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JIM BREUER

MONSTER BALL

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ON THE COVER: Photo Illustration by Peter Crowther Associates



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MUSIC & MONEY

Join the music, legal and financial communities March 4 at New York's St. Regis to discuss the future of the music biz, including a keynote Q&A with Island Def Jam's Antonio "L A." Reid, More: billboard musicandmoney.com.

LATIN MUSIC

The Billboard Latin Music Conference & Awards is set for April 26-29 in Puerto Rico and will feature speakers Marc Anthony and Universal's Jesus Lopez as well as a Q&A with Aventura. More at billboard latinconference.com.

HOME FRON

Online .COM EXCLUSIVES

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

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HOT MASTER RINGTONES

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ACulturalGateway

Latin Music Must Not Forget The Central Role Of Songwriters

BY ALEXANDRA LIOUTIKOFF

Latin music is currently enjoying a greater level of popularity in the United States than at any other time in its long history.

Spanish radio has become a leading format in major markets like Los Angeles. New York, Miami and Houston, while growing in such emerging markets as Atlanta; Charleston, S.C.; and Portland, Ore. Latin stations represent about 9% of all U.S. radio licensing fees that ASCAP collects annually.

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

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

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

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

FOR THE RECORD

In the Feb. 20 cover story on Lady Antebellum, Billboard referred to January's Grammy Awards as the 51st annual event. It was the 52nd.

In the same issue, the news headline "APRA Facing Charges" should have read "APRA Facing Changes."

In the Feb. 27 issue, Billboard stated that Selena had won multiple Grammys. She won only one.

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

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

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

other genres, face challenges in being

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

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

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

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

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

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

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

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

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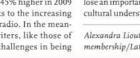
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>>>SIMON FULLER'S NEW SHOW HEADS TO HULU

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

>>>MYSPACE PUTS ADS 'IN-STREAM'

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

>>>SPOTIFY GETS HENDRIX EXCLUSIVE

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



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JUST A TRICKLE Top artists earn little from music streams



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

DIGITAL BY ED CHRISTMAN

APPLE AGONISTES

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

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

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

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

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

promotion on a new album,

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

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

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

In response, label executives at Capitol, Capitol Nashville and Jive recently opted against participating in Daily Deal promotions they had been considering for Corinne Bailey Rae's "The Sea," Lady Antebellum's "Need You Now" and Ke\$ha's "Animal," sources say. An executive at Sony Music Entertainment denied that Jive had ever considered participating in a Daily Deal promotion for "Animal." Representatives for Apple and EMI declined to comment.

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

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

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

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

Still, other label executives say the whole situation is fluid. While it may not make sense to participate in a Daily Deal promotion for artists that iTunes would typically promote, it may be sensible to partner with Amazon on a Daily Deal with other releases that may not get the red carpet treatment at iTunes, a major-label head of sales says.

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

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

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GEARON



>>>EAGLES TEST VARIABLE TICKET PRICING

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

>>>ITUNES HITS **10 BILLION SOLD**

Apple's iTunes store has sold more than 10 billion downloads. The company commemorated the 10 billionth sale by awarding a gift card worth \$10.000 to the iTunes user who bought the recordbreaking download. The song purchase, by Louie Sulcer of Woodstock, Ga., was Johnny Cash's "Things Happen That Way," iTunes launched in April 2003.

>>>E1, PURPOSE MUSIC GROUP PARTNER

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

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



UPFRONT

STATIC NOISE

Labels, Broadcasters Trade Barbs Over Radio **Performance Royalties**

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

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

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

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

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

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



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IT'S TIME TO HOLD BIG RADIO ACCOUNTABLE AND HELP MUSICIANS GET THEIR FAIR SHARE. Learn more at www.piggyradic.co

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

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

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

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

singer will pro-

vide a glimpse

into the mak-

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

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

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

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

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

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

OME FRON **360 DEGREES OF BILLBOARD**

ANTHONY

LATIN MUSIC CONFERENCE TO FEATURE RARE MARC ANTHONY INTERVIEW

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

Anthony will talk about his new

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

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

Billboard interview, the

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

enjoyed successful careers in English and Spanish, Anthony expanded the possi-

MASUCH Rico in San Juan.

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

For more information on the conference, go to billboardlatinconference.com.

MUSIC & MONEY SYMPOSIUM ADDS CASE STUDIES

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

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

The second case study will focus on

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

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

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

For more information on the syposium, go to billboardmusicandmoney.com.

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www.journal-plaza.net & www.freedowns.net

ing of the album and will also talk about his changing role in the

One of the few Latin artists who has

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



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Penny Arcade

single sales.

Streaming Music Still Generates Only Tiny Returns For Artists

licenses renewed monthly-

model during the company's

recent first-quarter earnings

"Free streaming services are

clearly not net positive for the

industry, and as far as Warner

Music is concerned, will not

be licensed," Bronfman said.

"So the 'get all your music you

want for free, and then maybe

with a few bells and whistles

we can move you to a premium

price' strategy is not the kind

of approach to business that

we will be supporting in the

Lullabelly

future."

conference call.

excess of \$100,000.

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

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

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

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

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

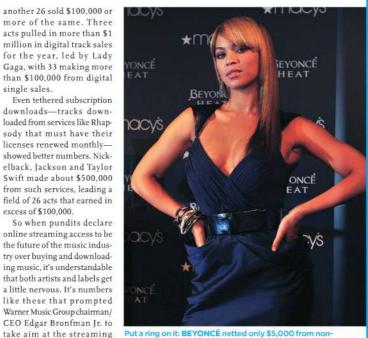
SONIC WOMB

Putting aside the ongoing debate about whether babies

benefit from listening to music while in the womb, there's no shortage of prenatal listening gadgets competing for the expecting parent's dollar.

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

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



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

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

The answer, of course, is that they may not have much of a choice. The last thing record labels should do is dis-

miss the streaming model as unimportant or, even worse, try to force fans to consume music differently. The lessons of the original Napster, digital rights management and

continuing online piracy are that it's better to give consumers what they want than to fight them. If music fans want to access music through streaming services from multiple devices rather than buy and download files that they must transfer from device to another, the recording industry needs to figure out a way to make that happen.

Doing so in a manner that's profitable for both the label and the service provider is the challenge. Critics of the industry sighted for focusing too much on near-term profits instead of long-term planning. In some cases they're right, such as demanding huge upfront payments for music licensing deals that hamper a new service's marketing and customer acquisition abilities. User volume will go a long way toward increasing these noninteractive and on-demand streaming revenues in the long term.

are quick to call labels short-

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

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

For 24/7 digital news .biz billboard.biz/digital

BITS&BRIEFS

SOUNDTRCKR ADDS FEATURES

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

SHAZAM UNVEILS AD-TAGGING

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

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

JINGLE PUNKS SIMPLIFIES MUSIC UPLOADS

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

WEEK	WEEK	WEEKS ON CHT	TITLE COMPLEO BY NICISCN ORIGINAL ARTIST MobileScan
1	1	10	HIN BEDROCK
2	2	22	NEED YOU NOW
3	3	16	TIK TOK KESHA
4	4	10	HOW LOW
5	5	15	BAD ROMANCE LADY SASA
6	6	.4	HEY DADDY (DADDY'S HOME) USHER FEATURING PLIES
7	8	12	SAY AAH TREY SONGZ FEATURING FABOLOUS
8	7	8	SAY SOMETHING TIMBALAND FEATURING DRAKE
9	-	đ	RUDE BOY
10	9	34	I GOTTA FEELING THE BLACK EVED PEAS
	R	1	ringtones among female artists. Entering at No. 9, it is the first top 10 debut for Rihanna, the first top 10 debut by a female solo artist and the second top 10 debut overall in 2010.
11	28	4	IMMA BE THE BLACK EVED PEAS
12	10	23	EMPIRE STATE OF MIND
	14	4	LEMONADE GLOCH MANE
13		19	TIE ME DOWN NEW BOYZ FEATURING RAY J
13 14	12	- 222	
AACCE .	12 20	22	SMILE UNCLE KRACKER
14	1000	100	
14 15	20	22	UNCLE KRACKER DROP THE WORLD
14 15 16	20 11	22 5	UNCE FRANKIN DROP THE WORLD LL WARE FAILURIS ENHEMIN HEY, SOUL SISTER TRAIN O LET'S DO IT WARA ROJAR ALME
14 15 16 17	20 11 22	22 5 3	UNCLE FORMATION DROP THE WORLD LI. WANKE FRAITAINE BUNKM HEY, SOUL SISTER TRAN O LET'S DO IT

UPFRONT



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

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

First and foremost, we're proud of being a distributor. It's our core business model. We'll continue to be one of the best at doing that. The Orchard has always been about working closely with our partners on marketing and promotion and distribution. We're going to focus more on the technology side to do that better, whether it's data analytics from the stores themselves or working more with marketing partners to get the stats and data needed to understand that information. We have a long way to go to understand what sells where and why, and I want to bring that to the forefront.

Any staffing changes expected?

We just brought in a new head of engineering, and he's going to help us with a lot more technological throughput. Not being a technology company per se, but using the information we get in a digital and mobile world and putting it to work for our clients better. It just enhances the core of what we've been doing all along.

3 Will anything change from how things were done previously?

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



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

What are you doing about new revenue streams, such as on-demand and noninteractive streams or mobile apps? Just as you'd expect when a new revenue stream launches, you're still dependent on what you've known and what's been your revenue stream. You may see a transition to new models, and we want to support and be in those models. But all of us, whether it's the Orchard or Universal Music, have to balance the increasing activity in a streaming on-demand or ad-based model to make up for the shortfall of what we've known as price-perdownload before that.

G Can you discuss your plans for new funding or address the rumor that you're lookingforabuyer?

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

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

Dimensional Associates CEO Danny Stein will be a featured speaker at Billboard's Music & Money Symposium March 4 at the St. Regis in New York. For more information, go to billboardmusicandmoney.com.

Familiar friend: Sanremo 2010 winne VALERIO SCANU

GLOBAL BY MARK WORDEN

Lost In The Stars

Italy's Sanremo Festival Contends With TV Talent Show Influx

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

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

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

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

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

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

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

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

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

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

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

Sanremo artistic director Gianmarco Mazzi couldn't be reached for comment. But Mario Limongelli, president of indie labels group PMI, suggests that this year's programming did newcomers few favors. On Feb. 18, for example, guest artists including domestic stars Elisa and Carmen Consoli marked the festival's 60th anniversary by performing Sanremo classics from yesteryear.

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

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

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

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

Massimo Giuliano still urges caution.

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

UPFRONT

Philadelphia Freedom

On The

Road

WADDELL

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

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

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

note in one of the most passionate rock markets in the United States.

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

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

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

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

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

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

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

Though he declined to elaborate on specific philosophical differences, in speaking with Magid one gets the sense that this is an oldschool promoter who, while in tune with the times, is still more interested in putting butts in seats than talking about new models, vertical integration and quarterly reports. Though he's enjoyed post-consolidation success, Magid is at heart a risk-taker schooled in controlling his own destiny—not exactly the perfect fit for the corporate structure.

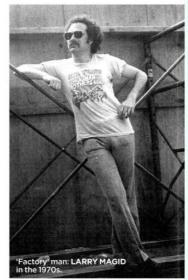
"Basically, you're sitting in an office and you're listening to newer ideas and views that don't integrate with how you think," he says. "That doesn't make it wrong, it's just some-

body else's view. And I'm an entrepreneur, and the corporate life is very difficult for some people to adapt to."

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

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

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



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

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



BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,948,930 (\$2197830 Australian)	CLIFF RICHARD & THE S	HADOWS	
-	\$106.37/\$82.63 \$1,879,099	Rod Laver Arena, Melbourne, Australia, Feb. 13-14 BILLY JOEL & ELTON JO	227.257	Dainty Consolidated Entertainment
2	\$177/\$51.50	Feb. 10	15,440 sellour	Live Nation
3	\$1,790,533 \$187,\$55.50	BILLY JOEL & ELTON JO Pepsi Center, Denver, Feb. 22	HN 15,470 sellout	Goldenvoice/AEG Live
4	\$1,627,510 (\$1969.794 Australian)	TAYLOR SWIFT, GLORIA	A CONTRACTOR OF A CONTRACTOR OFTA CONTRACTOR O	
	\$7312/\$57.29 \$1,576,240	Rod Laver Arena, Melbourne, Australia, Feb. 10-11 TIËSTO	two sellouts	Michael Coppel Presents
5	(\$1,797,225 Australian) \$88.98	Australia, Feb. 5-7	17,714 22,287 three shows two sellouts	Totem Industries, Hardware Corp.
6	\$1,511,893 \$200/\$15	RICARDO ARJONA Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Feb. 13-14	27,441 two sellouts	Spanish Broadcasting System
7	\$1,191,390 (\$1.326.084 Australian)	CLIFF RICHARD & THE S	HADOWS	
	\$124,887\$98.83 \$1,083,980	Sydney Entertainment Centre, Sydney, Feb. 21 WHITNEY HOUSTON, AN	sellout	Dainty Consolidated Entertainment
8	(\$1206258 Australian) \$175.23/\$56.16	Brisbane Entertainment Centre, Brisbane, Australia, Feb. 22	7,386	Andrew McManus Presents
9	\$1,076,760 (\$195,490 Australian) \$125,20/\$99,08	CLIFF RICHARD & THE S Brisbane Entertainment Centre, Brisbane, Australia, Feb. 18	HADOWS 9,571	Dainty Consolidated Entertainment
10	\$1,035,318 \$92,50/\$72,50/	THE BLACK EYED PEAS,		And the second
	\$49.50 \$988,471	Feb. 6	15,466 sellout	Concerts West/AEG Live
11	(\$100,000 Australian) \$98,85/\$89,86	Hordern Pavilion, Sydney,	11,000 two sellouts	Totem Industries, Hardware Corp.
12	\$969,267 (\$105557 Australian) \$105556/373.67	ROB THOMAS, VANESSA Rod Laver Arena, Melbourne, Australia, Feb. 5	AMOROSI 9,800	Michael Coppel Presents
13	\$953,729 (\$1095.711 Australian)	ROB THOMAS, VANESSA		
	\$565.77/\$69.55	Brisbane, Australia, Feb. 10	8,243 8,830	Michael Coppel Presents
14	\$857,619 \$93,50/\$73,50/ \$49,50	THE BLACK EYED PEAS, Philips Arena, Atlanta, Feb. 4	11,921 sellout	Concerts West/AEG Live
15	\$845,556 (3942,456 Australian)	ROB THOMAS, VANESSA Acer Arena, Sydney, Feb. 17	AMOROSI 7,705	Michael Coppel Presents
16	\$224.21/\$89.63 \$836,288	THE MOTOWN EVENT: T	7,941	S, THE TEMPTATIONS & OTHERS
10	(\$931583 Australian) \$166.08/\$61.94	Sydney, Feb. 19	8,585 9,000	Sports & Entertainment Ltd.
17	\$745,981 \$145,50/\$45,50	IL DIVO, KRISTIN CHENC Beacon Theatre, New York, Dec. 15-17	7,270 8.307 three shows	Live Nation
18	\$680,106 \$82/\$62/\$59.50	THE BLACK EYED PEAS, Sommet Center, Nashville, Feb. 12		MFAO Concerts West/AEG Live
19	\$662,452	Feb. 12 TIËSTO	sellout	Concerts westyned live
19	(\$750,000 Australian) \$97.16/\$88.3.3	Jan. 31	7,500 9,000	Totem Industries, Hardware Corp.
20	\$644,324 (\$76,069 Australian) \$166,46/318	THE MOTOWN EVENT: T Brisbane Entertainment Centre, Brisbane, Australia, Feb. 23	HE FOUR TOP 5,817 6.564	PS, THE TEMPTATIONS & OTHERS Sports & Entertainment Ltd.
21	\$636,653 \$80.50/\$60.50/	THE BLACK EYED PEAS, Veterans Memorial Arena,	LUDACRIS, LI	A CONTRACTOR OF A CONTRACTOR O
22	\$39.50 \$605,824	Veterans Memorial Arena, Jacksonville, Fla., Feb. 9 THE BLACK EYED PEAS,	sellout	Concerts West/AEG Live
22	\$82.50/\$62.50/ \$39.50	Schottenstein Center, Columbus, Ohio, Feb. 16	Contractor of Contractor of Contractor of Contractor	Concerts West/AEG Live
23	\$579,427 (\$652,081 Australian) \$143,22/\$50,57	Rod Laver Arena, Melbourne,	HE FOUR TOP 5,904 8,977	S, THE TEMPTATIONS & OTHERS Sports & Entertainment Ltd.
24	\$524,300 \$68,25/337	JOHN MAYER, MICHAEL	and the second se	
-	\$517,029	Fla., Feb. 5 TIËSTO	sellout	Live Nation, in-house
25	(\$994,000 Australian) \$87,04/\$78.34	Metro City, Perth, Australia, Feb. 10-12		Totem Industries, Hardware Corp.
26	\$511,532 \$64/\$34	JOHN MAYER, MICHAEL Veterans Memorial Arena, Jacksonville, Fla., Feb. 6	FRANTI & SPE 10,236 sellout	EARHEAD Live Nation
27	\$494,726 \$81.50/\$6150/	BLACK EYED PEAS, LUD		
-	\$39.50 \$467,425	BJCC Arena, Birmingham, Ala., Feb. 13 JOHN MAYER, MICHAEL	sellout	Concerts West/AEG Live
28	(\$488.562 Canadian) \$71.76/\$47.84	Bell Centre, Montreal, Feb. 17	6,937 sellout	Gillett Entertainment Group, Live Nation, Greenland Prods.
29	\$464,750 \$72/\$35	CELTIC WOMAN Fox Theatre, Atlanta, Feb. 15-16	8,007 9,332 two shows	Madstone Productions
30	\$425,000	DANE COOK, ROBERT K		
1	\$100/\$30	Jacksonville, Fla., Feb. 5 JOHN MAYER, MICHAEL	10,051	Live Nation
31	\$66/\$46	North Charleston Coliseum, North Charleston, S.C., Feb. 8	7,536 sellout	Live Nation, in-house
32	\$416,265 \$125/\$100/\$75/ \$25	ESPINOZA PAZ Nokia Theatre L.A. Live, Los Angeles, Feb. 13	6,34 1 6,882	Goldenvoice/AEG Live
33	\$302,280 \$146.50/\$126.50/	IL DIVO, KRISTIN CHENC		
	\$86.50/\$46.50 \$247,877	Citi Wang Theatre, Boston, Dec. 18 JASON ALDEAN, LUKE B	2,800 3561 BRYAN, ASH B	MSG Entertainment, CPAC OWERS
34	\$34.75/\$29.75/ \$24.75/\$20	The Bank of Kentucky Center, Highland Heights, Ky., Feb. 19	7,750 sellout	Outback Concerts
35	\$242,870 \$43/853	THE SWELL SEASON, JC Radio City Music Hall, New York, Jan. 19		AEG Live, MSG Entertainment



ERIC MAYERS, PRESIDENT, LADD CIRCLE PRODUCTIONS

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

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

1. BOOK EARLY

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

rooms before the lineup is announced and as soon as you possibly can before they start jacking rates."

2. OPT FOR A PER DIEM INSTEAD OF CATERING

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

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

3. COMPUTERIZE YOUR TOURBOOK

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

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

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

4. MAN YOUR OWN **MERCH BOOTH**

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

5. ALIGN WITH LIKE-MINDED SPONSORS

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



UPFRONT LATIN

As Seen On TV

Univision Reality Show Winner Ana Isabelle Scores Hit Album

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

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

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

At the time of their releases, neither she nor Jencarlos had a strong radio single, with Ana Isabelle's "Por Amarte Así" at No. 37 on Hot Latin Ouédate" at No. 44.

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

Songs and Jencarlos' "Amor ing strategies that linked images to music.

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



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

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

"The key was the A&R process," Universal Music Latino president Walter Kolm says. Ana Isabelle "recorded the songs she performed on the show, which allowed audiences to identify with what they saw on TV." Those songs that weren't on "Viva el Sueño" were covers of hits, in

Latin

Notas

LEILA

keeping with the spirit of the covers-heavy show, which allowed buyers to make a connection between the artist on TV and the artist on the album. "People don't

buy the record simply because of the exposure, but because they want that record, with those songs," Kolm adds.

