16	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
19	22	12	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
20	20	11	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
21	19	19	START A FIRE RYAN STAR (ATLANTIC/RRP)
22	25	9	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
23	24	4	HOLD IT AGAINST ME BRITNEY SPEARS (JIVE/JLG)
24	30	3	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
25	27	9	STUCK LIKE GLUE SUGARLAND (MERCURY NASHVILLE/INTERSCOPE)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	36	1 TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
2	2	12	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
3	22	22	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
4	43	43	ANIMAL NEON TREES (MERCURY/IDJMG)
5	10	35	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
6	16	16	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
7	17	17	THE ANIMAL DISTURBED (REPRISE)
8	6	14	SING MY CHEMICAL ROMANCE (REPRISE)
9	15	15	GREATEST GAINER WELCOME TO THE FAMILY MUSE (HELIUM-3/WARNER BROS.)
10	8	27	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
11	11	11	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
12	9	9	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
13	13	13	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
14	13	31	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
15	16	14	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
16	12	25	UNDISCLOSED DESIRES MUSE (HELIUM-3/WARNER BROS.)
17	19	16	FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK)
18	17	19	SICK OF YOU CAKE (UPBEAT/JLG)
19	20	30	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)
20	18	29	PORN STAR DANCING MY DARKEST DAYS FEAT. ZANK WYLDE (MVR/504/MERCURY/IDJMG)
21	24	5	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
22	22	12	NEW LOW MIDDLE CLASS RUT (BRIGHT ANTENNA/ILG)
23	25	12	MACHINE GUN BLUES SOCIAL DISTORTION (EPITAPH)
24	23	18	ALL AMERICAN NIGHTMARE HINDER (UNIVERSAL REPUBLIC)
25	12	12	AWAKE AND ALIVE SKILLNET (ARDENT/IND/ATLANTIC)
26	27	3	WHEN YOU'RE YOUNG 3 DOORS DOWN (UNIVERSAL REPUBLIC)
27	26	16	ALL I WANT A DAY TO REMEMBER (VICTORY)
28	20	8	HESITATE STONE SOUR (ROADRUNNER/RRP)
29	8	8	BURN PAPA ROACH (ELEVEN SEVEN)
30	33	33	MY BODY YOUNG THE GIANT (ROADRUNNER/RRP)
31	32	11	HOLD ON ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
32	31	14	1983 NEON TREES (MERCURY/IDJMG)
33	34	8	MONEY GRABBER FITZ & THE TANTRUMS (DANGERBIRD)
34	37	5	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
35	42	2	PYRO KINGS OF LEON (RCA/RMG)
36	36	36	HEAR ME NOW HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)
37	37	37	YOU'VE SEEN THE BUTCHER DEFTONES (REPRISE)
38	39	4	PUMPED UP KICKS FOSTER THE PEOPLE (COLUMBIA)
39	43	4	LAST MAN STANDING POP EVIL (UNIVERSAL REPUBLIC)
40	NEW	NEW	HOT SHOT DEBUT LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
41	44	6	JUSTICE REV THEORY (VAN HÖWES/MALLOF/DGC/INTERSCOPE)
42	41	2	LET IT DIE OZZY OSBOURNE (EPIC)
43	36	36	ISSUES ESCAPE THE FATE (EPITAPH/DGC/INTERSCOPE)
44	NEW	NEW	DOWN BY THE WATER THE DECEMBERISTS (CAPITOL)
45	2	2	COUNTRY BOY AARON LEWIS FEAT. GEORGE JONES & CHARLIE DANIELS (STROUQ/AVARIOS)
46	45	2	ERASE MY SCARS EVANS BLUE (SOUNDS+LIGHTS)
47	47	2	WE'VE GOT A SITUATION HERE THE DAMNED THINGS (MERCURY/IDJMG)
48	40	16	TURN SO COLD DROWNING POOL (ELEVEN SEVEN)
49	NEW	NEW	PEOPLE SAY PORTUGAL THE MAN (EQUAL VISION/ATLANTIC)
50	NEW	NEW	LOUDER THAN EVER COLD WAR KIDS (DOWNTOWN/DGC/INTERSCOPE)

Jack Johnson extends his mark for most Triple A chart appearances among solo male artists to 18, as "From the Clouds" bows at No. 24. Among solo males, John Mayer ranks second with 15 chart visits, followed by Eric Clapton (14), dating to the list's Jan. 20, 1996, inception.



ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	1 SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
2	2	22	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
3	14	14	SING MY CHEMICAL ROMANCE (REPRISE)
4	35	35	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
5	6	3	GREATEST GAINER HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
6	8	14	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
7	12	16	NEW LOW MIDDLE CLASS RUT (BRIGHT ANTENNA/ILG)
8	11	11	ANIMAL NEON TREES (MERCURY/IDJMG)
9	19	19	SICK OF YOU CAKE (UPBEAT/JLG)
10	21	21	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
11	7	27	UNDISCLOSED DESIRES MUSE (HELIUM-3/WARNER BROS.)
12	8	8	MY BODY YOUNG THE GIANT (ROADRUNNER/RRP)
13	10	23	CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
14	13	13	MACHINE GUN BLUES SOCIAL DISTORTION (EPITAPH)
15	13	37	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
16	15	15	1983 NEON TREES (MERCURY/IDJMG)
17	18	16	ALL I WANT A DAY TO REMEMBER (VICTORY)
18	19	4	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
19	21	14	WELCOME TO THE FAMILY MUSE (HELIUM-3/WARNER BROS.)
20	20	11	THE ANIMAL DISTURBED (REPRISE)
21	24	3	PUMPED UP KICKS FOSTER THE PEOPLE (COLUMBIA)
22	23	8	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
23	22	6	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
24	31	2	PYRO KINGS OF LEON (RCA/RMG)
25	25	9	TAKE ME OUT ATOMIC TOM (UNIVERSAL REPUBLIC)

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	20	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
3	13	13	MONEY GRABBER FITZ & THE TANTRUMS (DANGERBIRD)
4	12	12	DOWN BY THE WATER THE DECEMBERISTS (CAPITOL)
5	14	14	FOR THE SUMMER RAY LAMONTAGNE AND THE PARIAN DOGS (RCA/RED)
6	14	14	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
7	21	21	RADIOACTIVE KINGS OF LEON (RCA/RMG)
8	9	11	WINDOWS ARE ROLLED DOWN AMOS LEE (BLUE NOTE/CAPITOL)
9	8	18	SICK OF YOU CAKE (UPBEAT/JLG)
10	16	16	HEY HEY HEY MICHAEL FRANTI & SPEARHEAD (800 BOD WAX/CAPITOL)
11	11	10	MARRY ME TRAIN (COLUMBIA)
12	3	3	MINE SMELL LIKE HONEY R.E.M. (WARNER BROS.)
13	13	13	YOU CAN'T BUY MY LOVE ROBERT PLANT (TROLOCH/ARM/ES PARANZA/ROUNDER)
14			

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	5	51	#1 VOICES J. STROUD (C. YOUNG, C. TOMPKINS, C. WISEMAN)	Chris Young RCA		1
2	1	1	16	SOMEWHERE WITH YOU B. CANNON, K. CHESNEY (J. HARDING, S. MCANALLY)	Kenny Chesney BNA		1
3	4	1	28	SOMEONE ELSE CALLING YOU BABY J. STEVENS (L. BRYAN, J. STEVENS)	Luke Bryan Capitol Nashville		3
4	5	6	22	WHO ARE YOU WHEN I'M NOT LOOKING S. HENDRICKS (E. B. LEE, J. W. WIGGINS)	Blake Shelton Reprise/WMN		4
5	2	2	21	PUT YOU IN A SONG D. HUFF, K. URBAN (S. BUXTON, J. HUGHES, K. URBAN)	Keith Urban Capitol Nashville		3
6	8	8	12	THIS IS COUNTRY MUSIC F. ROGERS (B. PAISLEY, C. DUBOIS)	Brad Paisley Arista Nashville		6
7	7	7	14	BACK TO DECEMBER N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift Big Machine		7
8	10	11	14	DON'T YOU WANNA STAY M. KNOX (J. SELLEYS, P. JENKINS, A. GIBSON)	Jason Aldean With Kelly Clarkson Broken Bow		8
9	9	10	20	LET ME DOWN EASY C. CHAMBERLAIN, B. CURRINGTON (M. DODSON, J. HANSON, M. NESLER)	Billy Currington Mercury		9
10	6	7	20	FELT GOOD ON MY LIPS B. GALLIMORE, T. MCGRAW (B. WARREN, B. WARREN, J. BEAVERS, B. BEAVERS)	Tim McGraw Curb		10
11	11	12	20	HELLO WORLD P. WORLEY (T. DOUGLAS, T. LANE, D. LEE)	Lady Antebellum Capitol Nashville		11
12	14	15	13	THIS F. ROGERS (D. RUCKER, F. ROGERS, K. DI GUARDI)	Darius Rucker Capitol Nashville		12
13	12	13	20	BULLETS IN THE GUN T. KEITH (T. KEITH, R. RUTHERFORD)	Toby Keith Show Dog-Universal		12
14	13	11	35	FROM A TABLE AWAY B. BEAVERS (S. SWEENEY, B. DIERKS, K. ROCHELLE)	Sunny Sweeney Republic Nashville		13
15	19	20	24	ARE YOU GONNA KISS ME OR NOT NEW VOICE (J. COLLINS, D. L. MURPHY)	Thompson Square Stoney Creek		15
16	18	22	8	COLDER WEATHER K. STEGALL, T. BROWN (Z. BROWN, W. DURRANT, L. LOWREY, C. BOWLES)	Zac Brown Band Southern Ground/Atlantic Bigger Picture		16
17	15	17	41	WILDFLOWER J. RICH (S. BROWN, V. MCGEEHEE, J. S. STOVER)	The JaneDear Girls Reprise/WMN		15
18	17	18	20	WHAT DO YOU WANT D. BRAINARD, J. NIEMANN (J. L. NIEMANN, R. BROWN, R. BRADSHAW)	Jerrod Niemann Sea Gayle/Arista Nashville		17
19	20	19	12	LITTLE MISS B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH)	Sugarland Mercury		19
20	21	21	29	AIR POWER THE SHAPE I'M IN M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYSLIP)	Joe Nichols Show Dog-Universal		20
21	23	26	7	HEART LIKE MINE F. LIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD, A. MONROE)	Miranda Lambert Columbia		21
22	24	24	21	A LITTLE BIT STRONGER T. BROWN (L. LAIRD, H. LINDSEY, H. SCOTT)	Sara Evans RCA		22
23	22	23	28	FAMILY MAN K. STEGALL (C. CAMPBELL, J. HENDERSON, J. SHEWMAKE)	Craig Campbell Bigger Picture		22
24	25	25	16	REAL D. FRIZELL, R. CLAWSON (N. COTY, J. MELTON)	James Wesley Broken Bow		24
25	26	30	5	I WON'T LET GO D. HUFF, RASCAL FLATTS (S. ROBSON, J. SELLERS)	Rascal Flatts Big Machine		25



Duet gains 12% to 27.2 million audience impressions and reaches a new peak on Hot Country Songs. The track steps 2-1 (57,000 downloads sold, up 2%) on Country Digital Songs (see page 43), marking the first No. 1 for each artist on the ranking.