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

shows in the weeks leading up to her album release.

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

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

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

mundo Network Group VP of music affairs Margaret Rogers says.

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



less money," she says.

As part of a more modest

campaign, Hispanic market-

ing and advertising firm Lanza

Group is looking to sell a

sponsorship for a soccer

videogame tournament at

Fiesta Atlanta, the Cinco de

Mayo celebration it puts on

every year. "You'll find a lot of

the major sponsors that are

World Cup sponsors will be

incorporating the World Cup

within their activations." Lan-

za Group CEO Ralph Herrera

says, adding that Bud Light.

Coca-Cola and McDonald's

are likely to hand out soccer-

associated items as giveaways.

—Ayala Ben-Yehuda

Ready For Some Futbol?

Brands Employ Latin Music For World Cup Campaigns

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

Verizon Wireless is promoting its on-demand streams of Univision's World Cup broadcasts with a marketing campaign featuring regional Mexican act Los Tigres del Norte. Under a partnership with the group brokered last year by Tribal Brands, the carrier released an exclusive Los Tigres mobile EP and sponsored the group's 2009 U.S. tour.

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

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



It's the n ork LOS GRES DEL NORTE in a rizon W

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

sports marketing company Primetime Group.

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

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

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

REVE TITO 'EL BAMBINO

ECHO CONFIRMED FOR LATIN CONFAB

Tito "El Bambino," the leading finalist for the 2010 Billboard Latin Music Awards, and producer Echo have been confirmed for the "Rising Above: The Evolution of

the Latin Urban Movement" panel at the Billboard Latin Music Conference. Tito is



A State Farm

up for 18 awards for his album "El Patron" and single "El Amor," while Echo's credits include Don Omar's hits "Salio el Sol" and "Ciao Bella." The panel will feature discussions on remixes, international

exposure and independent promotion strategies. For more information, go to billboardlatinconference.com.

BILLBOARD EN **ESPAÑOL PRESENTING** SXSW SHOWCASE

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

SAN ANTONIO TO HOST TEJANO MUSIC CONFERENCE

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

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UPFRONT

Know Your Rights

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

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

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

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

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

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

good faith. Just because an artist has recorded a song doesn't give him or her the right to pass along a track to an MP3 blog. At the very least, the artist must first secure the permission of the label and publisher. If the song is a cover, it needs to be cleared with the rights-holders of the original work as well. And make sure all international partners are looped in-de-

pending on the terms of the deal with an overseas label, a party in another country with a license agreement could potentially object and issue a valid takedown notice, according to **Fred von Lohmann**, senior staff attorney at the Electronic Frontier Foundation.

One blogger whose site was deleted by Google publicly admitted he received DMCA takedown notices "almost every other week." And while he says he always removed the offending tracks, it's not enough. Most blogging platforms have a "three strikes" policy, which can be a hazard when a copyright holder files thousands of notices on the same day, and within hours, a blog has exhausted its three strikes and is deleted. Bloggers can file a counternotice, but if



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

alienating the vocal blog community. The upside, though, is that, at least in the experience of Cantora Records cofounder Will Griggs, "most bloggers are responsive if you send a nice e-mail and ask them to remove a song—their main goal is often to help artists, and they want to work with you."

Then again, not all copyright owners are as careful as Griggs.

Filing a DMCA notice

with Google requires

filling out a simple

form, and Google

rarely checks for accu-

racy. While the law re-

quires those filing to

swear under penalty of

perjury that they are

the copyright owner or

authorized to act on be-

half of the copyright

owner, Google rarely

takes steps to verify the

information. From the

perspective of Google and many other host-

ing services, it's much

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

better to be conservative and avoid lawsuits, much like the \$1 billion copyright infringement suit that YouTube still faces from MTV parent Viacom. So far, no bloggers

have been sued for copyright infringement for posting links to songs, and most of the labels I spoke to say they want to work constructively with blogs that play by the rules. Von Lohmann says that aggregator sites like the Hype Machine represent a kind of detente between bloggers and labels and demonstrate that they're willing to work together to create a legitimate accommodation for both parties.

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UPFRONT



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AUSSIE LABELS GROUP CHIEF TO STEP DOWN

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

DIGITAL SALES **FLAT IN JAPAN**

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

ITALIAN **REVENUE DROPS**

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

Reporting by Lars Brandle, Rob Schwartz and Mark Worden.

GLOBAL BY DIANE COETZER

MAKING MOVIES

Film Soundtracks Take South African Music To The World

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

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

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

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

The film's soundtrack on Watertower Music has sold 11.000 units in the United States, according to Nielsen SoundScan. The soundtrack was released Feb. 22 on Sony Music South Africa.

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

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

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

While Garrett could not be reached for comment, a department

representative says he wants to ensure Australian acts "leverage exposure, gain valuable performing experience and make new industry connections" when international acts tour.

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

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Celluloid dreams: OVERTONE; inset (from left): Director CLINT EASTWOOD with MORGAN FREEMAN and MATT DAMON on the set of 'Invictus.' cember, including "The Ellen DeGeneres Show," "Lopez Tonight" and "The Late Late Show With Craig Ferguson." The group has booked studio time in March to record a follow-up to its 2009 independent debut, "Fre-

quency" (Vonk Musiek), and has West Coast tour dates scheduled in April to open for Corinne Bailey Rae. Back home, film production is booming. While figures for individual years aren't available, South Africa's Department of Trade and Industry says 40 feature films

were made domestically during 2008 and 2009, compared with just 78 made between 1986 and 2006. Films in production include "The Bang Bang Club," set in apartheid's final days and soundtracked by vintage recordings from South African indie Shifty Records' roster of anti-apartheid artists. Elsewhere, local singer/songwriter Ed Jordan, who is signed to

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

indie Electromode Music, is providing the soundtrack

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

GLOBAL BY LARS BRANDLE

distribution at the Cannes Film Festival in May.

"[We're] looking to our association with cool movies to give us more synch opportunities," Black Hotels frontman John Boyd

says, noting that South African radio rarely plays alternative rock. " 'White Wedding' led to opportunities in 'Jozi.' With both, we're hoping to have an international platform in the coming year."

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

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

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

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

Opening Shots

Aussie Touring Biz Split Over Compulsory Local Support Act Plan

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

400 or to festivals with local acts on the bill. Australian

Music Managers Forum chairman Nathan Brenner says

the proposal acknowledges "a lack of Australian supports being offered by local promoters," accusing promoters of a "singular failure" in dealing with the problem.

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

Self-regulation has "only

www.journal-plaza.net & www.freedowns.net

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

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

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

Recent on-tour pairings have teamed Green Day with Jet and Pink with Aussie alt-rock band Faker, while Them Crooked Vultures used different domestic acts nightly, However, Massive Attack's March dates will feature British vocalist Martina Topley-Bird as the opener, while Marianne Faithfull's tour in January

Overseas are tion closely. Chicagobased Windish Agency president Tom Windish is

currently setting up Australian shows for Animal Collective and the Books. "Local acts are already

RICH/

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

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

Garrett has said the plan should boost Australia's live entertainment sector.

which according to the LPA's latest figures, generated \$1.1 billion Australian (\$940 million) in 2008, down 13% from 2007.

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

"You've got to be bloody kidding," he says. "We're wellstocked with great artists." ••••

Additional reporting by Juliana Koranteng in London.

And the second second

and February didn't feature any support act. agents watching the situaGLOBAL BY TOM FERGUSON

Righting The Ship

PRS For Music Strives For Stability Under New CEO

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

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

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

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

11111

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

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

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

The constant leadership changes have hampered lobbying efforts, says Eddie Levy, owner of indie publisher Chelsea Music in London, especially on efforts to institute a levy on blank media and electronics products to compensate for unauthorized copying, as is found in other European Union countries. "We should have pushed for that years ago," Levy says. "We're paying for our weakness."

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

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

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

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

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

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

-ALAN KADING, STAGE THREE

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

The society also agreed to lower rates for licenses that cover a combined mechanical/performance right in

online music streams. PRS' dispute with YouTube over royalty rates prompted the online video giant to block access in the United Kingdom to music videos for six months (Billboard.biz, Sept. 2, 2009).

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

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

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

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UPFRONT MILEPOSTS

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

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

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

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

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

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

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

Mickey Granberg 1927-2010

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

two NARM administrations that followed her.

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

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

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

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

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

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

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

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

Rachelle Friedman, NARM chairman and president/co-CEO of J&R Music World, said in a statement that Granberg was "a friend, a respected colleague and a mentor . . . a strong, nononsense lady with a soft, empathetic and classy side."

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

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

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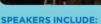
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THE BILLBOARD

Luis Miguel Messianu ALMA DDB PRESIDENT/ CHIEF CREATIVE OFFICER

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

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

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

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

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

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

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

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

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

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

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

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

Has there been an increase in the use of music licensing and synchs among your clients? Not really. I always tell my creatives, "The dog needs to wag the tail." Of course, music is a crucial component, but we don't start the other way around, striking a deal with a music licensing company or a brand. We start with an understanding of what role music plays in the life of our consumer, which to me is the difference.

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

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



your campaigns?

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

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

If anything, I think in the Latino market we're better equipped and better prepared to deal with adversity. In a way, we know how to stretch the dollars, we know how to use our ingenuity to come up with solutions. and our focus has always been, "This is our reality. Let's make the most of it." Whoever has complained about Latin budgets, that's an excuse not to play up creativity and the spirit of exploration. Some years are better than others. But it's not just because there are more eyeballs to reach, it's that we're able to show results . . . It's about return on investment, not about being cooler.

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

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

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

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

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

2010 MONEY MAKERS

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

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

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EDERAL RESERVE

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U2\$108,601,283 Midway through what is destined to be the highest-grossing tour in history and still a top

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



BRUCE SPRINGSTEEN

With a new studio album, a Walmartexclusive hits compilation and a relentless touring schedule, Bruce Springsteen was

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



BRITNEY SPEARS 38.885.26

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

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



MADONNA \$47,237,774

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

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



AC/DC 43,650,466

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

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

JONAS BROTHERS

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

\$27,326,562

PINK \$36,347,658

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

2009 vaulted her to new heights thanks in part to an international arena tour, which netted her \$35 million. While Pink's album royalties are still eclipsed by her peers in the top 10, she tallied \$535,000 in digital track royalties. Moreover, Pink's show-stopping 2010 Grammy Awards performance of "Glitter in the Air"-and the track's subsequent 1.143% digital sales increase-means that her funhouse is still open for business. -Monica Herrera

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

MAKING MONEY MAKERS

ensive report card of its kind, is based on the artist's share of Billboard Boxscore archives (concert grosses), Nielsen SoundScan (sales I data from the Billboard Boxscore archives (convertible and an another active streaming sen BDS (techered downloads, on-demand streams and noninteractive streaming (master ringtone sales), and then applied the corresponding mechanical rates in industry's top-earning artists. week of 2009 (which ended Jan. 4) through the last tracking week of the calendar the stream of the sale tracking week of the calendar and the sale tracking week of the calendar the sale tracking week of the sale tracking week of the calendar the sale tracking week of termine the industry's top-earning artists. The first week of 2009 (which ended Jan 4) through the last tracking week of the calend a from those products with box-office results from concert performances that took name

- year. I a tallies all available titles for each artist during the tracking period. Artists receive 100% credit for sales of a title if credited as the lead
- a tallies all available titles for each artist during the tracking period. Artists receive dury credit with a test of the intervention and the intervention artists, thing an artist's share of revenue from recorded-music sales, Billboard used a royalty rate of 20% for superstars and 16% for newer artists, if res and the usual packaging and free-goods deductions for CDs. It is average wholesale rate paid to labels, while revenue from stars of revenue from on-demand streams was calculated based on the average wholesale rate paid to labels, while revenue from stars of revenue from on-demand streams was calculated based on the average wholesale rate paid to labels, while revenue from stars of revenue from on-demand streams was calculated based on the average wholesale rate paid to labels, while revenue from stars of the stars of some stars

- d. res do not include revenue from merchandise sales, sponsorships, synchronization deals and songwriter performance royalties. I used in this report was compiled and calculated by Billboard Research manager Gordon Murray, senior Billboard correspondent Ed elsen Music special projects manager beborah Schwartz and Boxscore chart manager Bob Allen.



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

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KENNY CHESNEY 26,581,14

As one of the elite touring artists in the world, Kenny Chesney has sold more than 1 million tickets for seven consecutive years, bringing his country party to North

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



METALLICA 25,564,234 Metallica had at least two

things to celebrate in 2009: its induction into the Rock and Roll Hall of Fame and

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

FLEETWOOD MAC \$24,751,540

The baby boomer idols land on the list for the first time thanks to the group's \$24 million take from its Unleashed tour, its first in five years. The trek grossed \$71.2 million from 65 shows reported to Boxscore and landed

at No. 14 on Billboard's top tours list last year. Fleetwood Mac earned less than \$700,000 in the United States from its album sales, track sales and writer's share on mechanical sales last year. with its 1988 "Greatest Hits" moving 135,000 copies-about half its U.S. album total for the period. The band earned roughly the same amount from digital track sales (\$71,100) as it did from digital album sales (\$70,200). —Ayala Ben-Yehuda



NICKELBACK \$23,674.124

Nonstop touring and continued radio play that spurred album sales were two of the main factors that contributed to Nickelback's success in 2009. The band sold 1.9 million albums, the majority of which came from its most recent re-

lease, 2008's "Dark Horse," That set sold 1.4 million copies: its second-biggest seller was 2005's "All the Right Reasons," which sold 252,000. The resulting revenue from CD sales was \$2.9 million. And fans didn't stop seeing Nickelback in concert, either. During the year, the group played 73 amphitheater and arena shows (produced by Live Nation) reported to Boxscore that earned it \$18.3 million and drew more than 1 million people. -MP



BEYONCE \$23,658,131

The millions of YouTube views for the "Single Ladies (Put a Ring on It)" video could mean only one thing: Beyoncé continued to reap rewards for her triple-threat artistry in 2009. The singer earned \$2.3 mil-

lion in CD rovalties for her latest album, "I Am . . . Sasha Fierce," a total rivaled only by Nickelback in the top 15 of the Money Makers list. The set was just as well-received from a critical perspective—it won six 2010 Grammy Awards, the most ever for a female artist. Beyoncé also netted \$952,000 in digital track royalties and \$9,000 in on-demand stream royalties, with the latter total topping everyone but Michael Jackson on the list. -MH



ELTON JOHN 22.141,315

As half of the most successful co-headlining tour in history with Billy Joel, as well as being very active on his own Elton John again struck box-office gold in 2009. Even without an album of new material, John still moved a quarter of a million physical units

in the United States. On much of his catalog, John splits publishing revenue with longtime collaborator Bernie Taupin, and it remains one of the most beloved portfolio of songs in music history. RW



MILEY CYRUS 1,285.996

Miley Cyrus is No. 4 on the 2010 Money Makers list in terms of CD royalties with more than \$4.3 million; her one new release during the year was the Walmart-exclusive EP "The Time of Our Lives." Her

\$840.000 in digital track royalties—including the Hot Digital Songs No. 1 "Party in the U.S.A."-places her at No. 5 in that category. Cyrus' Wonder World tour earned her slightly more than \$15 million, according to Boxscore. Not included in this tally, but still of note: Her feature-film debut, "Hannah Montana: The Movie," grossed \$79.5 million at the box office, according to BoxOfficeMojo.com. -AD



IL DIVO \$20,909,735 The Armani-clad popera

quartet lands at No. 16 this year thanks to a global tour promoted by Live Nation. Il Divo's 118 dates in 2009 put \$20 million in their suit pock-

ets, with an estimated value of nearly \$21 million for the band. That comprises nearly all of Il Divo's take; the act's next-largest source of revenue (\$809,300) was physical sales of its albums, nearly half of which came from its late-2008 release "The Promise." Live Nation's deal also covered merchandise, which isn't included in the Boxscore tally. -ABY



DAVE MATTHEWS BAND

No act has sold more tickets in this millennium than Dave Matthews Band, and in 2009 the group also received some serious juice from one of its best-selling albums, "Big Whiskey & the GrooGrux King." The strength

301.639

of the record's performance boosted DMB back into the company of elite earners. The band's 800.000 Nielsen SoundScan units dwarf the band's 14,788 digital album sales, but it did enjoy more than 2 million track downloads. The impact of a new studio album-DMB's first since 2005-is welcome, but the band's business is still very much driven by touring. The act sits in a coveted sweet spot where box-office success isn't dependent on radio and retail, but can still benefit from both. -RW



ANDRÉ RIEU 19,468,768

The Dutch violinist and PBS pledge-drive mainstay sold only 59,000 albums but was No. 6 on Billboard's list of top tours last year; his 30thanniversary trek earned him more than \$19 million and brought in nearly 500,000 people to 94 shows in Eu-

rope, Japan, North America, Australia and New Zealand in 2009. Rieu has logged 22 releases on Billboard's Top Traditional Classical Albums chart, with three of them in the top 10 last year. Rieu was No. 4 on Billboard's Top Traditional Classical Artists -ABY chart for 2009.



RASCAL FLATTS 7.996.964 It's a safe bet that exposure through sponsorships from Hershey's and JCPenney helped Rascal Flatts sell tick-

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



mechanical royalties totaled \$1.2 million for the year, third to Bob Dylan and Taylor Swift, and his digital track royalties totaled just north of that, placing him right behind the Black Eyed Peas. In addition, "This Is It" became the top-grossing concert film of all time, earning \$72 million at the box office, according to BoxOfficeMojo.com. -AD continued on >>p22

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NICKELBACK: CHAPMAN BAEHLER: THEWS: ANNA WEBBER/WIREIMAGE.COM: THORNE/REDFERNS/GETTY IMAGES. NIELDS: IL DIVO: WALTER CHIN: MAT

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

BILLY JOEL 15,721,607

BRAD PAISLEY

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

Established as a hitmaker and an album seller.

Brad Paisley has consistently been improving

his clout at the box office in the past several

years. He's now an arena-level headliner, but

Paisley's popularity is due to his songs. Coun-

try music isn't especially known for its strength

at digital, but Paisley enjoyed close to 3 million

-RW

track downloads.

TRANS-SIBERIAN ORCHESTRA \$14,606,313

24

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

KINGS OF LEON

topped only by Michael Jackson.

TAYLOR SWIFT

204.646

At an age when many of her peers are working for

minimum wage, Taylor Swift is in the big leagues

of earners. Her financial package is well-rounded,

and she's one of the few on this list whose income

wasn't driven mostly by touring. Swift's debut head-

lining tour in 2009 was an unqualified success, but

touring revenue accounted for less than half of her

Money Makers total, and her CD royalties were

-RW

26

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



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

toby keith \$11,941,345

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

PHISH \$9,998,242

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

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

CELINE DION

DEPECHE MODE

While Depeche Mode's Tour of the Universe

trek was briefly put on hold when frontman

Dave Gahan fell ill, the group still took in \$15.4

million for the world tour, according to Box-

score. The band's album "Sounds of the Uni-

verse" earned \$300,000 in CD royalties.-MH

\$16.035.102

LIL WAYNE \$12,866,174

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

KISS \$11,833,930

BOB DYLAN

\$9,610,011

38

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

He may be one of America's most prolific song-

writers and recording artists, but Bob Dylan is

raking it in these days with his 20-plus-year Never

Ending Tour. His box-office share in 2009 was

\$7.4 million, compared with \$1.5 million in CD

39 LEONARD COHEN \$9,511,958

CHER

\$11.2 million.

\$11.421.553

Cher hasn't released a studio album since 2002's

"Living Proof," but she's been a live blockbuster

ever since. The singer took Celine Dion's place

at Caesars Palace in 2008, and her successful

Cher at the Colosseum residency earned her

-Evie Nagy

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

28 **KEITH URBAN**

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



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

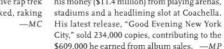


A touring favorite who earned \$6.1 million on the road last year, classical crossover star Andrea Bocelli also banked \$4.4 million in CD royalties and \$121,100 in digital album royalties. -FN



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

royalties, \$154,592 in digital album royalties, \$121,955 in digital track royalties and \$350,514 in songwriter mechanical royalties.



PAUL McCARTNEY

Although his Beatles take isn't factored into his Money Makers earnings, Paul McCartney did just fine on his own last year, making most of his money (\$11.4 million) from playing arenas, stadiums and a headlining slot at Coachella.



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

MARCH 6, 2010



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

"No one can say anything negative about it, because it's just fun," Badu says of the song. "That's all it's meant to be." a string of recent West Coast dates. When she explains her reasoning behind this to Billboard, she's just returned home to Dallas,

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

Badu hasn't performed any of the unreleased material live, either, instead performing catalog tracks and a take on Snoop Dogg's raunchiest party anthem, "Ain't No Fun," on a string of recent West Coast dates. When she explains her reasoning behind this to Billboard, she's just returned home to Dallas, where she raises her children: 12-year-old son Seven Sirius, 5-year-old daughter Puma Sabti and 1-year-old Mars.

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

Due March 30, "New Amerykah Part Two" is Badu's fifth studio album and first since 2008's "New Amerykah Part One: 4th World War," which found Badu riffing on politics, drawing from jazz, hip-hop and funk and sticking with mostly electronic production to freer and freakier effect than on her 2003 release, "Worldwide Underground."

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

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

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

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

FLIGHT CONTROL

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



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

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

Aside from "Window Seat," "Jump" is the main piece of content that Badu is using to entice fans to buy her new album. Different versions of the song are being recorded and rolled out one by one through March 30. Each features a different MC, and the list of names is enough hype on its own: Raekwon, Big Boi, David Banner, Redman, stic, man of Dead Prez, Snoop Dogg, Mos Def and Jay Electronica. Like the original "Jump," these versions will live online only, and such top hip-hop blogs as Okayplayer.com and NahRight.com will premiere each one exclusively.

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

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

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

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

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

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

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

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

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

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

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

MAKING CONNECTIONS

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

Badu was a devout Twitter user long before the Ashton Kutcher/CNN race to 1 million followers, and she gained notoriety for taking the concept of oversharing to a new level by live-tweeting giving birth. "Home birth, no painkillers, about five hours, she was a little past due date, but I didn't mind waiting," one of her posts read. Electronica partook as well, tweeting, "I see the head, full of hair."

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

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

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

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

TOURING SPOTLIGHT After participating in the Sugar Water Festival tour with Queen Latifah and Jill Scott

in 2005, Erykah Badu set out on a series of solo club and theater appearances.

2007

GROSS: \$519,470 Attendance: 10.864 Percentage of tickets sold: 52.6% Shows: Six Sellouts: Three

2008GROSS: \$2,629,250 Attendance: 46,803

Percentage of tickets sold: 93.2% Shows: 14 Sellouts: Eight

2009GROSS: \$1,242,593 Attendance: 23,789 Percentage of tickets sold: 92.1% Shows: Six Sellouts: Two



Mice party: Vice Music GM AMIE FARKAS (standing ne: o TV) and Virtue founder PENCER BAIM (standing ext to Farkas) with Vice mployees

> "VICE IS THE MOST INSPIRING BRAND WE'VE OVER WHERE WITH." India for formed to be a formed to be

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

This shabby chic, alt-corporate biosphere is a far cry from the early days of Vice, when three Montreal slackers, armed with a government grant (O, Canadal), started a magazine in the mid-'90s. A few years later, they bought out the original publisher and changed the name of the publication to Vice. The magazine exploded in the early 2000s, becoming the bible of the cool and marginally disaffected. It gawked before Gawker and featured hysterically mean album reviews, snarky and explicit do's and don'ts, and articles about politics, pooping and cocaine. Vice magazine could've easily flamed out, or, just as easily, sold out, in the hopes of fashioning a next-generation Rolling Stone. But rather than losing its edge, Vice grew, launching Vice Music—which releases albums by such acts as the Raveonettes, Black Lips and Growing—in 2002 and VBS.tv in 2007. The organization has offices in 30 countries across six continents; 500 full-time employees, 50 of them at Virtue; 3,000 creative contributors; and claims to have an audience of 15 million worldwide.

Nothing at Vice happens in a vacuum. "Traditional agencies are very silo-ed," magVice Made A Name For Itself By Being Gleefully Snotty And Courting Hipsters. Now Thanks To Its Branding Agency, Virtue Worldwide, Corporate America Is Courting Vice BY CORTNEY HARDING

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

Adding Virtue to the stable was a nobrainer, according to Alvi. Spencer Baim, who worked as a creative strategist at the Fallon Agency, approached Alvi with the idea. "When Spencer came to us, we were doing AdVice Music Marketing, but it was a very music-oriented project," he says. "Spencer had agency experience, and we thought it would work well. We knew there were problems with the traditional industry model that we could address."

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

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

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







FROM 'ROCK BAND' TO SCION

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

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

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

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

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

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

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

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

VIRAL EXPOSURE

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

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

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

SPOT CHECK

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



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



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



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

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POP BY MARK SUTHERLAND

MONKEY BUSINESS

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

You'd love to be a fly on the wall when Guy Hands runs this one past his Terra Firma investors. title track, it's a hit-stuffed, musically ambitious thrill ride through a dozen collaborations and almost

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

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

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

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

And, certainly, there's plenty to get from this record. From the opening, Snoop Dogg-enhanced swagger of "Welcome to the World of the Plastic Beach" to the Mick Jones/ Paul Simonon Clash reunion on the title track, it's a hit-stuffed, musically ambitious thrill ride through a dozen collaborations and almost as many genres. Yet, thanks to Albarn's vision, it still hangs together perfectly as an album.

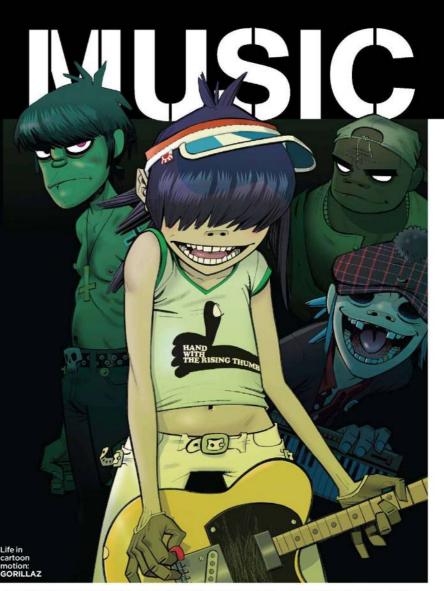
Leonard says he's confident the new album can match the band's previous success. "But," he adds, "it's also about how we can draw revenue from the project as much as pure sales numbers."

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

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

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

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



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

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

"The great thing is that people stayed very excited about it," EMI North America executive VP of marketing and promotion Greg Thompson says. "We reacted quickly and got the record out to radio immediately."

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

The band's virtual approach doesn't yet extend to touring, with Thompson anticipating a "very special" headline appearance—featuring slots from many of the album's guest stars alongside Albarn—April 18 at Coachella.

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

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

LATEST BUZZ

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

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

>>>NAS PLEADS NOT GUILTY

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

Reporting by Andre Paine, Paul Sexton and the Associated Press. LATIN BY AYALA BEN-YEHUDA

Mexican Miley

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

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

The album—which has a high-energy, electro-pop-rock sound heavy on the attitude of Pink and Katy Perry—solidifies the transition from kiddie act to teen diva that Belinda made with her 2006 EMI Televisa album, "Utopia." The single "has nothing to do with things I did before," says Belinda Peregrin Schull, who uses only her first name professionally. "It was a pretty big step." Produced by Carlos Jean and Jimmy Harry, the album builds on the sass of her last album with a more sophisticated uptempo sound that she expects to translate internationally.

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

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

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

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

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

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

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BLUEGRASS BY DEBORAH EVANS PRICE

ROLLIN' ON DOWN THE ROAD

Diverse Partners Help The Grascals Expand Their Audience

Not content to court just one crowd, bluegrass band the Grascals will try to expand their fan base on Hank Williams Jr.'s upcoming Rowdy Friends tour. But the tour is only the first step; in addition to releasing a new album, "The Famous Lefty Flynn's," March 30 on Rounder Records, the act has a sponsorship deal with Mobil Delvac and an ongoing licensing agree-

>>>COVER ME

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

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

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

sion available through JimMoray.co.uk.

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

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

good in the paper? JIM MORAY



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

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

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MUSIC



ment with an Alabama RV park. "This is about longevity," Grascals vocalist Jamie Johnson

says. "Bluegrass is where we're from, so that's where we're always going to call home, but one of our goals is to be nominated for the [Country Music Assn.] or [Academy of Country Music] vocal group of the year."

That's not an impossible goal for a band with plenty of awards under its belt. Founded in 2004. the Grascals' current lineup is Johnson, vocalist/bassistTerry Smith, guitarist/vocalist Terry Eldredge, fiddler Jeremy Abshire, banjo player Kristin Scott Benson and mandolin player Danny Roberts. Since starting as Dolly Parton's band, they've become one of bluegrass' most successful acts, winning the International Bluegrass Music Assn.'s entertainer of the year honor in 2006 and 2007, the Society for the Preservation of Bluegrass Music of America's overall bluegrass band of the year in 2008 and 2010, and numerous other accolades.

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

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

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

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

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

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

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

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

QUESTIONS with AMY MACDONALD by MARK SUTHERLAND

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

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

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

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



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

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

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

seem pretty scathing about the celebrity lifestyle and its obsession with image. The whole celebrity thing is really interest-

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

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

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

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

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

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

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

>>>STILL DIZZY

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

On March 22, EMI Denmark will release the "Dizzcography" four-CD boxed set, accompanied by the single-package reissue of the band's two FMI-Medley albums. EMI says the 1994 self-titled debut sold almost 250.000 units domestically and more than 100.000 in Japan, while the 1996 followup, "Rotator," moved 120,000 at home and almost as many in Japan. The boxed set includes live performances, B-sides and demos.

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

Band manager Henrik Seifert says the trio of singer/ quitarist Tim Christensen (also a successful solo artist), bassist Martin Nielsen and drummer Søren Friis felt they never bid farewell to fans. "They were burned out back then and never could get started on a third album, so this is their way of saving thanks," he says. There won't be any new music, Seifert adds, as "it's all for the fun of it. In August, it's over."

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

>>>QUICK STEP

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

The album title is apt, as Williams claims it was recorded in just four days. That has given the album an edgy immediacy, moving the artist closer to a crossover into mainstream pop, label product manager Michelle Polley says. Williams "has enjoyed a unique position across her career, transcending the traditional rock, pop and folk boundaries." Polley says. With "The Quickening," she adds, "we hope to continue to build on that reputation and further broaden her appeal."

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

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

ALBUMS

On the Holmes Brothers' 2007

album "State of Grace" Wen-

dell Holmes sang about how a

cancer diagnosis stopped him

in his tracks-but apparently

not for long. The trio's 10th stu-

dio set, "Feed My Soul," sports

a career-high nine originals

and finds Wendell proudly de-

claring that "Living Well Is the

Best Revenge." The 14-track

album traverses the Holmes'

usual blend of soul, gospel and

blues with born-again vigor.

Highlights include the rolling

bass and chicken-scratch gui-

tar on "Dark Cloud," the coun-

try western flavors of "Edge of

the Ledge" and "Something Is

Missing" (an unrecorded John

Ellison composition) and the

foot-stomping grit of "Round-

ing Third." Produced by their

good pal Joan Osborne (who

also helped with the group's

2001 breakthrough, "Speaking

in Tongues), Wendell, Sher-

man and brother-in-spirit

Popsy Dixon treat the Beatles'

"I'll Be Back" to a rich, Four

Tops-style arrangement, And

the Brothers also showcase

their beautifully earthy har-

monies on the title track and

the doo-wop styled "Pledg-

CHOC QUIB TOWN

ing My Love."-GG

Producers: various

Release Date: March 2

While pop superstars Shakira

Nacional Records

EASTON CORBIN Easton Corbin

Producer: Carson Chamberlain Mercury Nashville

Release Date: March 2 Taking a page from the George Strait playbook, country music newcomer Easton Corbin displays excellent song sense while offering an easygoing vocal style on his finely crafted self-titled debut album. The track "I Can't Love You Back" is a steel guitar-drenched ballad about the pain of lost love. while "Don't Ask Me About a Woman" is an engaging tune where a young man seeks wisdom from his granddad about the fairer sex. Rory Feek, Wynn Varble and Mark D. Sanders are among the top Nashville tunesmiths who contributed to the collection, and Corbin cowrote three of the songs, including the upbeat "The Way Love Looks." The lead single. "A Little More Country Than That," has already hit the charts. Somewhere up there in hillbilly heaven, Keith Whitlev is smiling down as his legacy continues to affect new generations.-DEP

THE HOLMES BROTHERS Feed My Soul

Producer: Joan Osborne Alligator Records Release Date: March 2

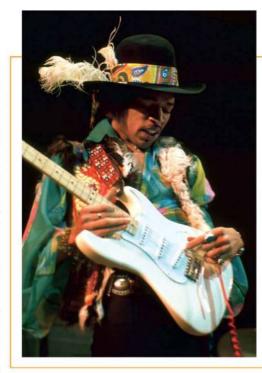


GROOVE ARMADA **Black Light** Producers: Andy Cato, Tom Findlay Om Records

Oro

Release Date: March 2 British electronic duo Groove Armada is best-known in

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



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

BUTCH WALKER & THE BLACK WIDOWS

I Liked It Better When You

Had No Heart Producers: Butch Walker, Jake Sinclair

One Haven Music Release Date: Feb. 23

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

JIMI HENDRIX Valleys of Neptune Producers: various Experience Hendrix/Legacy Release Date: March 9 There are unending reasons why "genius" will forever be attached to



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

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

JOHN ELLIS & DOUBLE-WIDE **Puppet Mischief**

Producers: John Ellis ObliaSound

On "Puppet Mischief," saxophonist John Ellis' second



Double-Wide, the former New

Release Date: Feb. 23



album with his superb band

JAMIE CULLUM

The Pursuit Producers: Greg Wells, Martin Terefe Verve Forecast

Release Date: March 2

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

THE BILLBOARD REVIEWS

SINGLES

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

WORLD ALI FARKA TOURÉ & TOUMANI DIABATÉ Ali and Toumani

Producer: Nick Gold World Circuit/Nonesuch Records

Release Date: Feb 23 Before dying of cancer in 2006, internationally renowned African guitarist Ali Farka Touré teamed up one last time with kora virtuoso Toumani Diabaté to record "Ali and Toumani," the follow-up album to the duo's 2005 Grammy Award-winning collaboration. "In the Heart of the Moon." Songs on the new set tell stories of heroism, hope and liberation in celebration of Mali's rich culture and heritage. On the track "Ruby." Touré's meditative acoustic guitar playing melds with Diabaté's high-pitched kora outburst to inspire images of Mali's desert landscape, and the pair creates an irresistible salsa groove on the danceable "Sabu Yerkoy." On the latter, which translates as "Thanks to God," Touré rejoices about Malian independence in a soothing tone: "The independence of Mali did us good/As we have got our land back/As we are now hopeful." Indeed, "Ali and Toumani" is spontaneous and deeply spiritual, depicting two outstanding musicians who are governed by nothing but their love for their nation.—/S

RAP FREEWAY The Stimulus Package

Producer: Jake One Rhymesayers Entertainment Release Date: Feb. 16 The title of Freeway's latest release, "The Stimulus Package," a collaboration with producer Jake One, is a nod to the ailing economy. But it could also be an apt metaphor for the Philadelphia-based rapper's career renaissance. After leaving Roc-a-Fella Records and joining Rhymesayers Entertainment, Freeway sounds eager to prove himself a potent street poet on a forward-thinking indie label. The MC delivers another scorching banger with "Throw Your Hands Up" and wraps his flow around a powerful sample on "Know What I Mean." Jake One's lush production forms a sense of continuity on "Stimulus Package," with his soulinflected beats nicely playing off Freeway's gruff delivery. Although Raekwon, Bun B and Birdman all turn in solid guest spots, Freeway remains in control and drops his most memorable lines since his 2003 debut, "Philadelphia Freeway."-JL

LEGEND & CREDITS

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

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

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PO

KE\$HA FEATURING 30H!3

Blah Blah Blah (2:52) Producer: Benny Blanco Writers: various Publishers: various

Kemosabe/RCA/RMG "I don't really care where you live at/Just turn around, boy, let me hit that!" That line pretty much sums up the message of "Blah Blah Blah." the follow-up to Ke\$ha's record-breaking hit TiK ToK." "Blah" takes postfeminist aim at boys who are inclined to spoil the heat of passion with trivial banter. "Stosto-stop talkin' that blah blah blah/Think you'll be getting' this? Nah, nah, nah," Ke\$ha chants over drone-like electronic bleeps and hand claps. The takeaway: Girls like to "cut to the chase," too. A guest verse by the pop duo 30H!3 severely slows down the momentum and never quite gels with Ke\$ha's catty, aggressive delivery. If danceability is the criteria, though, this song is another ace in the hole for pop's new It airl.-MB

RIHANNA

Rude Boy (3:42) Producers: Stargate, Rob Swire Writers: various Publishers: various Island Def Jam With "Rude Boy," Rihanna de-



ARTISTS FOR HAITI

We Are the World 25: For Haiti (6:56) Producers: Quincy Jones III, Lionel Richie Writers: M. Jackson, L.

Richie Publishers: various

We Are the World Foundation

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

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

ROCK

Feel Like I Do (3:30) Producer: Kato Khandwala Writer: Drowning Pool

Publishers: Drink and Publishers: Drink and Pull/Five Nineteen Music administered by Downtown Music (BMI), No More Names Music Eleven Seven Music In the nine years since Drowning Pool's debut single, "Bodies," hit the floor (and No. 6 on Billboard's Mainstream Rock chart) in 2001, its mettle has GUCCI MANE Lemonade (4:05) Producer: Shondrae "Bangladesh" Crawford Writers: various

Publishers: various



Brick Squad/Asylum/Warner Bros.

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

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

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



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

MUSIC HAPPENING NOW

POP BY JASON LIPSHUTZ

Exploring Wonderland

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

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

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

When Buena Vista reached out to other artists to contribute tracks for the album late last year, the label encountered similarly enthusiastic responses from self-professed fans of Burton's work. The project came together as a radio-friendly addendum to Danny Elfman's original score to the film, also coming March 2 on Walt Disnev Records.

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

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

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



to want to have as a whole."

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

> Rewarding journey: EARNEST PUGH

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

"We don't generally have singles rights for compilations," Souriall says, "but by sending the full album to different formats, people are starting to love different songs and play them organically."

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

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

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

RAINY SEASON

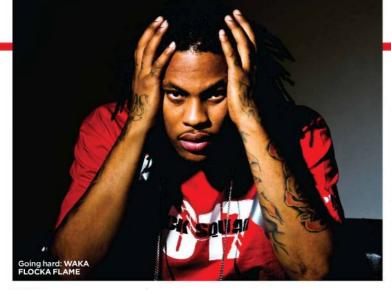
After spending five consecutive weeks at No. 2, Earnest Pugh's "Rain on Us" rises 2-1 in its 33rd week on Billboard's Hot Gospel Songs chart-marking the slowest climb to the list's penthouse since the tally launched in April 2005. The chart's fastest ascent to No. 1 was when Mary Mary's "Heaven" reached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

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

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

34 | BILLBOARD | MARCH 6, 2010





RAP BY MARIEL CONCEPCION

On Fire

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

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

"Rick Ross is the only guy I reached out to," says the Atlanta rapper, who was recently hospitalized after being shot. "Then [Sean] 'Diddy' [Combs] reached out to me and Gucci [Mane] was like, 'I'm getting on that. That's hard!' Now it seems everybody's jumping on it."

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

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

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

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

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

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

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

STORM WATCH

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

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

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

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

"It's very easy to work with Shawn because it's like working with Doug." Jimenez says of Shawn's twin role as producer of the new album and touring band member on drums, guitar and vocals.

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

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

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

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

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

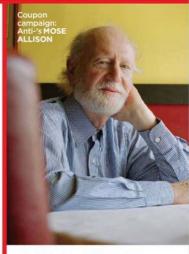
Louie Ortega, Ernie Durawa and Speedy Sparks, musicians who originally played with the Tornados. The result is a spirited collection. Meyers contributes "Velma From Selma," written for a girl he met at a bank, and the Tornados revive "My Sugar Blue," which Meyers originally recorded in the '70s. Fender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

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

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

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





ANTI-CLUB INITIATION

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

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

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

The program launched Feb. 8 with the label's first 2010 release, "Ya-Ka-May" by New Orleans jazz-funk band Galactic. Anti- offered a discount code valid through Feb. 12 for \$3 off the \$12,99 Amazon price tag. The album holds at No. 1 for a second week on Billboard's Top Contemporary Jazz Albums chart and sits at No. 8 on Heatseekers Albums.