Dunn's first solo single following the dissolution of Brooks & Dunn soars in with 5.7 million in audience. His prior releases as a lead solo act consist of two songs that both peaked at No. 59 in 1983-84. He matches the duo's best start, registered with "My Maria" (No. 30; April 6, 1996).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	30	32	9	YOU LIE P. WORLEY (B. HENNINGSEN, C. HENNINGSEN, A. HENNINGSEN)	The Band Perry Republic Nashville		26
27	27	27	25	GEORGIA CLAY C. LAGERBERG (J. KELLEY, C. LAGERBERG, C. KELLEY)	Josh Kelley MCA Nashville		27
28	28	13	13	I CAN'T LOVE YOU BACK C. CHAMBERLAIN (C. CHAMBERLAIN, C. DANIELS, J. HYDE)	Easton Corbin Mercury		28
29	29	29	27	WHERE DO I GO FROM YOU K. STEGALL (D. COOK, C. DANIELS, R. TYNDELL)	Clay Walker Curb		28
30	HOT SHOT DEBUT	1	1	GREATEST GAINER BLEED RED R. DUNN (A. DORFF, T. JAMES)	Ronnie Dunn Arista Nashville		30
31	31	35	15	I WOULDN'T BE A MAN F. ROGERS (R. N. BOURKE, M. REID)	Josh Turner MCA Nashville		31
32	32	5	5	IF I WERE A BOY D. HUFF (B. J. CARLSON, T. GAG)	Reba Starstruck Valory		32
33	33	37	8	LOOK IT UP B. CANNON (A. PRESLEY, R. E. ORRALL)	Ashton Shepherd MCA Nashville		33
34	32	34	19	RAYMOND B. GALLIMORE (B. ELDRIDGE, B. CRISLER)	Brett Eldredge Atlantic/War		32
35	35	39	16	BEAUTIFUL EVERY TIME D. JOHNSON (L. BRICE, R. HATCH, L. MILLER)	Lee Brice Curb		35
36	39	42	11	WON'T BE LONELY LONG M. KNOX (J. THOMPSON, A. ALBRITTON, G. DUCAS)	Josh Thompson Columbia		36
37	40	18	18	KEEP IN MIND J. STEELE (J. STEELE, S. MINOR)	LoCash Cowboys Strold/Davariou		37
38	41	44	18	GOOD HANDS T. OLSEN (T. OLSEN, M. GREEN)	Troy Olsen EMI Nashville		38
39	42	48	8	LAST NIGHT AGAIN D. HUFF (J. J. JONES, M. LINSEY, H. LINDSEY)	Steel Magnolia Big Machine		39
40	37	38	19	STILL A LITTLE CHICKEN LEFT ON THAT BONE P. O'DONNELL, C. MORGAN (S. BLACK, K. JOHNSON, B. D. MAHER)	Craig Morgan BNA		37
41	43	53	5	CRAZY WOMEN D. BROWN, L. RIMES (B. CLARK, S. MCANALLY, J. J. OILLOW)	LeAnn Rimes Curb		41
42	44	46	14	KISS GOODBYE W. KIRKPATRICK, LITTLE BIG TOWN (G. SAMPSON, H. LINDSEY, S. MCEWAN)	Little Big Town Capitol Nashville		42
43	45	51	5	LOVE DON'T RUN L. MILLER (J. LEATHERS, B. GLOVER, R. THIBODEAU)	Steve Holy Curb		43
44	46	47	12	BEST SONG EVER C. CARLSON (K. ARMIGER, A. FLYNN, B. WALLACE)	Katie Armiger Cold River		44
45	48	49	9	BROWN CHICKEN BROWN COW M. KNOX (K. BEARD, R. RUTHERFORD, C. BEATHARD)	Trace Adkins Show Dog-Universal		45
46	47	52	9	OLD SCHOOL M. KNOX (C. WICKS, C. TOMPKINS, R. CLAWSON)	Chuck Wicks RCA		46
47	NEW	1	1	WITHOUT YOU D. HUFF, K. URBAN (D. PAHANISH, J. WEST)	Keith Urban Capitol Nashville		47
48	49	54	4	1,000 FACES J. JOYCE (R. MONTANA, T. DOUGLAS)	Randy Montana Mercury		48
49	NEW	1	1	LIVE A LITTLE B. CANNON, K. CHESNEY (S. MINOR, D. L. MURPHY)	Kenny Chesney BNA		49
50	50	57	3	DIRT ROAD ANTHEM M. KNOX (B. GILBERT, C. FORD)	Jason Aldean Broken Bow		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	2	14	#1 JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party		1
2	1	1	15	TAYLOR SWIFT BIG MACHINE TS0300A (18.98)	Speak Now		1
3	4	4	54	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now		1
4	5	5	26	ZAC BROWN BAND SOUTHERNGROUND/ARISTANASHVILLE 24722AS (18.98)	You Get What You Give		1
5	7	8	12	GREATEST GAINER RASCAL FLATTS BIG MACHINE RF0100A (13.98)	Nothing Like This		1
6	6	7	19	KENNY CHESNEY BNA 57445 SMN (11.98)	Hemingway's Whiskey		1
7	8	7	17	THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (10.98)	The Band Perry		1
8	4	3	15	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong		1
9	10	9	16	SUGARLAND MERCURY 014758/UMGN (13.98)	The Incredible Machine		1
10	HOT SHOT DEBUT	1	1	THE JANEDEAR GIRLS WARNER BROS. 518448/WMN (13.98)	The JaneDear Girls		10
11	11	11	10	TIM MCGRAW CURB 79205 (18.98)	Number One Hits		6
12	13	15	71	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98)	Revolution		1
13	9	6	4	STEEL MAGNOLIA BIG MACHINE SMO100A (10.98)	Steel Magnolia		1
14	14	16	13	BLAKE SHELTON REPRISE 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton		10
15	16	21	20	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself		1
16	15	14	114	ZAC BROWN BAND SOUTHERNGROUND/ARISTANASHVILLE 516931/AG (13.98)	The Foundation		2
17	17	17	2	JOE NICHOLS SHOW DOG-UNIVERSAL 015198 (7.98)	Greatest Hits		17
18	18	20	11	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones		7
19	19	14	17	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966		1
20	20	17	38	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		1
21	21	24	30	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury		1
22	17	18	12	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer		2
23	23	27	56	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98)	Play On		1
24	26	25	18	TOBY KEITH SHOW DOG-UNIVERSAL 014492 (9.98)	Bullets In The Gun		1
25	24	26	14	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive		1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	27	28	13	REBA STARSTRUCK/UMG 0200A/VALORY (13.98)	All The Women I Am		3
27	28	29	49	EASTON CORBIN MERCURY 013644/UMGN (10.98)	Easton Corbin		1
28	30	30	21	JAMEY JOHNSON MERCURY 013364*/UMGN (19.98)	The Guitar Song		1
29	31	31	75	CHRIS YOUNG RCA 22818 SMN (10.98)	The Man I Want To Be		6
30	32	30	70	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing		2
31	33	34	40	ZAC BROWN BAND SOUTHERNGROUND/ARISTANASHVILLE 523725/AG (25.98 CD/DVD)	Pass The Jar: Live		1
32	25	10	5	SOUNDTRACK SOUTHERNGROUND/ARISTANASHVILLE 523725/AG (25.98 CD/DVD)	Country Strong: More Music From The Motion Picture		5
33	35	32	26	BLAKE SHELTON REPRISE 524497/WMN (7.98)	All About Tonight (EP)		1
34	37	39	52	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire		2
35	38	35	25	TRACE ADKINS SHOW DOG-UNIVERSAL 014268 (9.98)	Cowboy's Back In Town		1
36	39	47	47	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven		19
37	41	40	21	VARIOUS ARTISTS BANSOBY MUSIC/UNIVERSAL 06646/CAPITOL (18.98)	Now That's What I Call Country: Volume 3		1
38	29	23	4	THE GRASCALS GRAND BARRIL 1002 EX/BLUEGRASS (11.98)	The Grascals & Friends: Country Classics With A Bluegrass Spin		23
39	44	43	74	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some		1
40	43	45	33	UNCLE KRACKER TOP DOG/ATLANTIC 524113/AG (6.98)	Happy Hour: The South River Road Sessions (EP)		1
41	40	37	78	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (18.98)	Twang		1
42	42	42	24	LITTLE BIG TOWN CAPITOL NASHVILLE 88755* (18.98)	The Reason Why		1
43	48	46	42	COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits		1
44	45	44	17	TRACE ADKINS CAPITOL NASHVILLE 48837 (19.98)	The Definitive Greatest Hits: Till The Last Shots Fired		12
45	46	44	23	PATSY CLINE MCA NASHVILLE 014526/UME (7.98)	Icon: Patsy Cline		42
46	49	50	78	JUSTIN MOORE VALDRY 0100 (10.98)	Justin Moore		3
47	34	13	3	ERIC CHURCH EMI NASHVILLE DIGITAL EX/CAPITOL NASHVILLE (9.98)	Caldwell County (EP)		13
48	47	47	36	DIERKS BENTLEY CAPITOL NASHVILLE 85410* (12.98)	Up On The Ridge		2
49	50	52	13	VARIOUS ARTISTS COLUMBIA 75873/SMN (11.98)	Coal Miner's Daughter: A Tribute to Loretta Lynn		14
50	54	55	6	CHRISTIAN KANE OUTLAW SAINTS 525573/BIGGER PICTURE (13.98)	The House Rules		25

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	4	#1 THE GRASCALS GRAND BARRIL 1002 EX/BLUEGRASS	The Grascals & Friends: Country Classics With A Bluegrass Spin	
2	2	36	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge	
3	4	4	ABIGAIL WASHBURN FOREIGN CHILDREN/ROUNDER 613289/CONCORD	City Of Refuge	
4	3	3	CAROLINA CHOCOLATE DROPS NONESUCH 526130*/WARNER BROS.	Carolina Chocolate Drops Luminescent Orchestra (EP)	
5	5	5	TRAMPLED BY TURTLES BANJODD 07*	Palomino	
6	6	51	CAROLINA CHOCOLATE DROPS NONESUCH 516395/WARNER BROS.	Genuine Negro Jig	
7	8	20	STEVE IVEY IMI 0017/SONOMA	Best Of Bluegrass	
8	7	34	PUNCH BROTHERS NONESUCH 521980*/WARNER BROS.	Antifogmatic	
9	15	3	OLD MAN MARKLEY FAT WRECK CHORDS 763*	Guts N' Teeth	
10	9	22	THE STEELDRIVERS ROUNDER 610624/CONCORD	Reckless	

BETWEEN THE BULLETS

LONG ROAD TO NO. 1

As the result of two separate chart runs, Chris Young makes the longest trip to No. 1 in the history of Hot Country Songs, as "Voices" hops 3-1 in its 51st cumulative chart week, marking the artist's third straight leader.

The first "Voices" outing yielded a No. 37 peak (20 total weeks) in 2008. Young's climb pushes the former record-holder—Tracy Lawrence's 2007 leader "Find Out Who Your Friends Are"—to second place (41 weeks) among songs with the slowest trips to the summit.