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

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

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CHARITABLE

At No. 1 on Heatseekers Ibums, New Orleans' Jazz star set "Preservation" bows hn, Tom Waits and Paolo charity set's sales benefit the nearly 50-year-old hall and its usic outreach program

FAST MILLION

Lady Antebellum's "Need You Now" becomes 2010's first illion-selling album as it early in the year since Game's "Documentary" did so in the fifth week of 2005.



DIVA DUEL

k turnover at No. 1 on the handed the crown off to

third Billboard Hot 100 No. 1 from the Black Eyed Peas' album "The

E.N.D.," the set is the ninth from a duo or group to yield a trio of chart-toppers. The Beatles (1967, 1969-70) and Bee Gees (1977-79) each accomplished the feat twice

while the Supremes (1964), Wham (1984-85), Milli Vanilli

(1989) and Wilson Phillips (1990-

91) achieved the honor with one

>>"We Are the World 25: For Haiti" makes its first appearance on a Billboard

airplay chart, bowing at No. 40 on Adult R&B (viewable in full at billboard.biz/charts). Pop, adult

and R&B radio programmers share their opinions on the song

and the reaction that the track nerated from listeners

Billooard

Year's First Two Months Yield 100,000 Pyramid

Over The

Counter

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

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



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

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

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

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

year of tracking in 1992. Last year at this point, there were only two 100,000-plus bows: Bruce Springsteen's "Working on a Dream" (224,000) and the Fray's self-titled set (179,000). In 2008 there were only two, while in 2007 there were six.

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

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

Why is this significant? The common theory was that labels don't issue priority releases during the year's first couple of months. That is, if you had something hot to drop, it hit retail by Christmas. Otherwise, you'll wait and aim for Valentine's Day and beyond.

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

could have probably been released in late December, RCA waited until Jan. 5 when it could not only avoid the set

getting lost in the holiday shuffle, but also nab a No. 1 debut at the same time.

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

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

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

CHANGE

2010

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

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

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

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

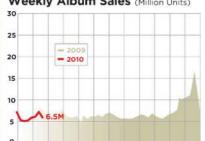
'Take Lady A's "Need You Now," for example. We're betting the country trio's second album will have a long, healthy chart run. Pop fans are just now discovering the act, thanks to the album's title track's surprise success on the Mainstream Top 40 chart. ••••

nielsen

Market Watch A Weekly National Music Sales Report Weekly Unit Sales Year-To-Date

	ALBUMS	DIGITAL Albums*	DIGITAL TRACKS
This Week	6,535,000	1,606,000	25,214,000
Last Week	7,834,000	1,810,000	25,227,000
Change	-16.6%	-11.3%	-0.1%
This Week Last Year	7,413,000	1,451,000	25,143,000
Change 'Digital album sales are	-11.8% also counted within all	10.7% bum sales.	0.3%

Weekly Album Sales (Million Units)

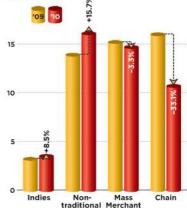




	7,834,000	1,810,000	25,227,000	Albums	48,397,000	45,053,000	-6.9%
	-16.6%	-11.3%	-0.1%	Digital Tracks	177,606,000	178,554,000	0.5%
t Year	7.413.000	1451000	25,143,000	Store Singles	199,000	275,000	38.2%
e rea	-11.8%			Total	226,202,000	223,882,000	-1.0%
m sales are	-11.8% also counted within alt	10.7%	0.3%	Albums w/TEA*	66,157,600	62,908,400	-4.9%
	2009 2010			ALBUM SAI '09 '10	LES	48.4 r 45.1 m	million) illion
_				SALES BY	ALBUM FORMA	г	
6.5M		-		CD	37,685,000	32,271,000	-14.4%
* 0.5M	Contract State	1		Digital	10,398,000	12,438,000	19.6%
				Vinyl	304,000	339,000	11.5%
MA	LLW	A S C	NDJ	Other	10,000	5,000	-50.0%

Year-To-Date Album Sales By Store Type 20 million units

ak ending Feb. 21, 2010. Figures are rounded, ed from a national sample of retail store and rack ports collected and provided by.



THE Billooard. 200.

WEEK	AGD WEEKS	ARTIST	Title H	PEAK	3	WEEK	WEEK 2 WEEKS	WEEKS DM CHT	ARTIST TITLE TITLE THE TIS
	2	CADE.	dier Of Love	1	With overall album	61	62 43	- Constant	VARIOUS ARTISTS WORD-CURBITEMI CMOLVERITY 62442/ULG (14.58) WOW Gospel 2010
2 1		LADY ANTEBELLUM	ed You Now	1	sales down 17% this week, criteria to	52	28 3	3	NICK JONAS & THE ADMINISTRATION Who I Am
		CAPITOL NASHVILLE 97702 (18.98) New THE BLACK EYED PEAS			receive a bullet on	53			BOD ZOMPLE
8 6		INTERSCOPE 012887*/IGA (13.98)	The E.N.D.		the Billboard 200 has been adjusted		37 8	3	LOUD & PROUD 617792*/ROADRUNNER (18.98)
7 4	69	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame	2	accordingly. Any	-	58 49	13	19/BCA 54881/BMG (13.98) For Your Entertainment
4 2	3	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG (13.98)	Rebirth	2	album with a	55	154 169	84	PACE FRANK SINATRA STEELE REPRISE 435652/WARKER BROS. (18.98) Nothing But The Best
9 9	13	SUSAN BOYLE SYC0/COLUMBIA 59829/SONY MUSIC (11.98) I Dreame	ed A Dream 🖪	1	decrease of less than 5% (like this	56	48 52	75	DARIUS RUCKER CAPITOL MASHVILLE 85506 (18.98) Learn To Live
2 1	8 10		Of Freedom	2	one, down 2%) is	57	54 53	32	DAUGHTRY 19/RCA 53744/RMG (18.98) ⊕ Leave This Town
3 -	2	JAHEIM	other Round	3	awarded a bullet.	58	69 66	14	THEM CROOKED VULTURES Them Creaked Willings
5 -		ATLANTIC 522783/A6 (18.98)				69	95 67		SNOOP DOGG
		MCA NASHVILLE 013363/UMGN (13.98) TAYLOR SWIFT	Haywire		STARSTRUCK	-			DOGGYSTYLE/PRIORITY 089427/CAPITOL (18.98) Wallow N Wonderhand
10 7	67	BIG MACHINE 0200 (18.98) 🟵	Fearless	1		60	65 55	21	COLUMBIA (NASHVILLE) 46854/SMN (12.98)
15 1	2 13	STHEAMLINE/KONLIVE/CHEHRYTHEE/INTERSCOPE BT38/2*/16A (T0.98)	Ionster (EP)	5		61	89 70	26	SKILLET ARDENT/IND/ATLANTIC 519927/AG (13.98) Awake
16 21	14	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJING (9.98) My	World (EP)	6	Since this Disney	62	88 58	40	PHOENIX LOYAUTE 0165*/GLASSNOTE (11.98) Wolfgang Amadeus Phoenix
14 11	5 9	MARY J. BLIGE MATRIARCH/GEFFEN 013722/IGA (13.98) STRONGER wit	thEach Tear	2	Channel TV movie	63	NEW	1	FREEWAY & JAKE ONE RHYMESAVERS 0117* (15.98) The Stimulus Package
9 1	7	KE\$HA	Animal	1	didn't premiere	64	64 -	2	CAMILA
11 2		KEMOSABE/RCA 49209/RMB (11.98)	Crazy Love		until Feb. 14, the final day of the pre-	65	59 46	33	MAXWELL BLACKsummers/sight
		143/REPRISE 520733/WARRIER BROS. (18.98) . TOBYMAC			vious issue's chart-				COLUMBIA 89142/SONY MUSIC (11.98) ⊕ BLACKSUMMERS RIGHT SOUNDTRACK Glee: Season One: The Music Volume 2
6 -	2	FOREFRONT 26371 (13.98) 🛞	Tonight	8	ing week, it's no surprise to see a full	66	71 60		20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98)
13 11) 66	ROAR/BIDGER PICTORE/HOME DROWNCATLANTIC STB931/AG (13.98)	Foundation	10	week's impact blast	67	66 56	26	MILEY CYRUS HOLDW000 664719 EX (10.98) The Time Of Our Lives (EP)
35 2	13	RIHANNA SRP/DEF JAM 013736/DJMG (19.98)	Rated R	4	it up the tally. It	68	17 -	2	DAVE MATTHEWS & TIM REYNOLDS BAMA RAGE/RCA 61980/RMS (21.98) Live In Las Vegas
8 2	6 12	SOUNDTRACK F0X 522421/78HIN0 (18.98) Alvin And The Chipmunks: The	Squeakquel 💿	6	also jumps to No. 1 on Top Kid Audio	69	73 69	87	SHINEDOWN ATLANTIC 511244(AS (18.98) The Sound Of Madness
3 1	16	CARRIE UNDERWOOD	Play On	1	(up B1%).	70	84 75	21	BREAKING BENJAMIN HOLLYWOOD 002398+ (18.98) ⊕ Dear Agony
1 2		19VARISTA NASHVILLE 49923/SMN (13.98) YOUNG MONEY We Are Yo	oung Money	9		71	60 61	18	TIM MCGRAW Southern Voing
		COUNDERACK, NOTOWN 013/95/08/00 (13/95)			36				NODAL IONES
18 54		EDV/DOX CEAD/THE DET CERTIFICATION WEET /17 001	Crazy Heart	22	The one-two punch	72	53 77		BLUE NOTE 99286*/BLG (18.58)
8 -	2	UNITED WALL DIARET SUBT24 (18.96)	StarStruck	23	of lang's Winter Olympics opening-	73	74 78	14	BEACH STREET/REUNION 10135/SONY MUSIC (11.98)
0 -	2	SOUNDTRACK WATERTOWER 39182/BIG MACHINE {15.98} Vale	entine's Day	20	ceremonies per-	74	33 41	4	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/EMI 07845/CAPITOL (18.98) NOW That's What I Call Love
4 15	69	PINK LAFACE 36736(JLG (13.98)	Funhouse	2	formance Feb. 12, followed by iTunes [*]	75	75 57	20	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (19.98) The Essential Michael Jackson
0 2	97	LADY ANTEBELLUM	Antebellum	4	promotion of this	76	87 54	23	DRAKE So Fat Cono /EP
27 2	32	OWL CITY	Ocean Eyes		album in its Feb. 16	77	78 63	16	SOUNDTRACK Glee: Season One: The Music Volume 1
		UNIVERSAL REPUBLIC 013141*/UMRG (10.98) TREY SONGZ			e-mail blast, aid the set's 52% jump.			Tu .	20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98)
45 3	-	SDNG 800K/ATLANTIC 518794/AG (18.98)	Ready ●	3	the set s sere junip.	78	68 51	0	MERGE 365* (15.98)
29 2	5 4	RAZOR & TIE 89214 (18.98)	Kidz Bop 17	12		79	79 74	20	WORD-CURB/PROVIDENT-INTEGRITY 14857/EMI CMG (17.98)
32 3	46	JASON ALDEAN BROKEN BOW 7437 (18.98)	Wide Open	4	bazi kita	80	82 80	15	TRAIN COLUMBIA 07758/SONY MUSIC (12.98) Save Me, San Francisco
36 34	16	MELANIE FIONA SRC/UNIVERSAL MOTOWN 013150/UMRG (10.98)	The Bridge	31		81	81 103	20	BEBE & CECE WINANS B&C 31105/MALACO (14.98) Still
43 3	24	IAV 7	Blueprint 3	1	42 1 1 1	82	90 72	12	R. KELLY JIVE 31136/JG (13.98) Untitled
34 4	2 21	SELENA GOMEZ & THE SCENE	liss And Tell	q	The band's fourth	83	70 62	174	TAYLOR SWIFT Toulor Swift
		HOLLYWOOD BB2851 (18.98) CORINNE BAILEY RAE	1.00 P.1 P. 1 P. 1 P. 1 P. 1 P. 1 P. 1 P		studio album, and				MICE
31 23		CAPITOL 09378 (18.98)	The Sea	1	follow-up to 2008's "The Black Swan"	-	110 93	1.11	HELIUM-3 521130* MARNER BROS. (18.98) ⊕ THE RESISTANCE
22 1	17	MAU/EPIC 76067/SONY MUSIC (17.98)	Soundtrack)	1	(No. 18 debut with	85	97 68	11	MOSLEY/BLACKGROUND/INTERSCOPE 013645*/IGA (13.98)
77 -	2	NUREBUGH 523266/WARNER BRUS. (19.96)	Recollection	36	21,000), starts on the chart with	86	25 -	2	HIM Screamworks: Love In Theory And Practice, Chapters 1-13 SIRE/REPRISE 522730/WARNER BROG. (13.98)
51 3	6	VAMPIRE WEEKEND XL 429* (14.98)	Contra	1	14,000. The group	87	99 73	14	50 CENT SHADY/AFTERMATH/INTERSCOPE 022393*/IEA (13.98 CD/DVD) ⊕ Before I Self-Destruct
57 4	11	GUCCI MANE The State Vs. F	adric Davis	10	kicks off its tour	88	101 65	68	SOUNDTRACK
50 4	-	ROBIN THICKE		9	with Maylene and the Sons of Disaster	89	86 86	25	CHRIS YOUNG The Man I Want To Be
					March 25.				SADE The Pert Of Sade
40 3		COLUMBIA 53087*/SONY MUSIC (13.58)	attle Studies			90	91 127		EPIC 65267/SONY MUSIC (9.98)
42 2		RCA 32712/RMG (13.98)	ly The Night	4	6	91	93 64	136	EPIC/LEGACY 17986*/SONY MUSIC (17.98)
DEBUT	1	EPIMPH 0/040 (10.00)	he Constant	42	619	92	130 137	20	THE SCRIPT PHONOGENIC/EMC 33450/SONY MUSIC (12.98) The Script
14 3	16	VARIOUS ARTISTS EMI/UNIVERSAL/20MBA 58647/SONY MUSIC (18:98)	NOW 32	5	YA	93	85 71	47	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98) Defying Gravity
19 1-	66	BEVOLUEE.	asha Fierce 🛛	1		94	131 131	35	AVENTURA PREMIUM LATIN 20880/SONY MUSIC LATIN (14.98) The Las
9 3	40	EMINEM	Relapse	1	With nearly 12,000 sold, it's the	95	120 100	22	THREE DAYS GRACE
1 5		WEBISHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98) VARIOUS ARTISTS 2010 Grammi			album's best sales	96	150 124		ORIANTHI Belleve
		GRAMMY 07680/CAPITOL (18.98) 2010 Gramming	-	0	week since July	-			TAL/GEFFEN 013502/06. (9.98)
5 4		ROADRUNNER 618028 (18.98)	Dark Horse	2	2008. The jump (up 124%) is owed	97	106 98	20	CAPITOL NASHVILLE 65833 (18.98)
2 3	4	animation reader of (16.56) (2)	m The Heart	9	mostly to the	98	124 90	19	KID CUDI Man On The Moon: The End Of Day DREAM 0N(0.0.0.0./UNIVERSAL MOTOWN 015195*/UMR6 (13.98) ⊕
6 -	2	THE CANADIAN TENORS The Cana DECCA 013509 (16.98)	dian Tenors	49	Amazon MP3 store's	99	56 82	9	THE WHO Greatest Hits GEFFEN DISSOU/UME (12.98) Greatest Hits
17 3	45		umber Ones 🖪	13	sale price of \$2.99 Feb. 19.	100	113 88	21	ALICE IN CHAINS VIRGIN 67/159*/CAPITOL (18.98) Black Gives Way To Blue
				_	JAMES FORTUN	E & EM			JOURNEY 104 TAMELA MAR
BII	LB	OARD 200 ARTIST INDEX	E CLEARWATER EMINE	EM	FREEWAY & JAW		138 FREU .63 HIM		MOND
A	14	BANDA LOS RECODITOS BON JOVI	UNGTON 195 JS	FACTOR			HOLI	WW000	DUXDEAD 167 JAHEIM
CHINE CO	W . 15	BEACH HOUSE	 FREE 	NIE FION LIGHT	A		.33 184 ANA	ISABE	JAN-Z .32 R. KELV 8.2 K.D. LANG .36 ELTON JOHN 185 ALICIA KEYS 7 LL WAVWE .5, 126 DAVE MATTH LE 175 JAMEY JOHNSON 147 KIO 20DI .96 LOCAL NATIVES 160 REVNOLDS
AN		BEYONCE 44 GATTH BROOKS 200 MARIAH CAREY 124 DJ ENFERNO JUSTIN BIEBER 12 CHRIS BROWN							LLE

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AIUCCI

THE Billooard. 200.

9													
NEEK	AST	P WEEKS	4GD	NI CHT	ARTIST IMPRINT A NUMBER / DISTRIBUTING LABEL (PRICE)	CERT	POSITION	127	NEEK	WEEK 2 WEEKS	NGO NEEKS	ARTIST TILL IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	
	10	0 8		19	SOUNDTRACK The Twilight Space New Moon	In the second second	1	Not to be confused	151	180 -		CHRISTINA AGUILERA Keeps Gettin' Better: A Decade Of Hite	ſ
					MASSIVE ATTACK Heliseland		-	with the same- named four-song	152	185 12	e /	BEACH HOUSE Teen Dream	
	48				VARIA 09466/CAPITOL (18.98)			EP that charted	-			SUB POP 845* (15.58 CD/DVD) ⊕	-
	61	1	9	5	MTV NETWORKS DIGITAL EX (7.98)		1	last week on	153	153 13	4 13	EPIC 61695/SONY MUSIC (13.98)	_
	10	8 10	0 1	06	JOURNEY Journey's Greatest Hits COLUMBIA 44493 (13.98) ⊕	•	10	Heatseekers Albums, this full-	154	127 11	6 14	KRIS ALLEN 19/4/VE 54802/JLG (13.98) Kris Allen	ł.
	10	9 93	2	18	SOUNDTRACK Hannah Montana: The Movie		1	length album, the	155	176 18	2 15	KUTLESS It Is Well	
	11	2 10	5 1	48	GUNS N' ROSES Greatest Hits	-	3	London guartel's	156	182 15	8 61	SLIPKNOT All Hope Is Gone	1
						-		debut, starts with 5,000—and also	0000000			DICKDIDDIE	ł
	115	4 12	3		FANTASY 2*/CONCORD (17.98/12.98) Chronicle The 20 Greatest Hits		00	bows at No. 2 on	157	152 -	2	THRNE 90832/IDJMG (18.98)	_
	13	2 12	1	41	PARAMORE BY RAMEN 518250*/A6 (18.98) Brand New Eyes	•	2	Heatseekers.	158	172 16	0 119	BOB SEGER & THE SILVER BULLET BAND Greatest Hits	6
	11	5 5	9 1	23	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers TUFF GON6/SLAND 422-846-210/IDJMG (13.98/8.98) ⊕		54		159	142 14	4 147	7 CARRIE UNDERWOOD Some Hearts	
	11	5 11	2	27	REBA STARSTRUCK MOTOBIVALDRY (18.56) ⊕ Keep On Loving You		1	A all A	160	NEW	1	LOCAL NATIVES TRENCIKIISS 042* (12.98) Gorilla Manor	Ĩ
	10	7 11	4 2	20	TOBY KEITH SHOW D06-UNIVERSAL 827 (18.98) American Ride		3		161	145 14	0 26	VARIOUS ARTISTS EMNUMPERAL 60259500Y MUSIC (18.98) NOW That's What I Call Country Vol. 2	Ī
		4			DAVE MATTHEWS BAND Big Whickey And The GroeGrup King		1	uny y	162	178 15	1 95	THEORY OF A DEADMAN Scars & Souvenire	-
		4 98			IAV CEAN	-	37	An AT&T TV com-	-	164 9		ede eteologindadRuinner (13.58) ⊛ Goars & Goa	-
				101	CASH MONEYUNIVERSAL REPUBLIC 013683/UMRG (13.98)		37	mercial starring				ULTRA 2317 (18.58) ONTA Darice 11	
	17	3 14	9	"	PROSPECT PARK 50100* (13.98)		7	Apolo Ohno uses	164	168 13	5 25	ARISTA 10033/HMG (13.98)	1
	10	5 7	9 1	15	BON JOVI ISLAND 813700/IDJMG (13.98)	•	1	this album's song "Intro" as its	165	196 18	0 751	PINK FLOYD HARVEST SMAS 11163/CAPITOL (18.98/10.98) Dark Side Of The Moon	6
	67		. 3	2	CELTIC THUNDER It's Entertainment!	1	87	soundtrack. The	166	RE-ENTR	Y 24	SICK PUPPIES Tri-Polar	1
i		IEW			PRESERVATION HALL JAZZ BAND Preservation		4.7	spot began airing	167	RE-ENTR	w 33	RMR/VIRGIN 28631/04PITOL (12.98) THEY OLD HOLLYWOOD UNDEAD Swan Songs	t,
					ENTERED IN TALL DIT (13.50)			last week. The set				NORICINE DI DI DI C	-
	12	2 8	9	10	A6M/0CTONE 013512/IGA (13.98)		8	speeds up the list with a 32%	168	123 16	8 55	143/REPRISE 48376/WARNER BROS. (18.98)	4
	94	12	26	95	MICHAEL BUBLE 143/REPRISE 100313/WARNER BR05. (18.98) Call Me Irresponsible		1	increase.	169	189 -	11	SOUNDTRACK NEW LINE 39150 (16.98) The Hangover	
	12	5 12	2	16	FOO FIGHTERS R05WELL/R6A 36921*/RMG (11.98) ⊕ Greatest Hits		11		170	139 14	6 28	GEORGE STRAIT McA NASHVILLE @13173*/UMGN (13.98) Twang]
	83	4	0	4	BARRY MANILOW The Greatest Love Songe Of All Time		5	20100	171	RE-ENTR	W 2	JENNI RIVERA	Î
	63	-		2	YEASAYER		-		172	159 14	1 17	CREED Eull Circle	1
					COLDE CALL AT			a an inter	Constanting of				1
		1 8			MARIAH CAREY Memoirs Of An Imperfect Angel			160 Martin	been wet	156 15		American Saturday Night JUSTIN MOORE Justin Moore	۲
	13	8 10	9	1	ISLAND 013226*/IDJM6 (19.98) MIERION'S OF AIT IMPERIENT Aliger	•	3	The Silverlake, Calif., rock quintet	Transa and	188 17		ANA ISABELLE Justin Moore	
	12	8 11	8 2	"	PEARL JAM Backspacer Mokeyweekch 8274* (18.98)		1	arrives with its	175	149 -	2	UNIVERSAL MUSIC LATINO 013950/UMLE (11.98)	
	14	3 10)2 6	85	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 811977*/UMR6 (13.98) Tha Carter III	3	1	debut effort, shifting 4,000. The	176	190 16	2 13	ONEREPUBLIC Waking Up	ł
	1	IEW		1	MUMFORD & SONS GENTLEMAN OF THE RDAD G109/GLASSNOTE (12.98) Sigh No More	. 1	27	band is touring the	177	170 14	7 55	BON JOVI Cross Road Cross Road	1
	12	5 9	6	11	CHRIS BROWN Graffiti		7	United Kingdom and will return stateside	178	193 13	3 90	MGMT COLUMBIA 19512*/50NY MUSIC (9.98) Oracular Spectacular	-
	12	9 8	7	6	DJ POET NAME LIFE Total Club Hits 4		25	for Austin's South	179	162 15	7 159	DAUGHTRY	1
ł		ENTE			VARIOUS ARTISTS Songs 4 Worship 50: 50 Greatest Praise And Worship Songs			by Southwest	-	RE-ENTR		CREED	1
1		a a a a a a a a a a a a a a a a a a a		•	INTEGRITY 24702/TIME LIFE (19.90)		90	conference, which starts March 17.	180			WIND-UP 13103 (5.98 CD/DVD) @ Cleanest Hins	
	11	7 10	8 8	~	MERCURY NASHVILLE 011273*/UMGN (13.98)	2	1	Starts Flatter the	181	RE-ENTR	W 123	UVE 83504/JLG (18.98)	_
	10	2 13	32 1	18	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕ It's Time	3	7	MUMINUM STREET	182	RE-ENTR	W 91	USHER LAFACE 65982/ZOMBA (9.98) Confessions	
	17	1 14	15	11	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN 65111*/CAPITOL (18.98) This Is War		19	CA COPI	183	RE-ENTR	W 7	TAMELA MANN TILLYMANN 8135 (14.98) The Master Plan	į.
ĺ	RE	ENTR		10	THE XX		98		184	155 8	4 38	GREEN DAY 21st Century Preskdown	1
ł					NARIOUS ARTISTS			184	THE OWNER.		11	FLTON JOHN	-
		4 11	9		EMIUNIVERSALIZOMBA 28617/SONY MUSIC (18.98)		1	Last week, the	11221	194 17		CHRONICLES/ROCKET/SLAND/MERCURY 088661/UME (13.98)	-
	.96	1 -	- 2	2	FIREFLIGHT FURCHER 10000/SOMY MUSIC (13.58) For Those Who Wait		96	band's break-	186	169 9	9 4	CREDENTIAL 93443 (17.98)	
	15	8 14	18	87	JASON MRAZ We Sing, We Dance. We Steal Things. ATLANTIC 448508*/AG (18.58) ⊕		3	"Dookie," surpassed	187	RE-ENTR	45	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98) Wicked	1
	15	1 8	1	4	JAMES FORTUNE & FIYA BLACKSMOKE S873/WORLDWIDE (15.58) Encore		51	8 million U.S. copies	188	191 16	5 143	3 THE BEATLES Abbey Road Abbey Road	
	16	5 10)7	13	BIRDMAN Pricele\$\$		33	sold. The trio's total	189	183 16	1 24	BROOKS & DUNN #1s And Then Some	1
					OMARION			SoundScan-era (1991-present)		RE-ENTR		PASSION PIT	
		1 11		0	STARWORLD 58135/MUSICWORKS (18.98)		19	album sales stand	190			FRENCHKISS 43886/COLUMBIA (12.98)	-
	14	7 12	5		EPIC 62153*/SONY MUSIC (11.98)		53	at 24.4 million, the	191	RE-ENTR	W 19	WALT DISNEY 003007 (12.98) DISNEY. PHINDIAS AND POID	
	72	-	- 2		FEAR FACTORY Mechanize 0XIDIZER 0469/CANDLELIGHT (15.98) Mechanize	1	12	15th-biggest sum for a rock band.	192	NEW	1	WU-TANG/MATHEMATICS BOLD DUST 028 (15.98) Return Of The Wu And Friends	
	15	7 14	13		BANDA LOS RECODITOS Ando Bien Pedo		87	ter a reen dunte.	193	179 10	4	NEVER SHOUT NEVER LOVEWAY/SIRE 522941/WARKER BROS. (9.88) What Is Love?	1
		8 10		10	SOUNDTRACK Aveter		31	198	194	RE-ENTR		JOHN MAYER	-
				10	ABBA Cold - Greatest Hite	1		After the 1999 set	\sim	181 16		BILLY CURRINGTON	i
			11 1		POLYDOR 517007/ABM (18.98/12.98)	-	1	was reissued last week with a bonus				MERCURY NASHVILLE 000550/UMGN (13.98)	-
	16	3 13	88	"	DSP 49658*/JIVE (13.98) Cage The Elephant		67	disc of from-the-	196	RE-ENTR	W 9	A&M 013612/UME (19.98) NUMBER ONES	
	13	7 11	7		JAMEY JOHNSON That Lonesome Song	•	28	vaults songs, the	197	167 12	9 20	SOUNDTRACK FOX/SIRE 516009/WARNER BROS. (12.98) (500) Days Of Summer	
	16	6 15	i0 :	38	CHRISETTE MICHELE DEF JAM 012797/IDJMG (13.98) ⊕ Epiphany		1	Grammy Award winner for album of	198	RE-ENTR	103	3 SANTANA Supernatural Supernatural	1
	13	6 15	i3 (RASCAL FLATTS Greatest Hits Volume 1		6	the year returns to	199	RE-ENTR	W 11	FRED HAMMOND FHAMMONOVERITY 43341/ALE (13.98) Love Unstoppable	1
		0 11			RASCAL FLATTS		1	the tally with 3,000 (up 1,306%).		195 18	9 82	GARTH BROOKS The Illtimate Hits	-
TAFN	IE M OOR RAZ	CHEI	LE . 1	174 137 141	O PARAMOPE 106 REBA 110 SHAKIRA 153 MANILON 140 PRESSION PIT 190 RHAMMA 18 SHINEDOWN 66 OVERFUGUE 176 PEARL LAM 125 JENNA RIFRA 171 SICK PUFPES 166 ORMATICH 56 PEARL LAM 125 JENNA RIFRA 171 SICK PUFPES 166 ORMATICH 56 PEARL SIGNA 56 PEARL SIGNA 167	600) DA	VS OF	SUMMER 197 MUSIC VOLU SUMMER 197 MUSIC VOLU THE HANGOVE	IME 1 N ONE: TH IME 2 ER	.77 E THE .66 VU	M GROO	TRAIN 80 VANIOUS APTISTS SONGS 4 WORSHP 50: 50 X ORED THE SOXC 23 2010 GRAMM YOUMRES GRAVEST PRAILE AND VORSHP 50005 10 X S S. 30.001 URKER 9 400 FCPH HMT NOV. WORSHP 50005 1.0 A DECIMARY A DECIMARY 100 FCPH HMT NOV. 100 WORSHP 50: 50 10	
Ĥ	in the	NEVE	5 1 5R 1	.64	OWL CITY 27 PINK FLOYD 165 SXLLET 61 ORIGINAL CATY PPSSFWATCH NLL 54 5 SUPPORT 59 ORIGINAL CATY PPSSFWATCH NLL SANTAN 98 SNOP* DODG 59 JAZE SWID 117 SANTAN 98 SNOP* DODG 59 JAZE SWID 117 SANTAN 98 SPOON 78 JAZE SWID 117 SANTAN 98 SPOON 78 JAZE SWID 117 SANTAN 915 STOPY OF THE YEAR 42 JAZE SWID 117 SANTAN 915 STOPY OF THE YEAR 42	CHIPMU SQUEAN AVATAR CRAZY H DISNEY AND FE	INKS KOUEL EART PHINE RB	THE HANNAH MON 19 MOVIE 144 STARSTRUCK 22 TWILIGHT	ITANA : TH	E 105 ROE .23 THE .88 TO THE 101 TIM	IN THIC RTY SEC MARS EE DAYS BALAND	TE2 U NOW 31 TI35 WOW HITS 2010 7.9 YEASAYER CKE 39 CARRE UNDERWOOD NOW 32 43 CHRIS YOUNG CHRIS YOUNG CONDS CONDIG MONEY YOUNG MONEY	1

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FROM

XCLUSIVE CHARTS ROM BILLBOARD

L	THIS	LAST	WEEKS DN CHT	TITLE ARTIST (IMPRINT/LABEL)
	1	1	15	#1 BAD ROMANCE
E	2	2	19	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)
L	з	3	31	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
L	4	4	15	TIK TOK KESHA (KEMOSABE/RGA/RMG)
L	5	5	21	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS, WARNER BROS.)
L	6	6	56	HALO REYONCE (MUSIC WORLD COLUMBIA)
L	7	8	24	UPRISING MUSE (HELIUM-3/WARNER BROS.)
L	8	7	14	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
L	9	9	21	RUN THIS TOWN
L	10	10	57	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERBYTREE/INTERSCOPE)
L	11	14	7	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWDOD)
L	12	11	18	FIREFLIES OWL GITY (UNIVERSAL REPUBLIC)
L	13	22	2	TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE)
	14	12	68	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)
	15	16	15	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (RDC NATION)
	6		5 1	ALA ONGS 🔤 🧧

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WEEK	LAST WEEK	WEEKS DN CHT	TITLE The week's most purchased songs via Lala - the digital music website with an extensive catalog of songs available to play, buy, and share online
1	1	33	I GOTTA FEELING
2	3	6	SAY AAH TREY SONGZ FEATURING FABOLOUS (SONG BOOK/ATLANTIC/AG)
3	2	15	TIK TOK KESHA (KEMOSABE/RGA/RMG)
4	4	15	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
5	6	23	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)
6	5	22	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
7	7	4	SEXY BITCH DAVID GUETTA FEATURING AKON (GUM/ASTRALWERKS/CAPITOL)
8	9	3	IMMA BE THE BLACK EVED PEAS (INTERSCOPE)
9	10	12	IN DA CLUB 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
10	8	5	I NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)
11	13	4	I GOTTA FEELING THE CHIPETTES & THE CHIPMUNKS (FOX/RHINO)
12	14	7	JUST DANCE LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
13	21	2	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
14	-	1	SAY HEY (I LOVE YOU) MICKAL FINATI & SPEARHEAD FEXT, CHENNE ANDERSON (BOD BOD WAX:ANTH-UM/VERSAL REPUBLIC
15	22	2	TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEATURING TAYLOR SWIFT (COLUMBIA)

TOP DIGITAL: Reflects relisees sold as a complete album bundle through digital download so tass. Catalog stele are included **BILEDARDBIE**, weekly, sport public or charter publices weekly. Charts 2: 2010, o3 clobel Media. LLC and Neesen SoundScen, inc. All rights reserved. The CAN

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WEEK	LAST WEEK	WEEKS DN CHT	
1	2	2	#1 STARSTRUCK wk soundtrack (walt disney)
2	1	4	KIDZ BOP 17 KIDZ BOP KIDS (RAZOR & TIE)
з	3	22	DISNEY: PHINEAS AND FERB TV SOUNDTRACK (WALT DISNEY)
4	4	33	HANNAH MONTANA 3 SOUNDTRACK (WALT DISNEY)
5	б	29	KIDZ BOP 16 KIDZ BOP KIDS (RAZOR & TIE)
6	7	9	KIDZ BOP SINGS THE BEATLES KIDZ BOP KIDS (RAZOR & TIE)
7	15	292	BABY EINSTEIN: LULLABY CLASSICS THE BABY EINSTEIN MUSIC BOX ORCHESTRA (BUENA VISTA/WALT DISNEY)
8	8	31	50 SILLY SONGS THE COUNTDOWN KIDS (MADACY SPECIAL PRODUCTS/MADACY)
9	12	16	YO GABBA GABBA!: MUSIC IS AWESOME TV SOUNDTRACK (FILTER)
10	10	12	THE PRINCESS AND THE FROG: TIANA AND HER PRINCESS FRIENDS VARIOUS ARTISTS (WALT DISNEY)
11	9	29	WIZARDS OF WAVERLY PLACE TV SOUNDTRACK (WALT DISNEY)
12	13	232	DISNEY PRINCESS: THE ULTIMATE SONG COLLECTION VARIOUS ARTISTS (WALT DISNEY)
13	14	5	50 FUN SONGS FOR KIDS THE COUNTDOWN KIDS (MADACY SPECIAL PRODUCTS/MADACY)
14	16	4	50 BIBLE SONGS FOR KIDS ST. JOHN'S CHILDRENS CHOIR (MADACY SPECIAL PRODUCTS/MADACY)
15	18	37	KIDZ BOP GREATEST HITS KIDZ BOP KIDS (RAZUR & TIE)

O TOP INDEPENDENT

WEEK	LAST WEEK	WEEKS DN CHT	ARTIST	Title
1	2	5	#1 SOUNDTRACK FOX FOX SEARCHLIGHT B184/NEW	
2	1	45	JASON ALDEAN BROKEN BOW 7637 (18:98)	Wide Open
3	3	6	VAMPIRE WEEKEND	Contra
4	9	41	XL 429* (14.98) PHOENIX	Wolfgang Amadeus Phoenix
5	HOT		LOYAUTE 0105*/GLASSNOTE (11.98) FREEWAY & JAKE ONE	The Stimulus Package
-			RHYMESAYERS 0117* (15.98) SPOON	Transference
6	6	5	MERGE 365* (15.98) BEBE & CECE WINANS	Still
7	8	20	B&C 31105/MALACO (14.98)	
8	4	5	VARIOUS ARTISTS MTV NETWORKS DIGITAL EX (7.98)	Hope For Haiti Now
9	20	13	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	
0	N	w	PRESERVATION HALL JAZZ PRESERVATION HALL 01* (13.98)	BAND Preservation
1	5	2	YEASAYER SECRETLY CANADIAN 210* (15.98)	ODD BLOOD
2	12	22	PEARL JAM	Backspacer
3	NE	w	MUNKEYWRENCH 9274* (18.98) MUMFORD & SONS	Sigh No More
4	29	25	GREATEST GAINER VOUNG TURKS 450* (14.98)	E (12.98)
-	1. 2245		GAINER YOUNG TURKS 450* (14.98) JAMES FORTUNE & FIYA	Encore
5	16	.4	BLACKSMOKE 3073/WORLDWIDE (15.98)	Ollusion
6	14	6	STARWORLD 58135/MUSICWORKS (18.98)	
7	7	2	FEAR FACTORY DXIDIZER 0468/CANDLELIGHT (15.98)	Mechanize
8	18	45	DSP 49658*/JWE (13.88)	Cage The Elephant
9	22	4	BEACH HOUSE SUB POP 845* (15.98 CD/DVD) ⊕	Teen Dream
0	NE	w	LOCAL NATIVES FRENCHKISS 042* (12.98)	Gorilla Manor
1	19	4	DJ ENFERNO	Ultra Dance 11
2	23	16	ULTRA 2317 (18.98) SOUNDTRACK	The Hangover
3	30	16	NEW LINE 39150 (16.98) TAMELA MANN	The Master Plan
-			TILLYMANN 8135 (14.98) WU-TANG/MATHEMATICS	
4	NE		GDLD DUST 028 (15.98) VARIOUS ARTISTS	Mardi Gras In New Orleans
25	11	A	EMI SPECIAL MARKETS 07325 EX STARBUC	KS (12.98)
6	27	11	JIMMY BUFFETT MAILBOAT 2121 (14.98)	Buffet Hotel
7	NE	W	CARNIFEX VICTORY 540 (13.98)	Hell Chose Me
8	NE	w	JOSH ABBOTT BAND PRETTY DAMN TOUGH 02130 (12.98)	She's Like Texas
9	25	25		Lotus Flow3r/MPLSoUND/Elix3r
10	46	13	JOE	Signature
11	13	2	563 00005/KEDAR (17.98) DJ KAYSLAY	More Than Just A DJ
	39	38	STREETSWEEPERS 5102/E1 (17.98) CHICKENFOOT	Chickenfoot
-			REDLINE 20091* (13,98) ⊕ GALACTIC	Ya-Ka-Mav
3	17	2	ANTI- 87002*/EPITAPH (15.98) COLT FORD	Ride Through The Country
3	40	42	AVERAGE JDE'S 1001 (16.98)	
15	34	14	MOTLEY CRUE MOTLEY 380*/ELEVEN SEVEN (13.98) ①	Greatest Hits
16	RE-E	NTRY	MATT & KIM FADER LABEL 0908* (11.98)	Grand
7	31	2	VARIOUS ARTISTS SUB CITY 040(HOPELESS (7.98)	Take Acton! Volume 9
8	28	2	GIL SCOTT-HERON XL 471* (14.98)	I'm New Here
9	NE	Ŵ	BEN RECTOR BEN RECTOR 70216 EX/TRIVATE (10.98)	Into The Morning
0	36	43	SILVERSUN PICKUPS	Swoon
1			DANGERBIRD 025* (15.98) CITIZEN COPE	The Rainwater LP
	10	2	RAINWATER DIGITAL EX (9.98)	Dear John
2	26	3	RELATIVITY MUSIC 1008 (12.98)	
3	32	3	CRACKER BARREL 610640 ROUNDER (11.98	
4	42	4	ALESANA FEARLESS 30133 (14.98)	The Empliness
5	41	12	EDWARD SHARPE & THE MAGNE COMMUNITY/FAIRFAX 542*/VABRANT (13.98	TIC ZEROES Up From Below
6	37	15	JENCARLOS BULLSEYE 8914 (12.98)	Buscame
7	50	49	A DAY TO REMEMBER	Homesick
18	15	2	VICTORY 448* (13.98) ⊕ RECKLESS KELLY	Somewhere In Time
			YEP ROC 2209 (16.98) MIDLAKE	The Courage Of Others
9	38	.3	BELLA UNION 000224* (14.98)	
0	24	2	OVERKILL	ironbound

The Canadian Lends have Optim Wintfey to mank for their sudden notriefy this week, as the vocal quirafet rigs 75-49 on the Billboard 200 (with 13,000, up 27%), rises 3-2 on Christian Album: and debuts at No. 2 on **Top Internet Albums** with its self-filled set. The act appeared on Wintfey's bhow Feb. 10, so its 'likely the album's appearance on the Internet tally is from delayed shipmen that were made after the broadcast's airing.