—Wade Jessen

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	1	11	NICKI MINAJ	#1 GG PRETTY GIRL ROCK (MOSLEY/ZONE 4/INTERSCOPE)
2	12		RIHANNA	LOUD SRP/DEF JAM 014927/IDJMG
3	34		EMINEM	RECOVERY WEBB/SHADY/AFTERMATH/INTERSCOPE 014411*IGA
4	HOT SHOT DEBUT		BOB MARLEY AND THE WAILERS	LIVE FOREVER SEPTEMBER 23, 1980 * STANLEY THEATRE * PITTSBURGH, PA * TUFF GONG/SLIDE 014829*UJMG
5	7		JAMIE FOXX	BEST NIGHT OF MY LIFE J 54860/RMG
6	8		R. KELLY	LOVE LETTER JIVE 80874/JLG
7	12		KANYE WEST	MY BEAUTIFUL DARK TWISTED FANTASY ROC-A-FELLA/DEF JAM 014695/IDJMG
8	19		LIL WAYNE	I AM NOT A HUMAN BEING CASH MONEY/UNIVERSAL MOTOWN 015002/UMRG
9	6		T.I.	NO MERCY GRAND HUSTLE/ATLANTIC 523753/AG
10	10		KEYSHIA COLE	CALLING ALL HEARTS GEFEN 015108/IGA
11			KERI HILSON	NO BOYS ALLOWED MOSLEY/ZONE 4/INTERSCOPE 015088/IGA
12	13	21	TREY SONGZ	PASSION, PAIN & PLEASURE SONGBOOK/ATLANTIC 524533/AG
13	13		CEE LO GREEN	THE LADY KILLER RADICULTURE 525601/ELEKTRA
14	14	8	MICHAEL JACKSON	MICHAEL MJJ/EPIC 66773/SONY MUSIC
15	15	35	DRAKE	THANK ME LATER YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG
16	16	8	DIDDY - DIRTY MONEY	LAST TRAIN TO PARIS BAD BOY/INTERSCOPE 014391/IGA
17	25	29	RICK ROSS	TERFON DON MAYBACH/SUPA-SLIDE/DEF JAM 014366*/IDJMG
18	21	10	JAZMINE SULLIVAN	LOVE ME BACK J 75357/RMG
19	11		NE-YO	LIBRA SCALE DEF JAM 014697/IDJMG
20	12		NELLY	5.0 DERRTY/UNIVERSAL MOTOWN 014991/UMRG
21	18	4	TANK	NOW OR NEVER MOGAM/SONG DYNASTY/ATLANTIC 525214/AG
22	17	9	CHARLIE WILSON	JUST CHARLIE P MUSIC/JIVE 81696/JLG
23	33	10	EL DEBARGE	PAGE SETTER SECOND CHANCE GEFEN 015045/IGA
24	22	18	WAKA FLOCCA FLAME	FLOCCAVELI 1017 BRICK SQUAD/ASYLUM/WARNER BROS.
25	26	26	KEM	INTIMACY: ALBUM III UNIVERSAL MOTOWN 014469/UMRG
26	24		FANTASIA	BACK TO ME S/19/J 66528/RMG
27	23	13	KID CUDI	MAN ON THE MOON BY THE LEGEND OF THE RAGGED ONE/UNIVERSAL MOTOWN 014699/UMRG
28	7		TALIB KWELI	GUTTER RAINBOWS BLACKSMITH/JAVOTTI MEDIA 2215/3D
29	73		KID CUDI	MAN ON THE MOON DREAM ON/3.0 UNIVERSAL MOTOWN 013195/UMRG
30	32	41	B.O.B	B.O.B PRESENTS REBEL/ROCK/GRAFF HUSTLE/ATLANTIC 518903*/AG
31	30	11	JAY-Z	HITS COLLECTION: VOLUME ONE ROC NATION/DEF JAM 013621*/IDJMG
32	38	19	JEREMIH	ALL ABOUT YOU MICK SCHULTZ/DEF JAM 014830/IDJMG
33	31	10	MIGUEL	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/JLG
34	35	46	USHER	RAYMOND V RAYMOND LAFACE 61552/JLG
35	36	10	ERIC BENET	LOST IN TIME REPRISE 522936/WARNER BROS.
36	37	8	CIARA	BASIC INSTINCT LAFACE 72092/JLG
37	34	8	KANDI	KANDI KOATED KANDI KOATED/ASYLUM 526424/WARNER BROS.
38	41	11	LLOYD BANKS	H.F.M.2 (HUNGER FOR MORE 2) G UNIT 18041
39	50	20	JOHN LEGEND & THE ROOTS	WAKE UP HOME SCHOOLS G.O.D./COLUMBIA 37082*/SONY MUSIC
40	40	24	USHER	VERSUS (EP) LAFACE 76535/JLG
41	39	10	CHRISTE MICHELE	LET FREEDOM REIGN DEF JAM 014951/IDJMG
42	51	7	TEDDY PENDERGRASS	TEDDY PENDERGRASS SONOMA 0036
43	43	10	SOULJA BOY	THE DEANDRE WAY COLLAPRS G.O.D. MONEY GANG/INTERSCOPE 014881/IGA
44			THE TEMPTATIONS	ICON: THE TEMPTATIONS MOTOWN 014607/UME
45	53		LIL WAYNE	REBIRTH CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG
46	41	34	WIZ KHALIFA	DEAL OR NO DEAL ROSTRUM 24/HIPHOP
47	44	10	RON ISLEY	MR. 1 DEF SOUL CLASSICS/DEF JAM 014750/IDJMG
48			JOHN LEGEND & THE ROOTS	ITJNES LIVE FROM SMOH REP HOME SCHOOLS G.O.D./COLUMBIA 37082*/SONY MUSIC
49	55	19	GUCCI MANE	THE APPELL GEORGIA'S MOST WANTED 1017 BRICK SQUAD/ASYLUM 522933/WARNER BROS.
50	48		MARVIN SAPP	HERE I AM VERITY 53156/JLG

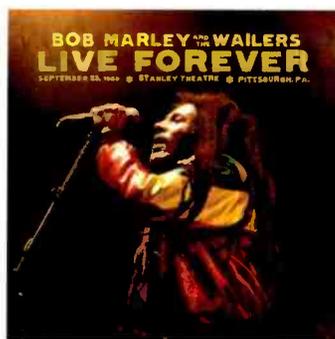
Keri Hilson reaches the top of Mainstream R&B/Hip-Hop for a third time, as "Pretty Girl Rock" steps 2-1. Her 2009 singles "Turnin' Me On," featuring Lil Wayne, and "Knock You Down," featuring Kanye West and Ne-Yo, each spent a week at No. 1. On Rhythmic, "Pretty Girl Rock" rises 20-17 (up 36%).



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	2	13	PRETTY GIRL ROCK	#1 1WK GG PRETTY GIRL ROCK (MOSLEY/ZONE 4/INTERSCOPE)
2	5	9	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
3			FALL FOR YOUR TYPE	JAMIE FOXX FEAT. DRAKE (J/RMG)
4			NO BS	CHRIS BROWN (JIVE/JLG)
5			6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
6			WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
7	8	16	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC)
8			ASTON MARTIN MUSIC	RICK ROSS FEAT. DRAKE & CHRISTE MICHELE (MAYBACH/SUPA-SLIDE/DEF JAM/IDJMG)
9	14	4	GREATEST LOVE FACES	JAMIE TREY SONGZ (SONGBOOK/ATLANTIC)
10	10	24	NO HANDS	WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
11			LAY IT DOWN	LLOYD (YOUNG-GOLDIE/ZONE 4/INTERSCOPE)
12			MAKE A MOVIE	TWISTA FEAT. CHRIS BROWN (GMG/CAPITOL)
13	16	11	YOU BE KILLIN EM	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
14			MAKE IT RAIN	TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
15	15	15	10 SECONDS	JAZMINE SULLIVAN (J/RMG)
16	17	14	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
17	18	11	WORDS	BOBBY V (BLU KOLLA DREAMS/CAPITOL)
18	21	3	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
19	19	10	FIRE FLAME	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
20	23		H*A*M	KANYE WEST & JAY-Z (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
21	28		LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
22	20	10	KUSH	DR. DRE FEAT. SNOOP DOGG & AKON (AFTERMATH/INTERSCOPE)
23	22	18	RIGHT THRU ME	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
24	3		SWEAT	SNOOP DOGG (PRIORITY/CAPITOL)
25	26	4	RAINING MEN	RIHANNA FEAT. NICKI MINAJ (SRP/DEF JAM/IDJMG)
26			WELCOME TO MY HOOD	DJ KHALED (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
27	29	8	AIN'T THINKIN' 'BOUT YOU	BOW WOW FEAT. CHRIS BROWN (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
28	13		SO HIGH	SLIM THUG FEAT. B.O.B (BOSS HOGG OUTLAWZ/EONE)
29	35	9	FEEL LOVE	SEAN GARRETT FEAT. J. COLE OR DRAKE (BET 1 PENNED IT/COLUMBIA)
30	27	20	LOVING YOU NO MORE	DIDDY - DIRTY MONEY FEAT. DRAKE (BAD BOY/INTERSCOPE)
31	30	15	GET BACK UP	T.I. FEAT. CHRIS BROWN (GRAND HUSTLE/ATLANTIC)
32			WHERE YOU AT	JENNIFER HUDSON (J/RMG)
33			TAKE ME AWAY	KEYSHIA COLE (GEFFEN/INTERSCOPE)
34	31	2	GONE	NELLY FEAT. KELLY ROWLAND (DERRITY/UNIVERSAL MOTOWN/UMRG)
35	40	2	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
36	32	19	I'M DOING ME	FANTASIA (S/19/J/RMG)
37	39	4	THROWED OFF	TREAL LEE & PRINCE RICK (COLLIPARK/MALACD)
38			SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
39	33	14	LAST WISH	RAY J (SRC/UNIVERSAL MOTOWN/UMRG)
40			BUZZIN'	MANN (MERCURY/IDJMG)

BETWEEN THE BULLETS

BOB MARLEY: HIGHER THAN EVER



Bob Marley nets his highest-charting album on the Top R&B/Hip-Hop Albums chart, as "Live Forever: September 23, 1980: Stanley Theatre: Pittsburgh, PA" opens at No. 4 with 23,000 copies, according to Nielsen SoundScan.

The debut marks the legend's highest-charting album and first top 10. He previously reached No. 11 with "Rastaman Vibration" in 1976. On the Billboard 200, the story is similar: "Live Forever" enters at No. 14—a chart peak second only to "Rastaman" (No. 8 in 1976).

"Live Forever" is Marley's last recorded concert as he promoted his 1980 album "Uprising." A super-deluxe edition of the new set contains three vinyl LPs, two CDs and a commemorative booklet.

—Raulo Ramirez

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	1	16	WHAT'S MY NAME?	#1 GG WHAT'S MY NAME? (SRP/DEF JAM/IDJMG)
2	16		BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
3	15		GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
4	18		NO HANDS	WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
5	8	11	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
6			YEAH 3X	CHRIS BROWN (JIVE/JLG)
7	13		FIREWORK	KATY PERRY (CAPITOL)
8	9		6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
9	8		MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
10	11	10	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
11			WE R WHO WE R	KESHA (KEMO/SABE/RCA/RMG)
12	14	10	ROCKETEER	FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
13	13	19	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
14	16	11	BUZZIN'	MANN (MERCURY/IDJMG)
15	10	22	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/IDJMG)
16			HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)
17			PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
18	17		ASTON MARTIN MUSIC	RICK ROSS FEAT. DRAKE & CHRISTE MICHELE (MAYBACH/SUPA-SLIDE/DEF JAM/IDJMG)
19	19		COMING HOME	DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
20	26	3	BACK SEAT	NEW BOYZ FEAT. CATARACS & OEV (SHOTTY/ASYLUM/WARNER BROS.)
21			ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
22	21	8	WHO DAT GIRL	FLO RIDA FEAT. AKON (POE BOY/ATLANTIC)
23	23		STEREO LOVE	EDWARD MAYER & VIKI JIGULINA (ULTRA)
24	22	12	GO GIRL	BABY BASH FEAT. E-40 (BASHTOWN/UPSTAIRS)
25			BASS DOWN LOW	DEV FEAT. THE CATARACS (INDIE-POP/UNIVERSAL REPUBLIC)
26	20		PLEASE DON'T GO	MIKE POSNER (J/RMG)
27	29		YOU BE KILLIN EM	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
28	NEW		S&M	RIHANNA (SRP/DEF JAM/IDJMG)
29	38		HIGHER	TAIO CRUZ FEAT. TRAVIE MCCOY (MERCURY/IDJMG)
30	35		FALL FOR YOUR TYPE	JAMIE FOXX FEAT. DRAKE (J/RMG)
31	17		THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
32	30		SWEAT	SNOOP DOGG (PRIORITY/CAPITOL)
33			NO BS	CHRIS BROWN (JIVE/JLG)
34	30	12	KUSH	DR. DRE FEAT. SNOOP DOGG & AKON (AFTERMATH/INTERSCOPE)
35	31	9	MAKE A MOVIE	TWISTA FEAT. CHRIS BROWN (GMG/CAPITOL)
36	25	12	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS (INTERSCOPE)
37	NEW		MORE	USHER (LAFACE/JLG)
38	34	20	MEMORIES	DAVID GUETTA FEAT. KID CUDI (GUM/ASTRALWERKS/CAPITOL)
39	17	18	RIGHT THRU ME	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
40			WRITTEN IN THE STARS	TINIE TEMPAH FEAT. ERIC TURNER (PARLOPHONE/CAPITOL)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	2	21	YOU ARE	#1 8WKS GG YOU ARE (P MUSIC/JIVE/JLG)
2	1	25	CAN'T BE FRIENDS	TREY SONGZ (SONGBOOK/ATLANTIC)
3	3	20	I'M DOING ME	FANTASIA (S/19/J/RMG)
4			LAY WITH YOU	EL DEBARGE FEAT. FAITH EVANS (GEFFEN/INTERSCOPE)
5			EMERGENCY	TANK (MOGAM/SONG DYNASTY/ATLANTIC)
6			SHARE MY LIFE	KEM (UNIVERSAL MOTOWN/UMRG)
7			WHEN A WOMAN LOVES	R. KELLY (JIVE/JLG)
8	8	12	WALKING	MARY MARY (MY BLOCK/COLUMBIA)
9			LOVE LETTER	R. KELLY (JIVE/JLG)
10	11	10	FAR AWAY	MARSHA AMBROSIOUS (J/RMG)
11			FALL FOR YOUR TYPE	JAMIE FOXX FEAT. DRAKE (J/RMG)
12	12		NEVER WANT TO LIVE WITHOUT YOU	ERIC BENET (REPRISE/WARNER BROS.)
13	13	17	10 SECONDS	JAZMINE SULLIVAN (J/RMG)
14	17	9	ONE IN A MILLION	NE-YO (DEF JAM/IDJMG)
15	15	19	KISS GOODBYE	AVANT (VERVE FORECAST/VERVE)
16	22	4	NOT MY DADDY	KELLY PRICE FEAT. STOKLEY (MY BLOCK/SANG GIRL/MALACD)
17	18	12	HOLD MY HAND	MICHAEL JACKSON DUET WITH AKON (MJJ/EPIC/COLUMBIA)
18	25	3	I SMILE	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/JLG)
19			WHAT COULD HAVE BEEN	GINUWINE (NOTIFI)
20			4EVERMORE	ANTHONY DAVID FEAT. ALGEBRA (PURPOSE/EONE)
21			ALL ABOUT THE SEX (IT AINT ALL ABOUT THE SEX)	DONNELL JONES (CANDYMAN/EONE)
22	9	13	SHINE	JOHN LEGEND & THE ROOTS (HOME SCHOOL G.O.D./COLUMBIA)
23			GONE AND NEVER COMING BACK	MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
24	26	3	CAUGHT MY EYE	MINT CONDITION (SHANACHIE)
25	38	2	GREATEST GAINER	WHERE YOU AT (J/RMG)