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TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST Title	BB 200 RANKING	CERT.
1	1	2	#1 SADE Soldier Of Love	1	
2	5	36	THE BLACK EYED PEAS The E.N.D. INTERSCOPE /IGA	3	
3	4	4	LADY ANTEBELLUM Need You Now CAPITOL NASHVILLE	2	
9	10	65	LADY GAGA The Fame STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	4	2
6	RE-E	NTRY	FRANK SINATRA Nothing But The Best REPRISE (WARNER BROS.	55	•
6	NE	w	SOUNDTRACK StarStruck	23	
7	16	7	KE\$HA Animal KEMDSABE/RCA / RMG	14	
8	8	3	LIL WAYNE Rebirth CASH MONEY/UNIVERSAL MOTOWN /UMRG	5	
9	21	6	VAMPIRE WEEKEND Contra	37	
10	7	5	VARIOUS ARTISTS Hope For Haiti Now MTY NETWORKS	103	
11	3	2	TOBYMAC Tonight	16	
12	9	2	SOUNDTRACK Valentine's Day WATERTOWER /BIG MACHINE	24	
13	25	21	ZAC BROWN BAND The Foundation ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC /AG	17	
14	RE-E	NTRY	SOUNDTRACK Crazy Heart	22	
15	19	21	PINK Funhouse	25	
16	23	14	JOHN MAYER Battle Studies COLUMBIA /SONY MUSIC	40	•
T	RE-E	NTRY	TAYLOR SWIFT Fearless BIG MACHINE ⊕	10	6
	RE-E	NTRY	PHOENIX Wolfgang Arnadeus Phoenix LOYAUTE /GLASSNOTE	62	
19	18	12	MICHAEL BUBLE Crazy Love 143/REPRISE /WARNER BROS.	15	
20	RE-E	NTRY	JAY-Z The Blueprint 3 ROC NATION /AG ⊕	32	
21	RE-E	NTRY	OWL CITY Ocean Eyes UNIVERSAL REPUBLIC JUMRG	27	•
22	NE	w	MUMFORD & SONS Sigh No More GENTLEMAN OF THE ROAD /GLASSNOTE	127	
23	RE-E	NTRY	LADY GAGA The Fame Monster (EP) STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	11	
24	NE	W	STORY OF THE YEAR The Constant EPITAPH	42	
25	RE-E	NTRY	KINGS OF LEON Only By The Night	41	

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THIS WEEK	LAST WEEK	WEEKS IN CHT	ARTIST	Title	SB 200 RANKING	No. Con
1	1	2	#1 SADE 2WKS EPIC 63933/SONY MUSIC	Soldier Of Love	1	
2	NE	W	THE CANADIAN TENORS DECCA 013509	The Canadian Tenors	49	
3	5	4	CAPITOL NASHVILLE \$7702	Need You Now	2	
9	7	5	SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST	Crazy Heart	22	
6	9	13	SUSAN BOYLE SYCO/COLUMBIA 59829/SONY MUSIC	I Dreamed A Dream	б	l
6	2	2	DAVE MATTHEWS & TIM REYNOLDS BAMA RAGS/RCA 61969/RM6	Live In Las Vegas	68	
0	23	2	K.D. LANG NONESUCH 523268/WARNER BROS.	Recollection	36	
8	12	20	MICHAEL BUBLE 143/REPRISE 520733/WARNER BRDS. @	Crazy Love	15	ĺ,
9	10	20	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOP	The Fame © 011805*/IGA	4	l
10	19	4	CELTIC WOMAN MANHATTAN 58380/BLG @	Songs From The Heart	48	
11	3	2	JOSH TURNER MCA NASHVILLE 012363/UMGN	Haywire	9	
12	NE	w	FREEWAY & JAKE ONE RHYMESAYERS 0117*	The Stimulus Package	63	
13	4	2	CELTIC THUNDER CELTIC THUNDER 013924/DECCA	It's Entertainment!	116	
14	8	2	JAHEIM ATLANTIC 522783/AG	Another Round	8	
15	RE-E	NTRY	BARRY MANILOW The Greatest I ARISTA 59777/RMG	Love Songs Of All Time	121	
16	14	4	CORINNE BAILEY RAE CAPITOL 09378	The Sea	34	
17	17	21	PINK LAFACE 36759/JLG	Funhouse	25	l
18	20	11	THE BLACK EYED PEAS INTERSCOPE 012887*/IGA	The E.N.D.	3	
19	16	4	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC	The Foundation 516931/AG	17	
20	15	50	TAYLOR SWIFT BIG MACHINE 0200 @	Fearless	10	
21	11	2	MASSIVE ATTACK VIRGIN 09466/CAPITOL	Heligoland	102	
22	24	4	KIDZ BOP KIDS RAZOR & TIE 89214	Kidz Bop 17	29	
23	22	2	TOBYMAC FOREFRONT 26371 ⊕	Tanight	16	
24	RE-E	NTRY	PATTY GRIFFIN CREDENTIAL 93443	Downtown Church	186	
25	NE	w	CAROLINA CHOCOLATE DROP NONESUCH 516995/WARNER BROS.	S Genuine Negro Jig	-	

Billboard, LAUNCH PAD

HEATSEEKERS ALBUMS

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THIS	LAST WEEK	ARTIST Titl	CERT	9 The country artist	100	WEEKS WEEKS ON CHT	ARTIST TITLE TILL ARE (PRICE)
1	NOT SH Debut	T #1 PRESERVATION HALL JAZZ BAND Preservation Preservation HALL 01* (13.58) Preservation	n	made his Grand Ole		RE-ENTRY	DAN BLACK UN THE HOURS 21 (9.98)
2	NEW	MUMFORD & SONS GENTLEMAN OF THE ROAD OTBI/GLASSNOTE (12.98) Sigh No Mor	e	and is at work on 27		14 4	FOUR TET There is Love in You D0MIN0 229* (14.98) There is Love in You
3	NEW	LOCAL NATIVES FRENCHRISS 042* (12.98) Gorilla Mano	or	his second full- length studio set.		RE-ENTRY	WE CAME AS ROMANS EQUAL VISION 175 (13.98) To Plant A Seed
4	NEW	CARNIFEX Hell Chose M	e	"Chicken & 29	Carlo and	26 22	LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/IGA (10.98) La Roux
5	NEW	JOSH ABBOTT BAND PRETTY DAMN TOUGH 02130 (12.98) She's Like Texa	5	Biscuits," due in April.		NEW	FIELD MUSIC MEMPHIS INDUSTRIES 149/MEMPHIS INTERNATIONAL (14.92) Field Music (Measure)
6	1: 3	HOT CHIP ASTRALWERKS 07500 (16.98) One Life Stan	d	31		37 16	ASKING ALEXANDRIA SUMERIAN 022 (13.98) Stand Up And Scream
7	NEW	CAROLINA CHOCOLATE DROPS NDNESUCH 516995/WARNER BROS. (15.98) Genuine Negro Ji	g	32		27 13	BLAKROC BIAKROC 33032* EX (13.98) BIAKRoc
8	3	GALACTIC ANTI- 87002*/EPITAPH (15.98) Ya-Ka-Ma	y	33		20 40	BO BURNHAM COMEDY CENTRAL 0078 (15.98 CD/DVD) ⊕ BO Burnham
9	7 5	GREATEST COLT FORD Ride Through The Countr GAINER AVERAGE JOES 1001 (16.98) Ride Through The Countr	У	10 34 The set's highest		33 3	THE SOFT PACK KEMADD 107* (12.98) The Soft Pack
10	RE-ENT	ATT & KIM Gran	d	placing on the)	NEW	JOE PUG Messenger
11	NEW	BEN RECTOR BEN RECTOR 70216 EX/TRIVATE (10.98) Into The Mornin	g	chart since last October is courtesy		NE-ENTRY	FANFARLO Reservoir CANVASBACK/ATLANTIC 522279*/AB (13.98)
12	5	DAILEY & VINCENT CRACKER BARREL BI0540(RDUNDER (11.96) Dailey & Vincent Sing The Statler Brother	s	of Amazon's MP3 37	8	11 3	BT These Hopeful Machines
13	8 2	EDWARD SHARPE & THE MAGNETIC ZEROES Up From Below COMMUNITY:FAIRFAX 542*./VAGRANT (13.08)	~	store, which discounted the		25 4	NNEKA YO MAMA'S: FOUR/DECON/EPIC 78/SONY MUSIC (12.88) Concrete Jungle
14	2	RECKLESS KELLY YEP R0C 2209 (16.98) Somewhere In Tim	e	album to \$1.99 39 Feb. 17. The set is		47 6	ONE ESKIMO SHANGRI-LA 101040* (8:98) One eskimO
15	12 2	SIDEWALK PROPHETS These Simple Truth FRAVENT/WORD-CURB 887900/WARNER BROS. (9.98)	s	up 239%. 40		NEW	BEN SOLLEE & DANIEL MARTIN MOORE Dear Companion
16	4	OVERKILL Ironboun	d	41		21 14	ADELITAS WAY VIRGIN 65760.CAPITOL (12.98) Adelitas Way
17	15 1	THE TEMPER TRAP LIBERATION/GLASSNOTE 80022/COLUMBIA (12.98) Condition	s	42		40 6	LAURA VEIRS July Flame July Flame
18	10	SURFER BLOOD Astro Coast	st	43)	NEW	ESTRELLAS DE TUZANTLA Tu Piel DISA 721429/UMLE (10.98)
19	9 6	RANDY HOUSER Anything Goe Show Dog-UNIVERSAL 011699 (10.98)	s	The 23-year-old		RE-ENTRY	JOHN WALLER While I'm Waiting BEACH STREET 10142/REUNION (13.98)
20	NEW	BRANDON RHYDER RESERVE 929106 (14.98) Head Above Wate	я	Nashville-based 45		31 19	TERCER CIELO KASA/VENEMUSIC/UNIVERSAL MUSIC LATINO 653702/UMLE (12.98) Gente Comun, Suenos Extraordinarios
21	NEW	CHELSEA GRIN ARTERY 83091/RAZOR & TIE (11.98) Desolation Of Ede	n	singer/songwriter 46 reaches a Billboard	1	28 14	DAVE RAWLINGS MACHINE A Friend Of A Friend
22	NEW	GUNGOR Beautiful Thing	s	chart for the first 47		38 4	MAYSA A Woman In Love
23	16	LA ORIGINAL BANDA EL LIMON FONOVISA 354312/UMLE (11.98) Soy Tu Maestro: '45 Anos Gracias A Ti.		time, as his digital- only third album		UE-ENTRY	COLT FORD AVERAGE JOES 212 (13.98 CD/DVD) ⊕ Country Is As Country Does
24	17	THE HEAVY COUNTER 028* (14.98) The House That Dirt Bui	It	starts with slightly 49 more than 2,000		RE-ENTRY	COLT FORD Live From The Suwannee River Jam
25	23 2	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170/UMRG (13.98)	s	downloads. 50		RE-ENTRY	WILLIAM MCDOWELL As We Worship: Live

HEATSEEKERS SONGS[®]

WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	- 10	W	#1 HERO (WK CHRISTOPHER WILDE (WALT DISNEY)
2	N	EW	ALL I DO IS WIN DJ KHALED FEATURING T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS (WE THE BEST/E1)
3	NE	EW	STARSTRUCK CHRISTOPHER WILDE (WALT DISNEY)
4	2	7	ALL THE WAY TURNT UP ROSCOE DASH FEATURING SOULIA BOY TELL'EM (MMI/MUSIC LINE/ZONE 4/INTERSCOPE)
6	NE	EW	SOMETHING ABOUT THE SUNSHINE CHRISTOPHER WILDE & ANNA MARGARET (WALT DISNEY)
6	1	14	A LITTLE MORE COUNTRY THAN THAT EASTON CORBIN (MERCURY NASHVILLE)
7	3	28	SHOTS LINFAG FEATURING LIL JON (PARTY ROCK/WILL LAM/CHERRYTREE/INTERSCOPE)
8	-4-	7	O LET'S DO IT WAKA FLOCKA FLAME (BRICK SQUAD/ASYLUM/WARNER BROS.)
9	5	23	1901 PHOENIX (LOYAUTE/RED/GLASSNOTE)
10	14	5	WOMEN LIE, MEN LIE YO GOTTI FEATURING LIL WAYNE (INEVITABLE/POLD GROUNDS/J/RMG)
11	7	9	DILE AL AMOR AVENTURA (PREMIUM LATIN)
12	10	2	OUTSIDE MY WINDOW SARAH BUXTON (LYRIC STREET)
13	6	15	BEER ON THE TABLE JOSH THOMPSON (COLUMBIA)
14	13	6	HELL ON THE HEART ERIC CHURCH (CAPITOL NASHVILLE)
15	9	6	KEEP ON LOVIN' YOU STEEL MAGNOLIA (BIG MACHINE)
16	15	30	SAVIOR RISE AGAINST (DGC:INTERSCOPE)
17	N	EW	BREAK YOUR HEART TAID CRUZ FEATURING LUDACRIS (MERCURY/IDJMG)
18	19	7	SNUFF SLIPKNOT (ROADRUNNER/RRP)
19	17	19	KINGS AND QUEENS THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
20	NE	EW	PARTY UP STUBBY (WALT DISNEY)
21	22	5	ANDO BIEN PEDO BANDA LOS RECODITOS (DISA)
22	16	9	WHO I AM NICK JONAS & THE ADMINISTRATION (HOLLYWOOD)
23	N	EW	GOTTA TAKE IT NIPSEY HUSSLE (SLAUSON BOY)
24	21	16	MONSTER SKILLET (ARDENT.IND/ATLANTIC)
25	23	11	WHAT FAITH CAN DO KUTLESS (BEC/TDOTH & NAIL)

REGIONAL HEATSEEKERS #1 ALBUMS



Data for week of MARCH 6, 2010 | For chart reprints call 646.654.4633

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after notching six top 40 singles in his home country.

Carnifex Hell Chose Me

Soy Tu Maestro: '45 Anos Gracias A Ti ...

HOT 100, Billboard,

THE BILLBOARD HOT 100

MEER	WEEK	2 WEE	DN CH	TITLE Art Reducter (sonswarter) INPRINT / PROMOTION LA	BEL	PEAK POSITI	6	THIS WEEK	LAST WEEK 2 WEEK	AGO WEEKS	TITLE Artist PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL	
	3	2 1	2	MI IMMA BE The Black Eyed Pe WK KHARISMILLAW WADAKSA PREDALEOMEZIS PERDISIN KHARIS, TAWELD FROMT BENKICK MIDELERI @ WHENS	DOPE	1	After a full week		62 6	9 9	HILLBILLY BONE Blake Shelton Featuring Trace Adkins s.HENDRICKS (C.WISEMAN,LLAIRD) @ WARNER BROS, (NASHVILLE) WRV	S I
	t	1	10	TIK TOK Kes LGOTTWALD,B.BLANCO (K.SEBERT,L.GOTTWALD,B.LEVIN) @ KEMDSABE.RCA/F		1	sales, title holds No. 1 on Hot Digi		HOT SH DEBUT	ат 1	HERO Christopher Wilde A ANDERS, N. HASSMON, PASTROM (A ANDERS, N. HASSMAN, PASTROM) @ WALT DISNEY	e i
4		4	3	BEDROCK Young Money Featuring Lic	byd	3	Songs with 208,0		53 5	1 17	IF YOU ONLY KNEW Shinedown R.CAVALLD (B.SMITH.D.BASSETT) @ ATLANTIC	n 🌒
5 5	6			ANE DERETE CULTY CONTRA DARA LA MESSA SEMENTE DAMAGNES SHPETTE ONDER PLEVE FUTE LEARING (CLEARING) (CLEARING) CONTRACT AND CONTRACT A	ga		downloads, 23% less than it shifte	69	65 6		SEX THERAPY Robin Thicke	and the second se
				REDONE, LADY BAGA (M. KHAYAT, S. G. GERMANOTTA) OO STREAMLINE KONLIVE/CHERRYTREE/INTERSC NEED YOU NOW Lady Anthobail NUMPLEX-LADY DATA (M. M. M. MANAGED & K. L. EVIL STATL 1/ STATL	DPE	and there	in the two-plus	-			POLOW OA DON HOT SAUCE (R. THICKE, E. DEAN JONES, PDAWSON, H. WIENER, S. GOTTLIEB J. GLUCK, W.GOLOY @ STAR TRAK WITERSCOP PANTS ON THE GROUND General Larry Plat	
6 3 26	3 28			WURLELLAUT ANTEBELLOM (D.RATWODULD.KELLET, H.SUOT LI.KEAR)	TUL	4 3	days it was availa	ole 60	46 -	2	NOT LISTED (NOT LISTED) AMERICAN KINS	G
2 - 2	- 2			WE ARE THE WORLD 25: FOR HAITI Artists For H D.JONES III,L.RICHIE,H.GATICA,REDONE (M.JACKSON,L.RICHIE) O WE ARE THE WORLD FOUNDAT		2	during the prior tracking week.	61	NEW		HALLELUJAH (VANCOUVER WINTER 2010 VERSION) k.d. lang K.D.LANG (L.CDHEN) ® NDNESUCH WARNER BROS	S.
7 7 21	7 21			HEY, SOUL SISTER Tr. M. TEREFE, ESPIONAGE, G. WATTENBERG (PMONAHAN, E. LIND, A. BJORKLUND) @ COLUN	ain I	7	the state of the s	62	61 6	3 17	HISTORY IN THE MAKING Darius Rucke EROGERS (D.RUCKER, EROGERS, C. MILLS) @ CAPITOL NASHVILLE	
8 8	8			HOW LOW LUdac T-MINUS (C. BRIDGES, T.WILLIAMS, C. RIDENHOUR, E. SADLER, H. SHOCKLEE) @ DTP/DEF JAM./D.	ris	6		63	52 8	0 6	SOLDIER OF LOVE Sade SADE M.PELA (S.ADU, A.HALE, S.MATTHEWMAN, P.S.DENMAN) GO EPIC	
9 1	1		11	IN MY HEAD Jason Den	uio	q	0	64	NEW		ALL I DO IS WIN DJ Khaled Feat. T-Pain, Ludacris, Snoop Dogg & Rick Ross	s
				IROTEM (J.DESROULEAUX,J.ROTEM,C.KELLY) BAY AAH Trey Songz Featuring Fabolo			1)				DU WASTYLVM DU KHALED (K.M.KHALED (K.B.R.DSES, W.ROBERTS I), O CAROADIUS JR, T-PAIN, JAKULINES, L.MOLLINES, L.MOLI	E1
12 15				VYONNYD.CORELL,TTAVLOR (P.M.FEREBEE, JR., TNEVERSON, TSCALES, M.L.WALKER, D.CORELL) OG SONG BOOK ATLA	NTIC	10	10	65			PWORLEX,LADY ANTEBELLUM (S.STEVENS,C.R.BARLOWE,H.LINDSEY) © CÁPITOL NASHVILLE HIGHWAY 20 RIDE Zac Brown Banc	E
11 22	22			B.BLANCO (K.SEBERT,B.LEVIN,N.HITCH,S.FOREMAN) @ KEMDSABE/RCA/F		7	His 13th charting	66	71 7	4 6	K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETTE)	IE .
10 6	6			SEXY CHICK David Guetta Featuring Ak D.GUETTA, S. VEE, J.C. SINDRES (D.GUETTA, J.C. SINDRES, G. TUINFORT, S. VEE, A. THIAM)	TOL	3 5	title in a five-yea span is a lucky on	67	69 7	3 12	THAT'S HOW COUNTRY BOYS ROLL Billy Currington C.CHAMBERLAIN, B.CURRINGTON (B.CURRINGTON, D.DAVIDSON, B.JONES) O MERCURY NASHVILLE	
19 25 5	25 5	5		BABY C.STEWART,TMASH (T/MASH, C.A.STEWART,JBIEBER,C.MILWY,C.BRIDGES)	ris	5	as singer snares h		60 4	5 11	I WANNA ROCK S.DEVILLE (C.C.BR0ADUS JR., E.MOLINA,R.GINVARD, JR.) © DOGGYSTYLE/PRIORITY/CAPITOL	g
15 16 1	16			TELEPHONE Lady Gaga Featuring Beyor	ice	14	first Hot 100 top 1		68 7	0 11	AMERICAN SATURDAY NIGHT Brad Paisley	y.
				R JERNINGLADY GADA IS & GERMANNITTA R JERNINGL DAWELS I. FRANKLINE KNOWLES) GRAPH OUT Timbaland Featuring Justin Timberla		TRUCKS	His prior best pea was No. 14 with	1000000			EROGERS (B.PAISLEY,A.GORLEY,K.LOVELACE) ARISTA NASHVILLE SOLO Iyaz	-
13 12 1	12 17		1	TIMBALAND, JROC (TV. MOSLEY, J. HARMON, J. TIMBERLAKE, T.CLAYTON, J. BEANZ) MOSLEY/BLACKGROUND INTERSC	OPE	11	"Can't Help but	70	43 -	2	J ROTEM (TS LEWIS K JONES A RIGOJ DESROULEAUX J HARRISON J JACKSON J ROTEM) 🔞 TIME IS MONEY/BELUGA HEIGHTS REPRIS	SE
14 10 23	10 23			J.ROTEM (J.ROTEM, K.JONES, K.ANDERSON, J.DESROULEAUX, T.THERON, T.THOMAS) 🛛 🔞 TIME IS MONEY/BELUGA HEIGHTS/REP	AISE	2	Wait" (2007) and	3	NEW		JIM JONSIN, RICO LOVE (RICO LOVE, J.G. SCHEFFER, F.ROMANO, D. MORRIS)	5
20 20 12	20 12			ACCORDING TO YOU Orian H.BENSON (S.DIAMOND, A.FRAMPTON) © TAL (GEFFEN INTERSC		17	on Twista's "Girl Tonite" (2005).	72	63 5	3 20	3 Britney Spears M.MARTIN,SHELLBACK (K.S.MARTIN,SHELLBACK,TAMBER) @ JWE/JUG	
17 14 24	14 24			EMPIRE STATE OF MIND Jay-Z + Alicia Ke	eys	1	101mc (2005).	73	67 6	2 20	MONEY TO BLOW Birdman Featuring Lil Wayne & Drake	e .
			Ë	SHUGLISEWELL-ILEPIGA.HIMTE IS G.GARTER A SHICKBURGLISEWELL-ILEPIGA.HIMTEA.KEYSB.KEYES S.ROBINSON OO ROC W LIVE LIKE WE'RE DYING Kris AI		10	23	-			DRUMMA BOY (B.WILLIAMS,A.GRAHAM.D.CARTER,C.GHOLSON) CASH MONEY/UNIVERSAL MOTOW) LEMONADE Gucci Mane	n
21 24	24			S.KIPNER, A.FRAMPTON (S.KIPNER, A.FRAMPTON, D.O'DONOGHUE, M.SHEEHAN) (0 19/JIVE)	JLS .	19	Song is first doub		81 9	3 3	S.CRAWFORD (R.DAVIS,S.CRAWFORD, J.H.KAYLAN, M.VOLMAN) BRICK SQUAD/ASYLUM/WARNER BROS	S.
16 9	9		10.1	D. GUETTA, ERIESTERER. (W.ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, D. GUETTA, F. RIESTERER) 🛛 🖲 INTERSC	DPE	1	gainer winner sin Jay-Z and Alicia	ce 🛛 🕶	73 7	8	T.KEITH, M.WRIGHT (T.KEITH)	u.
38 65	66	i 72		NOTHIN' ON YOU B.o.B Featuring Bruno M. THE SMEEZINGTONS (B.SIMMONS, JR., B.MARS, PLAWRENCE, A LEVINE) @ REBELROCK/GRAND HUSTLE/ATLAI	ars	21	Keys' "Empire St	te 76	58 4	8 12	SHUT IT DOWN C. SPARKS DJ SMAKES A.K.A. LOSAN DE GUALLE (A.C. PEREZ C. SPARKS, A.THAM, W.GRIBAHCINE) OMR. 305 POLO GROUNDS/J.RMM	n Ie
28 40	40			BREAKEVEN The Sci	ipt	22	of Mind" in the N		NEW	1	STARSTRUCK Christopher Wilde	e
				D. D'DONOGHUE, M. SHEEHAN, A FRAMPTON, S. A XIPNER (D. O'DONOGHUE, M. SHEEHAN, A. FRAMPTON, S. K. PINER) O PHONOGENCI GREATEST GAINER/ RUDE BOY RIDAR			14, 2009, issue.	78	Read and		TWIN,JAKE (N.MOTINDER,I.PERSSON,J.HAZELL,T.SKY) O WALT DISNET WHITE LIAR Miranda Lamber	
64 -	2. 2011		۷	DIGITAL + AIRPLAY STARBATE R SWRE JULEERSELT E HERMAKSELE DEALM ROOKKR.SWRE R FEITY. 🔘 SPROEF JAMY		23	1000	7 ~	66 6	0 15	F.LIDOELL, M. WRUCKE (M.LAMBERT, N.HEMBY) O COLUMBIA (NASHVILLE)	<u>[]</u>
30 39	39			TODAY WAS A FAIRYTALE Taylor SV N.Chapman, T.SWIFT (T.SWIFT)		2	COROT 1	79	59 4	4 3	J.U.S.T.I.C.E. LEAGUE (D.CARTER, O.MARAJ, K.CROWE, E.ORTIZ) @ CASH MONEY/UNIVERSAL MOTOWY	
22 19 1	19 1			DO YOU REMEMBER Jay Sean Featuring Sean Paul & Lil J I RENY 3046HBASS (JI SEALLOOTTER F STORIL) SKALLER R LARING & PHENRICUES, LIK SMITH JPENKIKS) O CASH NOVEY UNVERSIL. REM	lon	10	-0.	80	85 9	2 4	ALL THE WAY TURNT UP KE (J.L.JOHNSON,D.WAY,K.ERONDU,C.ARCEO) Roscoe Dash Featuring Soulja Boy Tell'em MMI/MUSIC LINE/ZONE 4/INTERSCOPE	n I
26 29	29			TIE ME DOWN New Boyz Featuring Ra	y J	26	61	0	NEW		SOMETHING ABOUT THE SUNSHINE Christopher Wilde & Anna Margare	et .
	and a second second			IAY-MARI (E.H.BENJAMIN V.D.A.THOMAS) 💿 SHOTTÝ/ASYLUM/WARŇER BF HARD Rihanna Featuring Jee			Canadian chanter		79 8		ILURIE, A ARCHONTIS, C. NEEMAN (ILURIE, A. ARCHONTIS, C. NEEMAN)	the second second
U.SIL	U.SIL			WART,T.NASH (T.NASH,C.A.STEWART,R.FENTY,J.W.JENKINS) @ SRP/DEF JÄM/ID. ATAYA WANT FROM ME Adam Lamb	IMG	0	captures her seco	nd			D.HUFF.K.URBAN (M.POWELL.K.URBAN) O CAPITOL NASHVILLE DROP THE WORLD Lil Wayne Featuring Eminem	E
51 - 50 M.	30 M.	M.	М.	MARTIN, SHELLBACK (PINK, K.S. MARTIN, SHELLBACK)	IMG	28	Hot 100 chart	83	70 5	6 8	C.N.CASHESURF CLUB & CARR (D.CARTER J. WOODARD JA MATHERS), E.RESTO, M.STRAWSE, C.HOLLIST 🛛 🙂 CASH MOMEY UNIVERSAL MOTOW	W
				TWO IS BETTER THAN ONE Boys Like Girls Featuring Taylor St B HOWES (M.JOHNSON) O COLUM	Nift BIA	18	appearance, and	84	72 5	9 3	I MADE IT (CASH MONEY HEROES) Kevin Rudolf Feat. Birdman, Jay Sean, & Lil Wayne K.Rudolf (K.Rudolf, K.Rudolf, K.Rudo	e i
				IREFLIES Owl C	ity s	1	first since 1992's "Constant Cravin	. 85	78 8	2 16	SOMEDAY Rob Thomas	s .
	2021 202121			A YOUNG, M. THIESSEN (A YOUNG) OUNIVERSAL REPUT DOWN Jay Sean Featuring Lil Way		1	peaked at No. 38	86	74 6		M.SERLETIC (R.THOMAS.M. SERLETIC, S.CARTER)	10:
				I REMYBOBBYBASS USEANULCOTTER RLAROW, I SKALLER JPERKINS, D. CARTER) OO CASH MONEYUM WERSAL REPU SAY SOMETHING Timbaland Featuring Dra	BLIC	1 23.20	with track she	in a second			C-STEWART,T.NASH (T.NASH,C.A.STEWART,C.C.BROADUS JR.) O DOGGYSTYLE/PRIORITY/CAPITOL	H
55 30 T	30 TI	T	ŋ	MBALAND, JRDC (T.V.MOSLEY, J.HARMON, A. GRAHAM, T.C.LAYTON, J.MAULTSBY) O MOSLEY, BLACKGROUND, INTERSC	OPE	32	performed during opening ceremor		77 7	7 18	LOS DAMYSTRO (C.MCKINNEY, T.SCALES, T.NEVERSON, A.GRAHAM)	IC.
25 30	30			HAVEN'T MET YOU YET Michael Bui B.ROCK (A.FOSTER,A.CHANG,M.BUBLE) @ 143/REPI	ble HISE	25	for the XXI Winte		86 9	8 7	STEADY MOBBIN' Young Money Featuring Gucci Mane kane (b.caster,D.Johnson,R.Davis) © cash Money/UNIVERSAL MOTOWN	e N
41 47	47			ALL THE RIGHT MOVES OneReput a.tedder (k.tedder) @ Mosley.intersc	olic	34	Olympics.	89	NEW	1	FOLLOW ME DOWN N.MOTTE.M.BECKLEY (N.MOTTE.S.FOREMAN.N.HITCH) BUENA VISTA/WALT DISNEY	h
29 27	97		71	YOU BELONG WITH ME Taylor Sv			61	90	82 -	,	EVERYTHING TO ME Monica	a
				N CHAPMAN, TSWIFT (TSWIFT), BOSE) WHATCHA SAY Jason Den			Written and record	ad loss			M.ELLIOTT.LAMB (M.ELLIOTT.C. LAMB.J. SULLIVAN, F.BASKETT, C. MCDONALD. J.D. WILLIAMS) BEAMER, BENZ, OR BENTLEY Lloyd Banks Featuring Jueiz Santana	
32 31 2	31 2			J.ROTEM (J.ROTEM,K.ANDERSON,J.DESROULEAUX,I.HEAP)	tos.	a 1	by Leonard Coher		76 -	2	PRIME (C.LLOYD,L.JAMES,M.FORNO)	IT
36 37	37		9	NATURALLY Selena Gomez & The Sce A.ARMATO,T.JAMES (A.ARMATO,T.JAMES,D.KARAOGLU) @ HOLLYW		29	1984, song didn'l	92	83 7	9 7	A LITTLE MORE COUNTRY THAN THAT Easton Corbin C.CHAMBERLAIN (D.POYTHRESS,R.L.FEEK,W.VARBLE) @ MERCURY NASHVILLI	
				FOREVER Drake Featuring Kanye West, LII Wayne & Emin 801-104 (M.SAMUELS.A.GRAHAM.K.WEST.D.CARTER M.MATHERS) @ HARVEY MASON 2016 4 STREAMLINE INTERSC	em	8	appear on this lis	93	88 8	7 11	SHOTS LMFAO Featuring Lil Jor LMFAO (S.K.GORDY,S.A.GORDY,J.H.SMITH,E.DELATORRE) O PARTY ROCK WILL LAM/CHERRYTREE/INTERSCOPE	n ,
35 42 15 W	14/	W	W	HY DON'T WE JUST DANCE Josh Turi	ner	35	until 2008 when Kate Voegele's	94	91 8	9 5	JUST BREATHE Pearl Jam	n
And International Property of			1	EROGERS (J.BEAVERS.J.SINGLETON,O.BROWN) MCA NASHV PAPARAZZI Lady Ga			version reached I	0.			B.O'BRIEN (E.VEDDER) MONKEYWRENCH Vaka Flocka Flame Waka Flocka Flame	
ST SS R.FL	B.FL	R.FL	R.FL	JSARI, LADY GAGA (S.G.GERMANDTTA, R.FUSARI) 000 STREAMLINE/KONLIVE/CHERRYTREE/INTERSC	0PE	6	68. Last month,	95	95 -	2	TAY BEATZ (J.MALPHURS)	S
51 54 5 S	54 0 S	5	ŝ	DN TO THE NEXT ONE Jay-Z + Swizz Be SWIZZ BEATZ (S.C.CARTER.K.DEAN, G.AUGE X.DERDSNAY, J.CHATON) @ ROC NAT	atz NON	41	Justin Timberlake Matt Morris and	96	RE-ENT	ay 2	WHEN I LOOK AT YOU Miley Cyrus J.SHANKS (J.M.SHANKS,H.LINDSEY) @ HOLLYWOOD	
10 04	-	-		ALREADY GONE Kelly Clarks Intedder (K.CLARKSON,R.TEDDER) @ 19/RCA/1	on	13	Charlie Sexton hit	97	RE-ENT	W 6	YOUNG FOREVER Jay-Z + Mr. Hudson K.WEST (M. GOLD,F.MERTENS,L.BERNARD,S.C.CARTER,K.WEST) @ ROC NATION	n
	MET			T ME HALFWAY The Black Eyed Pe		7	No. 13 with their	98	90 8	2 10	SOUTHERN VOICE Tim McGraw	
K-HARHS	K.HARHS			MULIAW (# ADAMSA PINEDALISOMEZ S FERSUSON K HARRISLISAPTISTELS SORGON K ORZOLEK NZWIER & CHASE) OWTERS SOMEBODY Kings Of Le		-	take from the	-		3 10	B.GALLIMORE,T.MCGRAW,D.SMITH (T.DOUGLAS,B.DIPIERO) OCURE NEVER GONNA BE ALONE Nickelback	la la
42 CO 10 A	20 A	A	A	.PETRAGLIA, J. KING (C. FOLLOWILL, J. FOLLOWILL, M. FOLLOWILL, N. FOLLOWILL)	MG .	4	"Hope for Haiti Now" benefit TV	99	80 7	1 17	R.J.LANGE, J.MOI (NICKELBACK, R.J.LANGE, C.KROEGER)	IP 1
				Y SLEEPING WITH A BROKEN HEART Alicia Ke Masker (J.Bhasker, A.Keys, RREYNOLDS) O MBK/J/	ays MG	27	broadcast.	100	NEW	1	UP OUT MY FACE Mariah Carey Featuring Nicki Mina M.CAREY,C.STEWART,T.NASH (M.CAREY,T.NASH.C.A.STEWART,O.MARAJ) @ ISLAND/IDJ/MG	1 16 1
AR 52 LIFE	52 LIFE	LIFE	LIFE	AFTER YOU Daugh	try	46					ter en	
HEY DA	HEY DA	HEY DA	HEY DA	(c.bAUGHTRY,C.KROEGER,B.JAMES,J.MOI) (c.bAUGHTRY,C.KROEGER,B.JAMES,J.MOI)		Contraction of the	BETWE	EN THE	BUI	LE I	5	
THE RUN	THE RUN	THE RUN	THE RUN	INERS, RICO LOVE (RICO LOVE, A.HARR, J. JACKSON, U.RAYMOND IV) (INFACE)		47	PE4	SI	14	K	E IT THREE WITH 'BE'	
J.MAY	J.MAY	J.MAY	I.MAY	RTBREAK WARFARE John Mat ER.S.JORDAN (J.MAYER) @ COLUK	ALBIA	48						
49 38 20 24	38 20 24	P/	P/	ARTY IN THE U.S.A. Miley Cyr Iottwald (L.GOTTWALD (C. KELLY, J. CORNISH) © HOLLYW	rus 1	3 2		apr.	-	The	Black Eyed Peas become the first duo or group in 19 years to plate three	e Bill-
47 40 I	10 11	11	n	r KILLS ME Melanie Fig	na	43	TAK	AT S	1	boar	d Hot 100 No. 1 singles from one album as "Imma Be," from the act's 2.	1 mil-
				FENIX A MARTIN (A. MARTIN, R. LITTLEJOHN, JR., L. CARR, E. SHULMAN) O SRC/UNIVERSAL MOTO HE TRUTH Jason Alde		1200		00 00		lion-	selling "The E.N.D.," beelines 3-1. The quartet set a record last year wi	ith 26
40 41 10	41 10 1	1		M.KNOX (B.JAMES,A.MONROE) Ø BROKEN I	WOR	40	122	10 Y		succ	essive weeks at No. 1 when "Boom Boom Pow" (12 weeks) was followed	l by "I
92 - 3	- 3		L	UNSTOPPABLE Rascal Fla D.HUFF.RASCAL FLATTS (L.DEMARCUS, H.LINDSEY, LT.SLATER) @ LYRIC STR	EET	52	1 1				a Feeling" (14) atop the chart. The album's third single, "Meet Me Half	
	66			HALFWAY GONE Lifehou J.Cole,Lifehouse (J.WADE,J.Cole,K.RUDOLF,J.KASHER) @ GEFFEN/INTERSC	ISE	53	1	1			ed at No. 7 in November. Wilson Phillips was the last duo or group to	
			Ŀ				THEBL	ACK		-	No. 1s from an album when its self-titled debut spawned "Hold On,"	
00 10 F4 F4	e1	. 1		TEMPORARY HOME Carrie Underwo M.BRIGHT (C.UNDERWOOD,L.LAIRD,Z.MALOY) © 19/ARISTA NASHV	ou	54	EYED					""Re-