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	8	#1 A YEAR WITHOUT RAIN	SELENA GOMEZ & THE SCENE	HOLLYWOOD
2	3	7	HELLO	MARTIN SOLVEIG & DRAGONETTE	BIG BEAT/ATLANTIC
3	5	7	BETTER THAN TODAY	KYLIE MINOGUE	PARLOPHONE/ASTRALWERKS/CAPITOL
4	7	7	MOVE ON FAST	OND MIND TRAIN/TWISTED	
5	1	10	WHO'S THAT CHICK?	DAVID GUETTA FEAT. RIHANNA	GUM/ASTRALWERKS/CAPITOL
6	8	6	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE	SRP/DEF JAM/IDJMG
7	6	9	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E	UNIVERSAL REPUBLIC
8	9	9	BABY LIKES TO BANG	ZAYRA BRANCO	
9	18	4	HIGHER	TAIO CRUZ FEAT. KYLIE MINOGUE & TRAVIE MCCOY	MERCURY/IDJMG
10	13	8	PARTY OF THE YEAR	JIPSTA FEAT. SANDY B. BANDOZLE BEATZ	
11	1	7	DOG DAYS ARE OVER	FLORENCE + THE MACHINE	UNIVERSAL REPUBLIC
12	14	7	SLEEPYHEAD	PASSION PIT	FRENCHKISS/COLUMBIA
13	12	9	I NEED LOVE	DJ YIANNIS & GEORGIE PORGIE	MUSIC PLANT
14	11	11	YOU HAVEN'T SEEN THE LAST OF ME	CHER	RCA/RMG
15	4	12	ROCK TONIGHT	J786	TARBUGS
16	17	8	NAKED	CONSUELO COSTIN WITH MASSI & DE LEON	CONTINUOUS COOL/CAMP
17	21	6	SANITY	HANNAH SNOWDOG	
18	19	12	LAST DAYS OF DISCO	ROBBIE WILLIAMS	ASTRALWERKS/CAPITOL
19	10	11	FIREWORK	KATY PERRY	CAPITOL
20	22	6	THIS NIGHT	MASK MUNKIES	EXIT 26
21	32	6	HOLD IT AGAINST ME	BRITNEY SPEARS	JIVE/JLG
22	23	6	I LOVE MUSIC	DIONNE MITCHELL	DAUMAN
23	28	5	SO DELICIOUS	SALME FEAT. NOA TYLO	KONTAINER
24	46	2	POWER PICK	S&M	RIHANNA SRP/DEF JAM/IDJMG
25	20	12	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS	INTERSCOPE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
26	31	4	GOT THAT FEELING	BAD BOY BILL FEAT. ERIC JAG	NETTWERK	
27	27	7	ELECTRIC LOVE	DIRTY VEGAS	OM	
28	33	3	KEEP ON DANCING	ALYSSA RUBINO	FIRST ENT	
29	16	13	HEY SEXY LADY	ISQUARE	BAD BOY/INTERSCOPE	
30	4	9	THINK AGAIN	KWANZA JONES	INNOVATION	
31	41	2	TWIST OF LOVE	KIMBERLY DAVIS	DI	
32	4	4	YEAH 3X	CHRIS BROWN	JIVE/JLG	
33	37	3	AS DAYS GO BY	MICKEY OLIVER FEAT. KIM SMITH	INTENSI-T	
34	43	5	JACK IT OUT	AMORAY	KNOCKOUT FASHION	
35	26	11	PREDATOR	JULISSA VELOZ	CARRILLO	
36	30	11	RAISE YOUR GLASS	PINK LAFACE/JLG		
37	25	13	MR. ROMEO	EMILY SLIPPERY	EEL	
38	43	3	FLY	DANI BARBERS	DANI BARBERS	
39	48	2	HARE KRISHNA	SIR IVAN	PEACEMAN	
40	29	14	ONE HOT PLEASURE	ERIKA JAYNE	PRETTY MESS	
41	40	6	LIKE IT'S HER BIRTHDAY	GOOD CHARLOTTE	CAPITOL	
42	HOT SHOT DEBUT		I'LL BE THERE	TIFFANY EVANS	MUSIC WORLD/COLUMBIA	
43	NEW		GET BACK	MARGO	ORGANICA	
44	50	2	DESPERATE GIRLS & STUPID BOYS	KIMBERLY CALDWELL	VANGUARD/CAPITOL	
45	38	9	I NEED A HIT	MASSI & DE LEON	FEAT. PAUL LEKAKIS	CONTINUOUS COOL/CAMP
46	36	9	LET'S BE FRIENDS	EMILY OSMENT	WIND-UP	
47	44	0	WE R WHO WE R	KESHA	KEMOSABE/RCA/RMG	
48	NEW		INNAMORATA	ATHENE NOELLE	SILVER BLUE	
49	47	17	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS	ROBBINS	
50	45	8	SOFI NEEDS A LADDER	DEADMAU5	MAUSTRAP/ULTRA	

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	9	#1 DAFT PUNK	TRON: LEGACY (SOUNDTRACK)	WALT DISNEY 005672
2	2	19	LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805/AGA
3	3	9	DEADMAU5	4x4=12	MAUSTRAP 2518/ULTRA
4	7	63	LADY GAGA	THE FAME MONSTER (EP)	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013872/AGA
5	2	2	VIC LATINO	VIC LATINO PRESENTS: ULTRA DANCE 12	ULTRA 2734
6	8	27	LADY GAGA	THE REMIX	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633/AGA
7	4	2	DAVID GUETTA	ONE MORE LOVE (EP)	GUM 71634/ASTRALWERKS
8	9	11	ROBYN	BODY TALK	KONICHWA/CHERRYTREE/INTERSCOPE 015111/AGA
9	2	2	PENDULUM	IMMERSION	EARSTORM/ATLANTIC 525954/AG
10	13	17	VARIOUS ARTISTS	NON THAT'S WHAT I CALL CLUB HITS 2	EMANUEL/SONY MUSIC 17830/CAPITOL
11	15	32	3OH3	STREETS OF GOLD	PHOTO FINISH 523142/AG
12	14	7	SKRILLEX	SCARY MONSTERS AND NICE SPRITES	BIG BEAT DIGITAL EX/AG
13	12	10	VARIOUS ARTISTS	UKF DUBSTEP 2010	UKF DIGITAL EX
14	10	76	DAVID GUETTA	ONE LOVE	GUM 86847*/ASTRALWERKS
15	11	38	LCD SOUNDSYSTEM	THIS IS HAPPENING	DFM/VIRGIN 09903*/CAPITOL
16	16	65	DEADMAU5	FOR LACK OF A BETTER NAME	MAUSTRAP 2174/ULTRA
17	18	17	LOUIE DEVITO	THE NEW DANCE MIX USA	PHASE ONE 1009
18	17	72	LA ROUX	LA ROUX	BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389/AGA
19	19	4	LCD SOUNDSYSTEM	LONDON SESSIONS	DFM/VIRGIN DIGITAL EX/CAPITOL
20	20	33	CRYSTAL CASTLES	CRYSTAL CASTLES	ACTIVISION/UNIVERSAL MOTOWN 014374/IMG
21	23	13	VARIOUS ARTISTS	ULTRA 2011	ULTRA 2661
22	25	9	BASSNECTAR	TIMESTRETCH (EP)	AMORPHOUS DIGITAL EX
23	RE-ENTRY		TIESTO	MAGICAL JOURNEY: THE HITS COLLECTION	MAGIK MUKZ 2426/ULTRA
24	RE-ENTRY		VARIOUS ARTISTS	FOREVER DISCO	SONOMA 0113
25	RE-ENTRY		KYLIE MINOGUE	APHRODITE	PARLOPHONE 42903*/ASTRALWERKS

DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	9	#1 HELLO	MARTIN SOLVEIG & DRAGONETTE	BIG BEAT/ATLANTIC
2	2	19	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS	ROBBINS
3	3	12	FIREWORK	KATY PERRY	CAPITOL
4	7	8	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E	UNIVERSAL REPUBLIC
5	5	4	HOLD IT AGAINST ME	BRITNEY SPEARS	JIVE/JLG
6	10	8	HIGHER	TAIO CRUZ FEAT. TRAVIE MCCOY	MERCURY/IDJMG
7	9	7	SEEK BROMANCE	TIM/BERG	SIRUP/DO IT YOURSELF/PRIDE/NAPHTH
8	6	10	WHO'S THAT CHICK?	DAVID GUETTA FEAT. RIHANNA	GUM/ASTRALWERKS/CAPITOL
9	10	10	MIAMI 2 IBIZA	SWEDISH HOUSE MAFIA VS. TINIE TEMPAH	ASTRALWERKS/VIRGIN/CAPITOL
10	14	8	YEAH 3X	CHRIS BROWN	JIVE/JLG
11	15	6	FREEFALLIN'	ZOE BADWI	BIG BEAT/ATLANTIC
12	19	4	BELIEVER	FREEMASON'S FEAT. WYNTER GORDON	BIG BEAT/ATLANTIC
13	12	8	FIRE IN YOUR NEW SHOES	KASKADE VS. DRAGONETTE	ULTRA
14	18	14	THE EMERGENCY	BT	NETTWERK
15	13	13	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS	INTERSCOPE
16	16	16	RAISE YOUR GLASS	PINK LAFACE/JLG	
17	17	4	MORE	USHER	LAFACE/JLG
18	4	15	NOT GIVING UP ON LOVE	ARMIN VAN BUUREN VS. SOPHIE ELLIS BEXTOR	ULTRA
19	12	12	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE	SRP/DEF JAM/IDJMG
20	21	3	BARBRA STREISAND	DUCK SAUCE	FOOL'S GOLD/DOWN TOWN
21	11	12	WE R WHO WE R	KESHA	KEMOSABE/RCA/RMG
22	5	5	SOFI NEEDS A LADDER	DEADMAU5	MAUSTRAP/ULTRA
23	NEW		ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL	ISLAND/UNIVERSAL
24	23	9	GRENADE	BRUNO MARS	ELEKTRA/ATLANTIC
25	RE-ENTRY		LOUDER (PUT YOUR HANDS UP)	CHRIS WILLIS	VENEER/PEACE BISQUIT

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	70	#1 MICHAEL BUBLE	CHAZY LOVE	143/REPRISE 520733/WARNER BROS.
2	2	2	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE FRANK SINATRA DEAN MARTIN SAMMY DAVIS JR.	ENTERTAINMENT WEEKLY/REPRISE 520733/WARNER BROS.
3	4	3	VARIOUS ARTISTS	LOVE VEGAS	USPS 23190675 EX/CONCORD
4	3	15	MICHAEL BUBLE	HOLLYWOOD: THE DELUXE	143/REPRISE 526141/WARNER BROS.
5	1	1	VARIOUS ARTISTS	CLASS ACTS OF THE VEGAS STRIP	EM SPECIAL MARKETS 19867 EX/STARBUCKS
6	6	73	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 47228*/SONY MUSIC
7	9	9	SOUNDTRACK	THEME: SEASON 1	HBO/GEFFEN 014910/IGA
8	11	9	JOE LOVANO/JUS FIVE	BIRD SONGS	BLUE NOTE 05861/BLG
9	11	9	CHARLES LLOYD QUARTET	MIRROR	ECM 014685/UNIVERSAL CLASSICS GROUP
10	11	9	VARIOUS ARTISTS	BIG BAND MUSIC OF THE WAR	SONOMA 0122
11	12	7	PINK MARTINI	SPLENDOR IN THE GRASS	HEINZ 6*
12	10	7	KEITH JARRETT/CHARLIE HADEN	JASMINE	ECM 014221/UNIVERSAL CLASSICS GROUP
13	23	7	JAZZ AT LINCOLN CENTER ORCHESTRA	VICTORIA SUITE	EMANUEL/SONY CLASSICAL 014868/DECCA
14	17	49	MICHAEL BUBLE	SPECIAL DELIVERY (EP)	143/REPRISE/DIGITAL EX/WARNER BROS.
15	NEW		VARIOUS ARTISTS	THE BEST OF FOR LOVERS	VERVE DIGITAL EX/VG

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	NEW		#1 THE RIPPINGTONS FEAT. RUSS FREEMAN	COTE D'AZUR	PEAK 32580/CONCORD
2	NEW		PAUL HAZARD CASTLE	DESIRE	TRIPPIN' 'N' RHYTHM 46
3	25	25	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP	31810*/CONCORD
4	42	42	TROMBONE SHORTY	BACKTOWN	VERVE FORECAST 014194/VG
5	17	17	DAVE KOZ	HELLO TOMORROW	CONCORD 31753
6	NEW		VARIOUS ARTISTS	HIDDEN BEACH VALENTINES VOL. 1	HIDDEN BEACH 00101
7	1	1	KEIKO MATSUI	THE ROAD ...	SHANACHIE 5188
8	5	2	KENNY G	HEART AND SOUL	CONCORD 32048
9	7	7	FOURPLAY	LET'S TOUCH THE SKY	HEADS UP 32030/CONCORD
10	NEW		MARCUS MILLER	A NIGHT IN MONTE CARLO	3 DELICIOUS OPERAS JAZZ/CONCORD JAZZ 32660/CONCORD
11	8	33	HERBIE HANCOCK	THE IMAGINE PROJECT	HANCOCK 0001*
12	3	2	VINICIUS CANTUARIA & BILL FRISELL	LAGRIMAS MEXICANAS	SUNGLINE/TONE FIELD 21 IQ/EONE
13	11	26	BRIAN CULBERTSON	XII GRP	014460/VG
14	10	19	LIZZ WRIGHT	FELLOWSHIP	VERVE FORECAST 014673/VG
15	NEW		STEVE COLE	MOONLIGHT	MACK AVENUE 7021/ARTISTRY

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	23	#1 PUT THE TOP DOWN	DAVE KOZ FEAT. LEE RITENOUR	CONCORD/CMG
2	2	20	JUMP START	NILS BAJA/TSR	
3	3	27	DANCE WITH ME	JACKIE M JOYNER	MACK AVENUE/ARTISTRY
4	4	34	SENDING MY LOVE	NORMAN BROWN	PEAK/CMG
5	1	11	LOVE TKO	FOURPLAY	HEADS UP/CMG
6	7	10	LET IT SHINE	TIM BOWMAN	TRIPPIN' 'N' RHYTHM
7	5	30	THAT'S LIFE	BRIAN CULBERTSON FEAT. EARL KLIHG	GRP/VERVE
8	6	18	EASE UP	CRAIG SHARMAT	SCOREDOG
9	11	11	START ALL OVER AGAIN	DAVE KOZ & DANA GLOVER	CONCORD/CMG
10	14	14	3RD DEGREE	FOURPLAY	HEADS UP/CMG
11	39	39	TOUCH AND GO	JAZZMASTERS	TRIPPIN' 'N' RHYTHM
12	10	23	WAKE UP EVERYBODY	JOHN LEGEND & THE ROOTS	HOME SCHOOL/G.O.D./COLUMBIA
13	16	16	GLOBAL KISS	STEVE OLIVER	50M
14	10	10	WOLFGANG 40	MARC ANTOINE	FRAZZY FROG
15	13	28	ALL FOR YOU	EUGE GROOVE	SHANACHIE

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	2	8	#1 MORMON TABERNACLE CHOIR	MEN OF THE ...	MORMON TABERNACLE CHOIR 5053126	
2	3	3	SIMONE DINNENSTEIN	BACH: A STRANGE BEAUTY	SONY CLASSICAL 81742/SONY MASTERWORKS	
3	1	1	HELENE GRIMAUD	RESONANCES	DG 015154/UNIVERSAL CLASSICS GROUP	
4	25	25	VARIOUS ARTISTS	BIZET: CARMEN	SUGAR/DECCA 014591/UNIVERSAL CLASSICS GROUP	
5	12	9	ZUILL BAILEY SIMONE DINNENSTEIN	BEETHOVEN: TELAROC	80740/CONCORD	
6	6	6	JOYCE DIDONATO ET CHEUR LOPERA DE LYON (ONO)	DIVA DIVO: OPERA ARIAS	VIRGIN CLASSICS 19880/BLG	
7	8	8	L. PRICE F. CORELLI C. MACNEIL	THE METROPOLITAN OPERA	PUCCHINI: TOSCA	SONY CAL 80488/SONY MASTERWORKS
8	1	1	MITSUKO UCHIDA	THE CLEVELAND ORCH.	MCDART: PIANO CONCERTOS NO. 23, 14&18 & NO. 24	4&18/DECCA 012769/SONY CLASSICS GROUP
9	11	11	BLUE HERON (METCALFE)	HUGH ASTON	BLUE HERON 1002	
10	7	53	EMANUEL AX-YO-YO MAITZHAK PERLMAN	MENDELSSOHN: PIANO TRIOS	SONY CLASSICAL 10781/SONY MASTERWORKS	
11	10	2	JUSSI BJORLING BIDU SAYAO	THE METROPOLITAN OPERA	SONY CLASSICAL 80465/SONY MASTERWORKS	
12	RE-ENTRY		GABRIELA MONTERO	SOLATINO	EMI CLASSICS 18201/BLG	
13	NEW		PONS DI STEFANO VALDENGIO BACCALONI	ROSSINI: IL BARBIERE DI SIVIGLIA	SONY CLASSICAL 10781/SONY MASTERWORKS	
14	9	31	ANDRE RIEU & HIS JOHANN STRAUSS ORCHESTRA	FOREVER VIENNA	ANDRE RIEU POLYDOR/HFP 014439/UME	
15	1					

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 LO MEJOR DE MI VIDA ERES TU	RICKY MARTIN FEAT. NATALIA JIMENEZ (SONY MUSIC LATIN)
2	2	24	DANZA KUDURO	DON OMAR & LUCENZO (MUSIC OF THE SPANISH HEARTS/SONY MUSIC LATIN)
3	3	21	NI LO INTENTES	JULION ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL)
4	8	10	#6 NO ME DIGAS QUE NO	ENRIQUE IGLESIAS FEAT. WISIN & YANDEL (UNIVERSAL MUSIC LATIN)
5	5	28	CORAZON SIN CARA	PRINCE ROYCE (TOP STDP)
6	4	22	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
7	7	14	ME ENCANTARIA	FIDEL RUEDA (DISA)
8	7	17	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
9	9	9	LLUEVE EL AMOR	TITO "EL BAMBINO" (SIENTE)
10	13	35	NINA DE MI CORAZON	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO (DISA)
11	12	16	BESAME	CAMILA (SONY MUSIC LATIN)
12	30	30	ARRASTRANDO LAS PATAS	LARRY HERNANDEZ (MENDIETA/FONOVISIA)
13	15	41	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)
14	16	22	ESTOY ENAMORADO	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)
15	10	20	ME DUELE	ROBERTO TAPIA (FONOVISIA)
16	16	9	GRACIAS A DIOS	VIOLENTO (DISA/ASL)
17	21	11	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/IDJMG)
18	19	11	ROBARTE UN BESO	INTOCABLE (G.I.M.)
19	1	30	LA DESPEDIDA	DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN)
20	25	4	ZUN ZUN ROMPIENDO CADERAS	WISIN & YANDEL (MACHETE/UNIVERSAL MUSIC LATIN)
21	28	4	SALE EL SOL	SHAKIRA (EPIC/SONY MUSIC LATIN)
22	22	8	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS (INTERSCOPE)
23	29	10	STEREO LOVE	EDWARD MAYA & VIKI JIGOLINA (ULTRA)
24	20	11	EL PADRINO	JOAN SEBASTIAN (FONOVISIA)
25	23	14	NO ME DIGAS	EL CHAPO DE SINALOA (DISA)
26	31	11	QUIEN TE QUIERE COMO YO	CARLOS BAUTE (WARNER LATINA)
27	24	14	DANDOLE	GOCHO FEAT. JOWELL Y OMEGA (NEW ERA/VEVEMUSIC)
28	26	17	MENTE EN BLANCO	VOZ DE MANDO (DISA)
29	33	4	A QUIEN QUIERO MENTIRLE	MARC ANTHONY (SONY MUSIC LATIN)
30	27	18	EL TROKERO LOKOCHON	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
31	30	13	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
32	41	4	FIREWORK	KATY PERRY (CAPITOL)
33	32	11	EL JEFE DE LA SIERRA	LOS TUCANES DE TIJUANA (FONOVISIA)
34	36	2	EL AMOR QUE PERDIMOS	PRINCE ROYCE (TOP STDP)
35	39	3	LA MELODIA	JOEY MONTANA (CAPITOL LATIN)
36	38	3	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
37	34	11	LA ULTIMA SOMBRA	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
38	35	7	15 INVIERNOS	ELVIS CRESPO FEAT. ZONE D'AMBORA (FLASH/SONY MUSIC LATIN)
39	37	9	SI NO LE CONTESTO	PLAN B (PINA)
40	45	3	MERENGUE ELECTRONICO	OMEGA (PLANET/SONY MUSIC LATIN)
41	HOT SHOT DEBUT		EL CULPABLE	ESPINOZA PAZ (DISA/ASL)
42	40	15	Y NO REGRESAS	JUANES (UNIVERSAL MUSIC LATIN)
43	NEW		HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/JRMG)
44	42	5	LA CURITA	AVENTURA (PREMIUM LATIN)
45	50	11	PISTEAR, PISTEAR, PISTEAR	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
46	47	8	DEJAME AMARTE MAS	BETO ZAPATA (DISA/ASL)
47	46	16	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DCUP (ULTRA)
48	48	4	LA NAVE DEL OLVIDO	CRISTIAN CASTRO (UNIVERSAL MUSIC LATIN)
49	44	15	CULIACAN VS. MAZATLAN	CALIBRE 50 FEAT. GERARDO ORTIZ (DISA)
50	RE-ENTRY		AGUAS REVUELTAS	LOS TIGRES DEL NORTE (FONOVISIA)

Enrique Iglesias inks his 27th top five (second only to Luis Miguel's 31) on Hot Latin Songs, as "No Me Digas Que No" jumps 8-4 with 11 million audience impressions (up 21%). On Tropical Airplay, it leaps 22-6, fueled by 1.5 million impressions (30 plays) at WSKQ New York.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	HOT SHOT DEBUT		#1 RICKY MARTIN	MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472	
2	1	2	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO WY/MACHETE 015216/UMLE	
3	10	10	CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATIN 015013/UMLE	
4	3	49	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	
5	31	31	ENRIQUE IGLESIAS	EUPHORIA UNIVERSAL MUSIC LATIN 014448/UMLE	
6	6	3	GREATEST GAINER LOS BUKIS	35 ANIVERSARIO FONOVISIA 354608/UMLE	
7	5	16	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN	
8	8	52	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881	
9	11	11	MARC ANTHONY	ICONS SONY MUSIC LATIN 67402	
10	2	2	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
11	10	12	DON OMAR	MEET THE ORPHANS: THE KING IS BACK OFRANATOMACHETE 014957/UMLE	
12	7	14	PITBULL	ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN	
13	9	3	LOS INQUIETOS DEL NORTE	LAS PUERTAS DEL INFIERNO EAGLE MUSIC 8123	
14	16	17	MARCO ANTONIO SOLIS	EN TOTAL PLENTUD FONOVISIA 354570/UMLE	
15	1	13	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS 2000 - 2010 DISA 729590/UMLE	
16	15	87	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	
17	20	26	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO: COLECCION DE CORRIDOS EAGLE MUSIC 8012	
18	52	50	PACE SETTER CHAYANNE	NO HAY IMPOSIBLE SONY MUSIC LATIN 61972	
19	21	12	LARRY HERNANDEZ	20 SUPER EXITOS MENDIETA-FONOVISIA 570058/UMLE	
20	1	12	LOS TUCANES DE TIJUANA	EL ARBOL FONOVISIA 354613/UMLE	
21	29	66	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISIA 354216/UMLE	
22	19	13	VARIOUS ARTISTS	CORRIDOS #1'S 2010 DISA 721623/UMLE	
23	23	11	JENNI RIVERA	LA GRAN SENORA: EN VIVO FONOVISIA 354603/UMLE	
24	13	3	JUANES	PA.R.C.E. UNIVERSAL MUSIC LATIN 015027/UMLE	
25	27	13	VARIOUS ARTISTS	CORRIDOS #1'S 2010 DISA 721623/UMLE	
26	18	13	VARIOUS ARTISTS	DURANGUENSE #1'S 2010 DISA 721624/UMLE	
27	NEW		LOS CUATES DE SINALOA	TOCANDO WITH THE MAFIA SONY MUSIC LATIN 77513	
28	24	9	EL TRONO DE MEXICO	EN VIVO: DESDE NUEVA YORK FONOVISIA 354612/UMLE	
29	25	22	LOS TITANES DE DURANGO	15 EXITOS DISA 721552/UMLE	
30	22	18	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479	
31	32	11	JENNI RIVERA	LA GRAN SENORA FONOVISIA 354398/UMLE	
32	26	12	EL GRAN COMBO	SALSA: UN HOMENAJE A EL GRAN COMBO POPULAR 1035	
33	28	36	GERARDO ORTIZ	MI HOY NI MAÑANA DEL 68924/SONY MUSIC LATIN	
34	30	12	LARRY HERNANDEZ	Puros Toques... EN VIVO MENDIETA-FONOVISIA 570057/UMLE	
35	33	44	CHINO Y NACHO	MI NIÑA BONITA MACHETE 014142/UMLE	
36	34	18	RAMON AYALA Y SUS BRAVOS DEL NORTE	SUPER #1'S FREDDIE 3065	
37	40	13	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DE AÑO 2010 DISA 721604/UMLE	
38	NEW		CONJUNTO AGUA AZUL	CON SENTIMIENTO ROMANTICO A.C.E. 2218	
39	NEW		LOS CAMINANTES	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVISIA 354628/UMLE	
40	35	16	HECTOR ACOSTA: EL TORITO	OBLIGAME D.A.M./VEVEMUSIC UNIVERSAL MUSIC LATIN 654093/UMLE	
41	31	20	LUCERO	INDISPENSABLE SIENTE/UNIVERSAL MUSIC LATIN 655032/UMLE	
42	37	25	VARIOUS ARTISTS	AMANECEER BAILANDO PLATINO 11097	
43	39	21	LUIS MIGUEL	LUIS MIGUEL WARNER LATINA 525835	
44	44	26	ESPINOZA PAZ	DEL RANCHO PARA EL MUNDO VIDEOMAX/DISA 721593/UMLE	
45	RE-ENTRY		GILBERTO SANTA ROSA	IRREPETIBLE SONY MUSIC LATIN 42868	
46	36	9	CALIBRE 50	RENOVAR O MORIR DISA 721614/UMLE	
47	35	35	JUAN LUIS GUERRA Y 440	ASOÑO GUERRA CAPITOL LATIN 42483	
48	46	13	VARIOUS ARTISTS	NDRENTENO #1'S 2010 DISA 721621 EX/UMLE	
49	70	61	LOS BUKIS	SERIE DIAMANTE: 30 SUPER EXITOS FONOVISIA 354238/UMLE	
50	42	24	PEDRO FERNANDEZ	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVISIA	

Tito "El Bambino" scores his sixth top 10 on Hot Latin Songs, as "Llueve el Amor" skips 11-9 with 8.9 million in audience (up 6%, according to Nielsen BDS). The track is the first single from the reggaeton star's "Invencible," set to debut on multiple album charts next week.



REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	3	#1 LOS BUKIS	35 ANIVERSARIO FONOVISIA 354608/UMLE	
2	3	2	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
3	3	3	LOS INQUIETOS DEL NORTE	LAS PUERTAS DEL INFIERNO EAGLE MUSIC 8123	
4	5	9	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 1970-2010 DISA 729590/UMLE	
5	8	26	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO: COLECCION DE CORRIDOS EAGLE MUSIC 8012	
6	9	8	LARRY HERNANDEZ	20 SUPER EXITOS: LA HISTORIA DE LOS EXITOS MENDIETA-FONOVISIA 570059/UMLE	
7	4	12	LOS TUCANES DE TIJUANA	EL ARBOL FONOVISIA 354613/UMLE	
8	16	52	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISIA 354216/UMLE	
9	7	11	VARIOUS ARTISTS	BANDA #1'S 2010 DISA 721622/UMLE	
10	11	11	JENNI RIVERA	LA GRAN SENORA: EN VIVO FONOVISIA 354603/UMLE	
11	14	12	VARIOUS ARTISTS	CORRIDOS #1'S 2010 DISA 721623/UMLE	
12	6	13	VARIOUS ARTISTS	DURANGUENSE #1'S 2010 DISA 721624/UMLE	
13	NEW		LOS CUATES DE SINALOA	TOCANDO WITH THE MAFIA SONY MUSIC LATIN 77513	
14	9	9	EL TRONO DE MEXICO	EN VIVO: DESDE NUEVA YORK FONOVISIA 354612/UMLE	
15	22	22	LOS TITANES DE DURANGO	15 EXITOS DISA 721552/UMLE	
16	10	18	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479	
17	18	55	JENNI RIVERA	LA GRAN SENORA FONOVISIA 354398/UMLE	
18	15	29	GERARDO ORTIZ	MI HOY NI MAÑANA DEL 68924/SONY MUSIC LATIN	
19	12	12	LARRY HERNANDEZ	Puros Toques... EN VIVO MENDIETA-FONOVISIA 570057/UMLE	
20	19	2	RAMON AYALA Y SUS BRAVOS DEL NORTE	SUPER #1'S FREDDIE 3065	

BETWEEN THE BULLETS

RICKY MARTIN'S FIFTH NO. 1



Almost seven years after his last Spanish-language studio set, Ricky Martin's "Musica + Alma + Sexo" debuts at No. 1 on Top Latin Albums with 32,000 copies, according to Nielsen SoundScan. It marks the Latin pop star's fifth chart-topper dating back to 1998's "Vuelve," which spent 26 weeks at No. 1. "Musica + Alma + Sexo" starts larger than his previous No. 1, "Ricky Martin: MTV Unplugged," by 4,000 copies and sets the bar for best opening of 2011.

—Rauli Ramirez

LATIN POP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	NEW		#1 RICKY MARTIN	MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472	
2	1	10	CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATIN 015013/UMLE	
3	2	31	ENRIQUE IGLESIAS	EUPHORIA UNIVERSAL MUSIC LATIN 014448/UMLE	
4	3	16	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN	
5	4	52	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881	
6	5	37	MARC ANTHONY	ICONS SONY MUSIC LATIN 67402	
7	7	17	MARCO ANTONIO SOLIS	EN TOTAL PLENTUD FONOVISIA 354570/UMLE	
8	11	50	CHAYANNE	NO HAY IMPOSIBLE SONY MUSIC LATIN 61972	
9	6	9	JUANES	PA.R.C.E. UNIVERSAL MUSIC LATIN 015027/UMLE	
10	8	20	LUCERO	INDISPENSABLE SIENTE/UNIVERSAL MUSIC LATIN 655032/UMLE	
11	9	21	LUIS MIGUEL	LUIS MIGUEL WARNER LATINA 525835	
12	13	12	VARIOUS ARTISTS	TOP LATIN VS. LOS CUATES DE SINALOA SONY MUSIC LATIN	
13	14	2	NAPOLEON	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS UNIVERSAL MUSIC LATIN 015192/UMLE	
14	NEW		VARIOUS ARTISTS	COMPLETAMENTE ENAMORADOS SONY MUSIC LATIN	
15	12	9	JUAN GABRIEL	BOLEROS FONOVISIA 354614/UMLE	
16	17	35	ROCIO DURCAL	MIS FAVORITAS SONY MUSIC LATIN 70909	
17	15	62	THALIA	PRIMERA FILA SONY MUSIC LATIN 56091	
18	18	24	RICARDO ARJONA	POQUITA ROPA WARNER LATINA 525524	
19	19	8	VARIOUS ARTISTS	SUPER 1'S VOL. 3 UNIVERSAL MUSIC LATIN 015067/UMLE	
20	RE-ENTRY		ALEJANDRO FERNANDEZ	DOS MUNDOS REVOLUCION UNIVERSAL MUSIC LATIN 015070/UMLE	

LATIN RHYTHM ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	2	#1 WISIN & YANDEL	LOS VAQUEROS: EL REGRESO WY/MACHETE 015216/UMLE	
2	3	12	DON OMAR	MEET THE ORPHANS: THE KING IS BACK OFRANATOMACHETE 014957/UMLE	
3	2	14	PITBULL	ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN	
4	4	44	CHINO Y NACHO	MI NIÑA BONITA MACHETE 014142/UMLE	
5	20	20	WISIN & YANDEL	LA REVOLUCION: LIVE VOLUME ONE WY/MACHETE 014857/UMLE	
6	6	20	WISIN & YANDEL	LA REVOLUCION: LIVE VOLUME TWO WY/MACHETE 014857/UMLE	
7	9	11	CALLE 13	ENTREN LOS QUE QUIERAN SONY MUSIC LATIN 73431	
8	7	41	DADDY YANKEE	MUNDIAL EL CARTEL 80030/SONY MUSIC LATIN	
9	9	30	IVY QUEEN	DRAMA QUEEN MACHETE 014536/UMLE	
10	11	14	ZION & LENNOX	LOS VERADEROS PINA 70203/SONY MUSIC LATIN	
11	5	5	VARIOUS ARTISTS	ULTRA LATINO ULTRA 2726	
12	12	16	KINTO SOL	EL ULTIMO SUSPIRO MACHETE 014905/UMLE	
13	1	29	PLAN B	HOUSE OF PLEASURE PINA 02022/SONY MUSIC LATIN	
14	13	40	VARIOUS ARTISTS	LATIN URBAN KING 2 MACHETE 014254/UMLE	
15	15	56	COSCULLUELA	EL PRINCIPE NUEVA RAJADACHETE LONSONENTUNIVERSAL MUSIC LATIN 653535/UMLE	
16	16	61	TONY DIZE	LA MELODIA DE LA CALLE (UPDATED) PINA	

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 19, 2011
1	1	GRENADE BRUNO MARS ELEKTRA	
	NEW	PRICE TAG JESSIE J FT. B.O.B LAVA	
3	2	ROLLING IN THE DEEP ADELE XL	
4	4	COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY	
5	9	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
6	NEW	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
7	3	WE R WHO WE R KESHA KEMOSABE	
20		F**KIN' PERFECT PINK LAFACE	
9	14	YEAH 3X CHRIS BROWN JIVE	
10	12	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	FEBRUARY 19, 2011
1	NEW	ULTIMATE WHEELS KAT-TUN JOHNNY'S	
2	9	WHAT THE HELL AVRIL LAVIGNE SONY	
3	NEW	VALENTINE KISS WATARI ROUKA HASHIRITAI 7 PONY CANYON	
4	NEW	GINGA NO HOSHIKUZU KEISUKE KUWATA VICTOR	
5	NEW	IKUTABI NP SAKURA MAI FUKUI AVEX J-MORE	
6		WHY?(KEEP YOUR HEAD DOWN) TOHOSHINKI AVEX J-MORE	
7	NEW	ANOKO TO NOGIKU TO WATASHIBUNE KIYOSHI HIKAWA COLUMBIA	
8	35	BOKU ROCKET DAISUKE EPIC	
9	RE	WATCHING YOU FEAT. WISE LIL EM!	
10		DEAR J TOMOMI ITANO KING	

UNITED KINGDOM		ALBUMS	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	FEBRUARY 19, 2011
1	1	21 ADELE XL	
2	NEW	NO MORE IDOLS CHASE & STATUS MERCURY	
3	2	DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA	
4	4	19 ADELE XL	
5	3	LOUD RIHANNA SRP/DEF JAM	
6	NEW	SIMPLY EVA EVA CASSIDY BLIX STREET	
7	6	LIGHTS ELLIE GOULDING POLYDOR	
8	7	MAYHEM IMELDA MAY AMBASSADOR/DECCA	
9	RE	SEASONS OF MY SOUL RUMER ATLANTIC	
10	5	THE LADY KILLER CEE LO GREEN RADICULTURE	

GERMANY		ALBUMS	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	FEBRUARY 19, 2011
1	NEW	BOOMBOX BEATSTEAKS WARNER	
2	1	21 ADELE XL	
3	6	SCHWERELOS ANDREA BERG SONY MUSIC	
4	NEW	TRAUMTAENZER SCHANDMAUL F.A.M.E	
5	2	GROSSE FREIHEIT UNHEILIG INTERSTAR/FASCINATION	
6	3	DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA	
7	4	THE BEST OF HELENE FISCHER HELENE FISCHER CAPITOL	
8	NEW	KUESSEN KANN MAN NICHT ALLEINE MAX RAABE PALAST MUSIK	
9	NEW	REBELL OHNE GRUND PRINZ PI KEINE LIEBE	
10	NEW	RITUAL WHITE LIES FICTION	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 19, 2011
1	1	SOMEWHERE OVER THE RAINBOW WHAT A WONDERFUL WORLD ISRAEL '12' KAMAKAWIWOOLE BIG BOY/MOUNTAIN APPLE	
2	2	CELUI COLDNEL REVEL STEP OUT	
3	4	SUN IS UP INNA ROTON ROMANIA	
4	3	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
5	NEW	S&M RIHANNA SRP	
6	7	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	
7	6	FIREWORK KATY PERRY CAPITOL	
8	8	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
9	5	LOCA SHAKIRA FT. EL CATA EPIC	
10	NEW	GRENADE BRUNO MARS ELEKTRA	

CANADA		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN)	FEBRUARY 19, 2011
1	2	DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA	
2		2011 GRAMMY NOMINEES VARIOUS ARTISTS GRAMMY/JIVE	
3	3	LOUD RIHANNA SRP/DEF JAM	
4		GREATEST HITS... SO FAR!!! PINK LAFACE	
5	4	THE BEGINNING THE BLACK EYED PEAS INTERSCOPE	
6	8	TEENAGE DREAM KATY PERRY CAPITOL	
7	6	GREATEST HITS BON JOVI ISLAND	
	NEW	WINTER SESSION/11 DAN DESNOYERS D-NOY	
9	10	SIGH NO MORE MUMFORD & SONS WENTLEMAN OF THE ROAD/GLASSNOTE	
10	NEW	UNE SORCIERE COMME LES AUTRES JORANE VEGA	

AUSTRALIA		ALBUMS	
THIS WEEK	LAST WEEK	(ARIA)	FEBRUARY 19, 2011
1	1	GREATEST HITS... SO FAR!!! PINK LAFACE	
2	4	BURLESQUE SOUNDTRACK RCA	
3	3	21 ADELE XL	
4	5	DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA	
5	7	LOUD RIHANNA SRP/DEF JAM	
6	2	GREATEST HITS BON JOVI ISLAND	
7	9	DOWN THE WAY ANGUS AND JULIA STONE NETTWERK/CAPITOL	
8	6	TWENTY TEN GUY SEBASTIAN SONY MUSIC	
9	NEW	MINE IS YOURS COLD WAR KIDS V2	
10	8	TEENAGE DREAM KATY PERRY CAPITOL	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 19, 2011
1	1	ROLLING IN THE DEEP ADELE XL	
2		TUTTO L'AMORE CHE HO JOVANNOTTI MERCURY	
3	2	TRANNE TE FABRI FIBRA UNIVERSAL	
4		BARBRA STREISAND DUCK SAUCE X-MIX THIS IS MUSIC	
5	RE	LA VITA E UNO SPECCHIO GHOST IL SOTTO VENTO	
6	8	VUOTO A PERDERE NOEMI COLUMBIA	
7	7	FIREWORK KATY PERRY CAPITOL	
8		GRENADE BRUNO MARS ELEKTRA	
9	6	OGNI TANTO GIANNA NANNINI Z-MUSIC	
10	RE	WHAT'S MY NAME? RIHANNA FT. ORAKE SRP	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN BDS)	FEBRUARY 19, 2011
1	3	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
2		THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
3	2	LOCA SHAKIRA FT. EL CATA EPIC	
4	RE	BLANCO Y NEGRO MALU SONY MUSIC	
5	5	ONLY GIRL (IN THE WORLD) RIHANNA SRP	
6	4	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	
7	6	HOLD MY HAND MICHAEL JACKSON DUET WITH AKON MJJ	
8	7	BARBRA STREISAND DUCK SAUCE X-MIX THIS IS MUSIC	
9	NEW	SOLAMENTE TU PABLO ALBORAN TRIMECA ESTUDIOS Y PRODUCCIONES	
10	8	QUIEN TE QUIERE COMO YO CARLOS BAUTE WARNER	

GREECE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 19, 2011
1	4	TO KALYTERO PSEMA MICHALIS HATZIGIANNIS M2	
2	6	EINAI STIGMES ANTONIS REMOS HEAVEN	
3	1	LOCA SHAKIRA FT. EL CATA EPIC	
4	3	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
5	2	KAKOMATHIMENO HRISTOS HOLIDIS MINOS	
6	NEW	AN M' AGAPAS OIMOS ANASTASIADIS UNIVERSAL	
7	9	JE VEUX ZAZ PLAY-ON	
8	5	YPARHOUNE STIGMES MASTER TEMPO FT. KIM EGE	
9	RE	KOMMENA PIA TA DANEIKA (MEME PAS FATIGUE) ANTONIS REMOS HEAVEN	
10	7	DORO GIA SENA NIKOS IKONOMOPOULOS MINOS	

IRELAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 19, 2011
1	NEW	WASN'T EXPECTING THAT JAMIE LAWSON LOOKOUT MOUNTAIN	
2	1	GRENADE BRUNO MARS ELEKTRA	
3	NEW	PRICE TAG JESSIE J FT. B.O.B LAVA	
4	2	ROLLING IN THE DEEP ADELE XL	
5	7	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
6	NEW	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
7	4	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
8		COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY	
9	NEW	S&M RIHANNA SRP	
10	6	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 19, 2011
1	2	MIKROFONKAT SEPTEMBER FAMILY TREE/CATCHY TUNES	
2	1	HOLD IT AGAINST ME BRITNEY SPEARS JIVE	
3	3	INDESTRUCTIBLE ROBYN KONICHIWA	
4	5	FIREWORK KATY PERRY CAPITOL	
5	8	GRENADE BRUNO MARS ELEKTRA	
6	6	BAKSMALLA PETTER & SEPTEMBER BANANREPUBLIKEN	
7	4	LIKE A PRAYER JAY SMITH SONY MUSIC	
8		BARBRA STREISAND DUCK SAUCE X-MIX THIS IS MUSIC	
9	9	WHITE LIGHT MOMENT TOVE STYRKE SONY MUSIC	
10	NEW	MORE USHER LAFACE	

FINLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 19, 2011
1	1	SELVA PAIVA PETRI NYGARD OPEN RECORDS	
2		MORE USHER LAFACE	
3	3	BLACK AND YELLOW WIZ KHALIFA ROSTRUM	
4	5	GRENADE BRUNO MARS ELEKTRA	
5	RE	MA ANNAN SUT POIS LAURA NARHI WARNER	
6	2	HOLD IT AGAINST ME BRITNEY SPEARS JIVE	
7	6	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
8	RE	HYSTERIA ANNA ABBRU RCA	
9	10	BUMPY RIDE MOHOMBI 2101	
10	NEW	S&M RIHANNA SRP	

NORWAY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 19, 2011
1	10	HABA HABA STELLA MWANGI MWANGI	
2	4	OLBRILLER ERIK OG KRIS MTG	
3	1	GRENADE BRUNO MARS ELEKTRA	
4	2	ETTER REGNET ERIK OG KRIS MTG	
5	5	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
6	8	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
7	7	BARBRA STREISAND DUCK SAUCE X-MIX THIS IS MUSIC	
8		FIREWORK KATY PERRY CAPITOL	
9	RE	ROLLING IN THE DEEP ADELE XL	
10	9	BROMANCE (THE LOVE YOU SEEK) TIM BERG & AVICHI SIRUP	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 19, 2011
1	2	ROLLING IN THE DEEP ADELE XL	
2	1	SOMEWHERE OVER THE RAINBOW WHAT A WONDERFUL WORLD ISRAEL '12' KAMAKAWIWOOLE BIG BOY/MOUNTAIN APPLE	
3	3	DISCOTEX! (YAH!) DJ F.R.A.N.K. BIP	
4	4	GRENADE BRUNO MARS ELEKTRA	
5	6	THE NIGHT BEFORE HOOVERPHONIC SONY MUSIC	
6	NEW	MORE USHER LAFACE	
7	5	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
8	7	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
9	8	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	
10	NEW	YEAH 3X CHRIS BROWN JIVE	

AUSTRIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 19, 2011
1	2	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
2	4	ROLLING IN THE DEEP ADELE XL	
3		GRENADE BRUNO MARS ELEKTRA	
4		SHOULD HAVE LET YOU LOVE ME CORNELIA MOONSWALDER SONY MUSIC	
5	3	WE ARE THE PEOPLE EMPIRE OF THE SUN THE SLEEPY JACKSON	
6		HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
7	8	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
8		KILL A LADY TRACKSHITAZ SONY MUSIC	
9	NEW	HEY (NAH NEY NAH) MILK & SUGAR VS. VAYA CON OIOS SPINNIN'	
10	RE	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	

LUXEMBOURG		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 19, 2011
1	NEW	AUTUMN LEAF LAKROIX CHRISTIAN JEGEN	
2		ROLLING IN THE DEEP ADELE XL	
3	8	STAY HURTS KITSUNE/MAJOR LABEL	
4		HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
5	2	GRENADE BRUNO MARS ELEKTRA	
6	3	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
7	RE	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	
8	RE	SOMEWHERE OVER THE RAINBOW WHAT A WONDERFUL WORLD ISRAEL '12' KAMAKAWIWOOLE BIG BOY/MOUNTAIN APPLE	
9	5	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
10	NEW	COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY	

PORTUGAL		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 19, 2011
1	1	LOCA SHAKIRA FT. EL CATA EPIC	
2	6	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
3	2	WHAT'S MY NAME? RIHANNA FT. ORAKE SRP	
4	3	FIREWORK KATY PERRY CAPITOL	
5	7	BUSY (FOR ME) AUREA SONY MUSIC	
6		JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	
7	NEW	MIAMI 2 IBIZA SWEDISH HOUSE MAFIA VS. TINIE TEMPAH SHM	
8		ONLY GIRL (IN THE WORLD) RIHANNA SRP	
9	10	BARBRA STREISAND DUCK SAUCE X-MIX THIS IS MUSIC	
10	RE	LOVE THE WAY YOU LIE EMINEM FT. RIHANNA WEB/SHADY/AFTERMATH	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BDS)	FEBRUARY 19, 2011
1	1	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
2	2	BESAME CAMILA SONY MUSIC	
3	5	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM	
4	6	A PARTIR DE HOY MARCIO DE MAJURO DUETO CON MAITE PERRONI WARNER	
5	4	QUIEN TE QUIERE COMO YO CARLOS BAUTE WARNER	
6	3	DJ GOT US FALLIN' IN LOVE USHER FT. PITBULL LAFACE	
7	7	FIREWORK KATY PERRY CAPITOL	
8	NEW	DIA DE SUERTE ALEJANDRO GUZMAN CAPITOL	
9	8	SALE EL SOL SHAKIRA EPIC	
10	17	SONE ZOE CAPITOL	

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(APBD/NIELSEN)	FEBRUARY 19, 2011
1	NEW	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL	
2	1	SUMMER ELETROHITS VOLUME 7 VARIOUS ARTISTS SOM	
3	2	SAMBAS ENREDO DAS ESCOLAS DE SAMBA 2011 VARIOUS ARTISTS UNIVERSAL	
4		25 ANOS AO VIVO EXALTASAMBA RADAR	
5	4	ILUMINAR AO VIVO PAD	

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Atlantic Records Group names **Michael Kyser** president of black music. He was executive VP of urban music.

Dangerbird Records appoints **Piero Giramonti** president. He was senior VP of global marketing at Warner Bros. Records.

Columbia Records names **Teresa LaBarbera Whites** senior VP of A&R. She served in the same role at Jive Records.

Downtown Music appoints **Dan Lieblein** CFO. He served in the same role at Cherry Lane Music Publishing.

Ministry of Sound promotes **David Dollimore** to recordings managing director. He was A&R director.

ABKCO Music & Records names **Michael Kirk** director of sales and marketing and **Reynald Janairo** CFO. Kirk was director of digital marketing, and Janairo was controller.

Show Dog-Universal Music appoints **Laurel Kittleson** A&R coordinator. She was production/creative services assistant.



KYSER

WHITES

DOLLIMORE

KLEMME

DIGITAL: Beats Electronics, the high-fidelity headphones company started by Dr. Dre and Interscope Geffen A&M chairman Jimmy Iovine, names **Luke Wood** COO. He was chief strategy officer at IGA and president of its rock imprint DGC Records.

MANAGEMENT: Tenth Street Entertainment appoints **Josh Klemme** and **Chris Nilsson** VPs of artist management for the East and West Coasts, respectively. Klemme, who oversees day-to-day management duties for such clients as Steven Tyler, Buckcherry, Jet and Blondie, was head of strategic marketing. Nilsson, who oversees the daily activities for acts including Mötley Crüe, Nikki Sixx, Vince Neil and Papa Roach, was head of integrated marketing.

—Edited by Mitchell Peters

GOODWORKS

FLIPSYDE GUITARIST PLANS BENEFIT FOR FRIEND WITH ALS

Despite the seriousness of the cause, Flipsyde guitarist Dave Lopez takes a humorous tone in wanting to remind music fans that longtime friend and one-time guitar prodigy Jason Becker, diagnosed with amyotrophic lateral sclerosis (ALS) about 20 years ago, "isn't dead yet."

So with the help of manager Gary Avila and Guitar Player magazine editor Matt Blackett, Lopez has organized the Jason Becker's Not Dead Yet Festival, to be held March 26 at Slim's in San Francisco. The benefit concert will feature Joe Satriani, Richie Kotzen, Steve Lukather, the Kehoe Nation, Flametal and others. All proceeds will be put into a trust fund for Becker.

"Anywhere in the world that there's a guitar, people know that guy," Lopez says of Becker, who is paralyzed but still writes music using technology operated by eye movement. "When I travel on tours and I bring him up to guitar players, they don't believe I know him. It's bizarre."

Lopez says Becker's name has been used to help promote past ALS events, but that the musician himself never received any of the proceeds to help cover medical expenses. So he took matters into his own hands.

"We were talking about doing a show for a few years and joking about calling it the Jason Becker's Not Dead Show, and he loved it," Lopez says. "So that's where the name came from."

Tickets cost \$25 and can be purchased at SlimsTickets.com. Donations can also be made through PayPal by contacting pat.becker@intres.com.

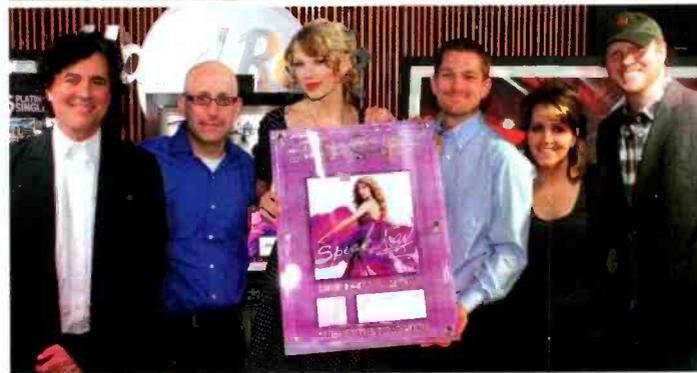
—Mitchell Peters



The Billboard Japan Music Awards took place Feb. 6 at the Tokyo Midtown complex in Roppongi, central Tokyo. Billboard editorial director **Bill Werde** was on hand to present several awards and deliver opening remarks, during which he praised Japanese musicians and spoke about the Billboard brand's worldwide growth. Werde, along with executives from Hanshin Contents Link, the operator of Billboard Japan, and others, gathered backstage for a photo to commemorate the partnership and the evening of great music and new friends. Top row, from left: Billboard Tokyo correspondent **Rob Schwartz**, Hanshin Contents Link GM/director **Hiroshi Hashiba**, Billboard Japan's **Naoki Iriguchi** and **Hideki Kanamoto**, and **Sebastian Mair**, cultural officer for music at the Canadian Embassy in Tokyo. Center row, from left: Hanshin Contents Link director/GM **Ryota Kosuga**, Billboard Japan's **Megumi Hirano**, Werde and Hanshin Contents Link executive director/COO **Masato Kitaguchi**. Bottom row, from left: Billboard Japan's **Kayoko Yamasaki** and **Nana Hoshino**. PHOTO: BILLBOARD JAPAN



Universal Music Group's classical label Decca held a luncheon Feb. 7 to celebrate its relaunch as Decca Classics, vowing to seek out new stars and ensure that the genre remains relevant to younger listeners. "We've always done classical music, but for the first time in 30 years we've brought all sides of Decca under one roof," said managing director **Paul Moseley**, who will head Decca Classics' search for fresh talent. Pictured at the lunch are (from left) UMG COO **Max Hole**, tenor **Joseph Calleja**, pianist **Behzod Abduraimov**, violinist **Julia Fischer**, soprano **Aleksandra Kurzak**, Decca Records Group president **Dickon Stainer**, UMG U.K. chairman **David Joseph** and Moseley. PHOTO: TYSON BENTON



At a special event held in Nashville on Jan. 28, **Taylor Swift** celebrated her numerous career accomplishments, including being named the top-selling and most-played artist of 2010. Nielsen SoundScan presented Swift with a plaque commemorating the historic debut-week sales of "Speak Now." In its first week of release (for the week ending Oct. 31), the album sold more than 1 million copies, marking the best-selling debut week for a female country artist. Toasting Swift are (from left) Big Machine president/CEO **Scott Borchetta**, Nielsen Entertainment's **Eric Weinberg**, Swift, Nielsen Entertainment's **Josh Bennett**, Big Machine Label Group VP of sales, marketing and interactive **Kelly Rich** and producer **Nathan Chapman**. PHOTO: JAMEY WALLS



For the last 77 years, the world famous Apollo Theater in New York's Harlem neighborhood has been a driving force in American culture—where stars are born and legends have been made. On Feb. 7, the Smithsonian's National Museum of African-American History and Culture and the Museum of the City of New York (MCNY) unveiled a first look at a new Smithsonian exhibition dedicated to the landmark, "Ain't Nothing Like the Real Thing: How the Apollo Theater Shaped American Entertainment." At MCNY to share in the rich history of the Apollo are (from left) **Lonnie Bunch**, founding director of the National Museum of African-American History and Culture; Apollo president/CEO **Jonelle Procope**; **Dionne Warwick**; MCNY director **Susan Henshaw Jones**; and **Chuck Jackson**. PHOTO: SHAHAR AZRAN



The Ready Set's **Jordan Witzgreuter** stopped by Warner Bros. Records' Burbank, Calif., offices on Jan. 28 and received a plaque commemorating the platinum certification of his band's first single, "Love Like Woe." Witzgreuter (holding plaque) celebrated the moment with Warner's staff including VP of promotion **Bob Weil**, VP of A&R **Craig Aaronson**, marketing manager **TJ Landig**, senior VP of publicity **Luke Burland**, co-president/CEO **Todd Moscovitz**, co-president/COO **Livia Tortella**, Reprise Records senior VP of promotion **Mike Rittberg** and VP of sales **Amy Zaret**. PHOTO: JILL AUGUSTO

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ESSENCE BLACK WOMEN IN MUSIC

Grammy Award-nominated singer Janelle Monáe was the special guest at the Essence Black Women in Music Event on Feb. 9 at Los Angeles' Playhouse Hollywood. The event, hosted by Sean "Diddy" Combs and Big Boi, welcomed a star-studded crowd to honor Monáe. PHOTOS: FRANK MICELOTTA/PICTUREGROUP

ABOVE: Walking the red carpet are (from left) Essence.com managing editor **Emil Wilbekin**, Sean "Diddy" Combs, Janelle Monáe, Big Boi and Essence Communications president **Michelle Ebanks**.

LEFT: Atlantic Records chairman/CEO **Craig Kallman** congratulates **Janelle Monáe** on her achievement.

RIGHT: Musiq Soulchild (left) came by to fete labelmate Monáe. He poses here with Universal Motown Records president **Sylvia Rhone** and Sean "Diddy" Combs.



Sony Music Entertainment chief creative officer **Clive Davis** (far left) was honored at the annual Grammy Awards Salute to Icons tribute event held at the Beverly Hilton Hotel on Feb. 9. The event hosted some of the biggest names in music who came out to honor Davis and celebrate his lifetime achievement, including (from left) AEG Live CEO **Randy Phillips**, AEG president/CEO **Tim Leiweke** and **Robert Santelli**, executive director of the Grammy Museum, which honored the famed producer by naming its in-house venue the Clive Davis Theater. PHOTO: DAVID LIVINGSTON/GETTY IMAGES



Top music industry professionals discussed entering and working in the music business with hundreds of Los Angeles-area high school students at Grammy Career Day on Feb. 9. The event conducts workshops on various fields in the music industry and encourages careers in the biz. On hand to show support for the Grammy in the Schools initiative are (from left) producers **Adam Anders** and **RedOne** along with recording artist **Mohombi**. PHOTO: RICK DIAMOND/WIREIMAGE.COM

RECORDING ACADEMY HONORS T BONE BURNETT

The Recording Academy awarded its President's Award to producer **T Bone Burnett** on Feb. 9 during its annual Producers & Engineers Wing's Grammy Week Gala at Village Recording Studios in Los Angeles. Burnett was recognized for the contributions he has made to music and a lifetime full of incredible achievements. Elton John and Leon Russell, whose album 2010 "The Union" was produced by Burnett, served as honorary event co-chairs.

ABOVE: Those most grateful for **T Bone Burnett's** innovation as an artist, producer and writer as well as for his dedication to -music, gather together to pay homage to him. From left: **Ray LaMontagne**, Burnett, **Lisa Marie Presley**, Recording Academy president **Neil Portnow** and the Secret Sisters' **Lydia** and **Laura Rogers**. PHOTO: ANGELA WEISS/STRINGER

LEFT: **T Bone Burnett** thanks Producers & Engineers Wing executive director **Maureen Dronoy** for the honor as well as support throughout his career, which has spanned 40 years and earned him 10 Grammy Awards. PHOTO: LESTER COHEN/WIREIMAGE.COM



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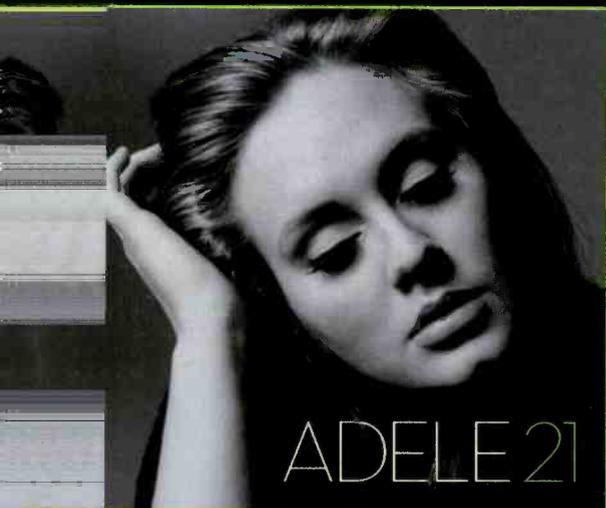
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