Data for week of MARCH 6, 2010 | CHARTS LEGEND on Page 43

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Billboard, HOT 100

HOT 100 AIRPLAY

· · ·											<u> </u>
THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHT	TI
1	1	17	#1 TIK TOK swiss kesha (kemosabe/rca/rmg)	26	23	27	WHATCHA SAY JASON DERULO (BELUSA HEIGHTS/WARNER BROS.)	51	46	23	ME THE
2	2	17	BAD ROMANCE LADY GAGA (STREAMLINE KONLINE (CHERRYTREE (INTERSCOPE)	27	26	14	WHY DON'T WE JUST DANCE JOSH TURNER (MCA NASHVILLE)	62	52	6	A L EAS
3	3	13	BEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY UNIVERSAL MOTOWN)	28	29	12	HEY, SOUL SISTER TRAIN (COLUMBIA)	53	49	12	CF
4	5	15	SAY AAH TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)	29	40	7	SEX THERAPY ROBIN THICKE (STAR TRAK/INTERSCOPE)	54	55	11	'TI KEIT
5	4	21	SEXY CHICK DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	30	38	4	BLAH BLAH BLAH KESHA FEAT. 30HI3 (KEMOSABE/RCA/RMG)	65	61	6	LIF
0	7	23	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)	31	30	37	I GOTTA FEELING THE BLACK EVED PEAS (INTERSCOPE)	56	47	25	PA
7	6	12	HOW LOW LUDACRIS (DTP/DEF JAM/IDJMG)	32	25	13	TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)	67	58	5	HE JOH
0	9	11	TELEPHONE LADY GADA FEAT. BEYONCE (STREAMLINE KOMLINE)CHERRYTREE INTERSCOPE)	33	28	13	AMERICAN SATURDAY NIGHT BRAD PAISLEY (ARISTA NASHVILLE)	58	64	4	HI
9	11	8	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)	34	35	40	USE SOMEBODY KINGS OF LEON (RCA/RMG)	59	51	24	FO
10	10	12	ACCORDING TO YOU ORIANTHI (TAL/GEFFEN/INTERSCOPE)	35	36	10	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)	60	67	3	AL ONE
0	13	6	SAY SOMETHING TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND.INTERSCOPE)	36	69	2	RUDE BOY RIHANNA (SRP/DEF JAM(IDJMG)	61	60	16	SC ROB
12	8	20	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	37	45	4	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)	62	53	17	BIRD
13	16	15	TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)	38	18	15	HARD RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)	63	56	16	IF SHIP
14	14	43	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	39	39	18	HISTORY IN THE MAKING DARIUS RUCKER (CAPITOL NASHVILLE)	64	63	10	SC SAD
15	12	22	EMPIRE STATE OF MIND JAY-Z + ALIGIA KEYS (ROC NATION)	40	44	4	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)	65	70	2	AN LAD
16	15	14	IT KILLS ME MELANIE FIONA (SRC/UNIVERSAL MOTOWN)	41	43	4	BABY JUSTIN BIEBER FEAT. LUDACRIS (SCHOOLDON/RAYMOND BRAUMISLAND/DUMS)	66	65	7	AI
Ð	21	9	CARRY OUT TINBALAND FEAT JUSTIN TINBERLAKE (MOSLEY BLACKSROUND INTERSCOPE)	42	41	14	THAT'S HOW COUNTRY BOYS ROLL BILLY CURRINGTON (MERCURY)	67	66	4	HA
10	24	13	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)	43	34	21	I INVENTED SEX TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)	68	-	1	EV MOR
19	19	31	DOWN JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	44	37	11	I WANNA ROCK SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	69	62	18	WI
20	20	24	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)	45	32	17	THE TRUTH JASON ALDEAN (BROKEN BOW)	70	73	2	O WAK
21	31	6	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	46	48	7	HILLBILLY BONE BLAKE SHELTON FEAT TRACE ADKINS (WARNER BROS. (WASHAILE) WRM)	0	-	1	ST YOUN
22	42	3	NOTHIN' ON YOU B.O.B FEAT. BRUND MARS (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)	47	57	5	HEY DADDY (DADDY'S HOME) USHER FEAT. PLIES (LAFACE/JLG)	72	-	1	AL ROSCI
23	17	16	DO YOU REMEMBER JNY SEAN FEAT SEAN PAUL & LIL JON (CASH MOMEY/UM/ERSAL REPUBLIC)	48	33	20	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)	73	72	2	FE TAYL
24	27	11	I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	49	54	5	ON TO THE NEXT ONE JAY-Z + SWIZZ BEATZ (ROC NATION)	74	-	1	DII AVE
25	22	12	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS (MBK/J/RMG)	50	50	8	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	75	-	1	LE GUC
1,246 sta are elec	ations tronic	s, cor cally	nprised of top 40, adult contemporary, R&B/hip-hop, cou monitored 24 hours a day, 7 days a week. This data is use	intry, rock, go id to compile	spel, 1 The E	smoo Sillbo	th jazz, Latin, and Christian formats, ard Hot IGO.				
0)	H	OT DIGITAL SONGS	ти							

THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.	
1	1	2	#1 WE ARE THE WORLD 25: FOR HAITI		
2	2	10	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)		
з	3	20	HEY, SOUL SISTER TRAIN (COLUMBIA)		
4	5	27	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)	2	
5	4	13	BEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)		
6	6	20	TIK TOK KESHA (KEMOSABE/RCA/RM6)		
7	7	17	BAD ROMANCE LADY GAGA (STREAMLINE KONLINE CHERRYTREE INTERSCOPE)		
0	9	7	BLAH BLAH BLAH KESHA FEAT. 30HI3 (KEMOSABE/RCA/RMG)		
9	8	11	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)		
10	13	5	BABY JISTIN BEER FEAT LILDACHIS (SCHOLLBO'/RAYMOND BRAUNISLANDIDJING)		
0	10	11	HOW LOW LUDACRIS (DTP/DEF JAM/IDJMG)		
12	16	5	TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE)	•	
13	14	13	TELEPHONE LADY GAGA FUE BEYONCE (STREAMLINE KONLINE (OVERRYTREE/INTERSCOPE)		
14	19	12	SAY AAH TREY SONGE FEAT. FABOLOUS (SONG BOOK/ATLANTIC)	•	
15	11	11	CARRY OUT THRALAND FOR JUSTIN TIMBERLANE (VIOSLE/EL/CKGROU/D/NTERSCOPE)		
16	12	37	I GOTTA FEELING THE BLACK EVED PEAS (INTERSCOPE)		
Ð	30	7	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)		
18	18	30	SEXY BITCH DAVID GUETTA FEAT. AKON (SLM/ASTRALWERKS;CAPITOL)	2	
19	42	3	NOTHIN' ON YOU B.O.B FEAT BRUND MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)		
20	70	2	RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG)		
21	21	15	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JINE/JLG)		
22	23	11	NATURALLY SELENA GOMEZ & THE SCENE (HOLLYWOOD)		
23	15	27	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)		
24	34	8	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)		
25	20	24	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)	2	

WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.	WEEK	LAST WEEK	WEEKS ON CHT
26	17	13	HARD RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)		51	45	29
27	35	20	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)		62	-	1
28	31	11	ACCORDING TO YOU ORIANTHI (TAL/GEFFEN/INTERSCOPE)		53	44	47
29	-	1	HERO CHRISTOPHER WILDE (WALT DISNEY)		54	24	2
30	27	16	DO YOU REMEMBER JAY SEMI FEAT. SEMI MULLA ULJON (CASH MONEYUN/KERSAL REFUBLIC)		55	50	7
31	25	18	TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEAT, TAYLOR SWIFT (COLUMBIA)		66	63	6
32	29	27	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)	2	67	-	1
33	22	2	PANTS ON THE GROUND GENERAL LARBY PLATT (AMERICAN KING)		58	48	28
34	75	2	HALLELUJAH (VANCOUVER WINTER 2010 VERSION) K.D. LANG (NONESUCH/WARNER BROS.)		59	51	10
35	26	16	HAVEN'T MET YOU YET MICHAEL BUBLE (143/BEPRISE)		60	68	2
36	33	23	FOREVER DRAKE (HARVEY MASON 20NE 4/STREAMLINE INTERSCOPE)		61	46	5
37	36	16	TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLLIM/WARNER BROS.)		62	61	71
38	38	61	POKER FACE		63	62	4
39	-	1	ALL I DO IS WIN DJ KINLED FEAT T-FAIN, LIDAXHS, SMODP DOGG & FINDA ROSS (WE THE BESTER)		64	-	73
40	37	28	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)	3	65	53	47
41	-	2	UNSTOPPABLE RASCAL FLATTS (LYRIC STREET)		66	58	43
42	47	5	ON TO THE NEXT ONE JAY-Z + SWIZZ BEATZ (ROC NATION)		67	55	3
43	-	1	STARSTRUCK CHRISTOPHER WILDE (WALT DISNEY)		68	56	54
44	41	26	PAPARAZZI LADY GAGA (STREAMLINE KONLINE CHERRYTREE INTERSCOPE)		69	64	12
45	32	3	KNOCKOUT LIL WAYNE FEAT NICKI MIKALI (CASH MONEY/UNIVERSAL MOTOWN)		70	65	9
46	-	1	SOMETHING ABOUT THE SUNSHINE CHRISTOPHER WILDE & ANNA MARGARET (WALT DISNEY)		71	57	21
47	39	33	DOWN JAY SEAN FEAT, LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)		72	59	22
48	40	8	DROP THE WORLD LIL WAYNE FEAT. EMINEM (CASH MONEY UNIVERSAL MOTOWN)		73	-	2
49	43	22	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)		74	49	2
			RUN THIS TOWN	-			

50 28 26 RUN THIS TOWN

JAY-Z. RIHANNA & KANYE WEST (ROC NATION

×		SH	TITLE
NE	LAST WEEK	NEE	ARTIST (IMPRINT / PROMOTION LABEL)
			MEET ME HALFWAY
51	46	23	THE BLACK EYED PEAS (INTERSCOPE)
52	52	6	A LITTLE MORE COUNTRY THAN THAT
-	01	× .	EASTON CORBIN (MERCURY NASHVILLE)
53	49	12	CRYIN' FOR ME (WAYMAN'S SONG) TOBY KEITH (SHOW DOG-UNIVERSAL)
54	55	11	TIL SUMMER COMES AROUND KEITH URBAN (CAPITOL NASHVILLE)
55	61	6	LIFE AFTER YOU DAUGHTRY (19/BCA/RMG)
56	47	25	PAPARAZZI IADY GAGA (STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE)
7	58	5	HEARTBREAK WARFARE
58	64	4	HIGHWAY 20 RIDE ZAC BROWN BAND (HOME GROWN (ATLANTIC BIGGER PICTURE)
59	51	24	FOREVER DRAKE (HARVEY MASON/20NE 4/STREAMLINE/INTERSCOPE)
60	67	3	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
61	60	16	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
62	53	17	MONEY TO BLOW BIRDMAN FEAT. LIL WARYNE & DRAKE (CASH MONEY/UM/ERSAL MOTO/MM)
63	56	16	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
64	63	10	SOLDIER OF LOVE SADE (EPIC)
65	70	2	AMERICAN HONEY LADY ANTEBELLUM (CAPITOL NASHVILLE)
66	65	7	AIN'T LEAVIN WITHOUT YOU JAHEIM (ATLANTIC)
7	66	4	HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE)
68	-	1	EVERYTHING TO ME MONICA (J/RMG)
69	62	18	WHITE LIAR MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
70	73	2	O LET'S DO IT WAKA FLOCKA FLAME (BRICK SOLIAD/ASYLUM/WARNER BRDS.)
7	-	1	STEADY MOBBIN' Young Noney Featuring Guicci Name (Cash Money UNIVERSAL Motown)
22	-	1	ALL THE WAY TURNT UP RESCOE DASH FEATURING SOULIA BOY TELLEM (MAINLISIC LINE/ROAE 4/M/TERSCOPE)
73	72	2	FEARLESS TAYLOR SWIFT (BIG MACHINE)
74	-	1	DILE AL AMOR AVENTURA (PREMIUM LATIN)
75	-	1	LEMONADE GUCCI MANE (BRICK SQUAD/ASYLUM/WARNER BROS.)

STATE AND ARTIST

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PRINT / PROMOTION LABEL)

CKER (TOD DOG ATLANTIC THERE GOES MY BABY

BOOM BOOM POW THE BLACK EYED PEAS (WILL LAM/INTERSCOPE)

HEY DADDY (DADDY'S HOME)

SINGLE LADIES (PUT A RING ON IT)

I MADE IT (CASH MONEY HEROES)

HEARTBREAK WARFARE

HALFWAY GONE

WHATCHA SAY

LIFE AFTER YOU

EAT. PLIES WHY DON'T WE JUST DANCE

SAY SOMETHING

USE SOMEBODY

JASON ALDEAN (BROKEN BOW) SHOTS

SAY HEY (I LOVE YOU)

COWBOY CASANOVA

WHEN I LOOK AT YOU

TEMPORARY HOME

BEAMER, BENZ, OR BENTLEY

THE TRUTH

YOU BELONG WITH ME

61 71 JUST DANCE

I'M YOURS

FOLLOW ME DOWN

ME IS MONEY/BELUGA HEIGHTS/REPRISE)

ENA VISTA/WALT DISNEY

A HEIGHTS/WARNER BROS.)

WIS (STREAMLINE/KONLIVE/INTERSCOPE)

OUNDMOSE EVENTERSCOPE

SHVILLE)

ALBUM CHARTS

CHARTS

Sales data compiled from a comprehesive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop Tetal charts is compiled by Nielsen SoundScan. Sates data for Red/mp-nop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.
 Albums with the greatest sales gains this week.

GREATEST G5 Where included, this award indicates the title with the chart's largest unit increase. PADE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

REARGERER Indicates album entered top 100 of The Billboard 200 GRADUATE and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

PRICING/CONFIGURATION/AVAILABILITY CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. ^(II) after price indicates ablum only available on Dual0isc. CD/DVD after price indicates CD/DVD combo only available. ^(III) Dual0isc available. ^(III) CD/DVD combo available. ¹ Indicates vinyl LP is available. Pricing and vinyl LP avail-ability are not included on all charts. EX after catalog number indi-cates title is exclusive to one account or has limited distribution.

SONG CHARTS

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

RADIO AIRPLAY CHARTS

RADIO AIRPLAY CHARTS Hot 100 Airplay, Rock Songs, Hot Cauntry Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of air-play with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&P/Hip-Hop, Rhythmic, Adult R&&R, Hot Christian & Songs. Hot Gospel Songe. Net Dapre Alurlay. Hort Day Robert, Mainstream Rear, Appropriate Transport, Robert Andre Rear Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, and Smooth Jazz Songs are ranked by total detections.
 Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

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

RECURRENT RULES

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

CONFIGURATIONS

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

IOT DANCE CLUB SONGS

ed from a national sample of reports from club DJs. Titles with the greatest club play increase over the previous week

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

AWARD CERT. LEVELS

ALBUM CHARTS

 Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold).
 RIAA certification for net shipment of 1 million units (Platinum).
 RIAA certification for net shipment of 10 million units (Platinum). W RIAA Certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of reven, -or upper series and double allowing with a funning time of 100 minutes or more, the RIAA multiplies shipments by the num-ber of discs and/or tapes. D certification for net shipments of 100,000 units (Oro): II certification of 200,000 units (Platino). 2) Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

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

MUSIC VIDEO SALES CHARTS RIAA gold certification for net shipment of 25,000 units for video singles. O RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. I RIAA platinum certification for net shipment of 50,000 units for video singles. RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

DVD SALES/VHS SALES/VIDEO RENTALS RIAA gold certification for net shipment of 50,000 units or \$1 mil-lion in sales at suggested retail price. II RIAA platinum certification for sales of No,000 units or \$2 million in sales at suggested retail price. J IRMA gold certification for a minimum sale of T25,000 units or a dollar volumo of \$3 million ar teali for theatrically released pro-or a dollar volumo of \$3 million ar teali for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for no for non-theatrical titles.
IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50, million at suggested retail for non-theatrical titles rams, and of at least 50,000 units and \$2

Data for week of MARCH 6, 2010 | For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data 43 www.journal-plaza.net & www.freedowns.net

POP/ADULT/ROCK Billboard. MAR 6 2010

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30 3 I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL RE

Ģ		M.	AINSTREAM
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		10E	
WEEK	WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	TIK TOK SWAS KESHA (KEMDSABE/RCA/RMG)
2	2	18	BAD ROMANCE
	-		LADY GAGA (STREAMLINE KONLIVE CHERRYTREE INTERSCOPE) SEXY CHICK
3	3	22	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
4	4	14	ORIANTHI (TAL/GEFFEN/INTERSCOPE)
5	8	12	TELEPHONE LADY GAGE FEAT. BEYONCE (STREAM), INE ROM LINE CHERRYTREE INTERSCOPE)
6)	9	9	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)
7	7	17	TWO IS BETTER THAN ONE
8	6	15	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
	Distance.	Committee of	JAY SEAN FEAT. SEAN PAUL & LL JON (CASH MONEY UNIVERSAL REPUBLIC) BEDROCK
9)	10	5	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)
0	11	10	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BRDS.)
id.	5	23	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
2	12	11	CARRY OUT
3	22	5	THRANAND FEAT JUSTIN TIMBERLARE WOSLEY BLACKGROUND INTERSCOPE GREATEST GAINER LADY ANTERELIUM ICAPITOL PASSWOLLERCAPITOL
		Conversion in the local data	
14	15	16	LIVE LIKE WE'RE DYING KRISALLEN (19/JIVE/JEG)
B	18	4	BLAH BLAH BLAH KESHA FEAT. 30HI3 (KEMOSABE/RCA/RMG)
D	19	11	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
17	13	28	WHATCHA SAY JASON DERULO (BELUGA HEISHTS/WARNER BROS.)
8	21	10	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
-			BABY
D	23	4	ABIN BERFEAT LIBROR (SCHOLDOVINHOND BRAIN SCANDIDUNG EMPIRE STATE OF MIND
20	14	18	JAY-Z + ALICIA KEYS (ROC NATION)
21)	25	14	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
22	24	13	LIFE AFTER YOU DAUGHTRY (19/BCA/RMG)
23	28	4	HEY, SOUL SISTER TRAIN (COLUMBIA)
2	29	6	TIE ME DOWN
-			NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.) HOW LOW
25	27	6	LUDACRIS (OTP/DEF JAM/IDJMG)
26	20	13	HARD RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)
277	38	2	TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
28	33	4	NATURALLY SELENA GOMEZ & THE SCENE (HOLLYWOOD)
29	32	6	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
		-	SMILE
30	31	9	UNCLE KRACKER (TOP DOG/ATLANTIC)
Ð	36	2	TREY SONGE FEAT. FABOLOUS (SONG BOOK/ATLANTIC)
12	N	EW	RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG)
33	30	8	SHUT IT DOWN
34)	1000	EW	BREAK YOUR HEART
-		1.11	TAID CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
35	34	20	SHINEDOWN (ATLANTIC)
6	40	2	OWL CITY (UNIVERSAL REPUBLIC)
37	39	3	HALFWAY GONE LIFEHOUSE (GEFFEN:INTERSCOPE)
18	N	EW	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
39	N	EW	SOLO
	1000	2.7.2	SOLO IVAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE) NOTHIN' ON YOU BOB FAAL BRUNO MARS (REBELROCK/BRAND HUSTLE/INTLANTIC)
		EW	B OR EFET REISO MARE (DERCI DOON TO MID HIST) CATT ANTWO

After three solo males sent their first two chart entries from a debut album into the Mainstream Top 40 top 10 last decade, two have done so in the last seven weeks.

In the Jan. 23 issue, Jay Sean reached the top 10 with "Do You Remember," which peaked at No. 5 on the Feb. 13 chart. The song followed Sean's three-week No. 1, "Down." His debut album, "All or Nothing," has sold 159,000 copies, according to Nielsen SoundScan.

This week, Jason Derulo lif introductory single. "Whatcha Say," led Mainstream Top 40 for four weeks. The two tracks usher in Derulo's March 2 self-

titled debut album.
Since 2000, Craig David
(2001-02), Justin Timberlake
(2002-03) and Ryan Cabrera
(2004-05) are the only other
male soloists to reach the top
10 with their first two charter
titles from a debut set.

h "In My	Head." Hi	5	
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	h "In Hy	h "In My Head." Hi	h "In My Head." His

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	A	DULT DNTEMPORARY"	Ģ		R	DCK SON
		DNTEMPORARY	A			
NEEK	WEEKS DN CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	VEEK	WEEK	VEEKS IN CHT	TITLE ARTIST (IMPRINT / PROMOT
1	29	#1 FALLIN' FOR YOU AVKS COLBIE CAILLAT (UNIVERSAL REPUBLIC)	0	2	12	
2	25	HAVEN'T MET YOU YET	2	1	25	BREAK
3	32	MICHAEL BUBLE (143/REPRISE) YOU BELONG WITH ME	з	3	29	THREE DAYS GRACE (JIVE/JL UPRISING
5	20	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	4	8	20	KINGS AND QUEE
a.	37	NO SURPRISE	Ğ	7	36	THIRTY SECONDS TO MARS (SAVIOR
9	6	GREATEST GAINER LADY ANTERELLUM (CAPITOL NASHMILLE CAPITOL)	6		28	I WILL NOT BOW
1	10000	CAINER LADY ANTERELIUM (CAPITOL NASHMILE CAPITOL)	-	6	-	BREAKING BENJAMIN (HOLLY JUST BREATHE
6	35	PINK (LAFACE/JLG) HER DIAMONDS	7	5	19	PEARL JAM (MONKEYWRENG (IF YOU'RE WONDERING IF I
1	41	THE CLIMB	8	10	27	WEEZER [DGC INTERSCOPE]
10	50	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	9	4	24	SHINEDOWN (ATLANTIC)
8	25	FIVE FOR FIGHTING (AWARE/COLUMBIA)	0	11	19	SLIPKNOT (ROADRUNNER/R
11	21	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)	11	9	33	1901 PHOENIX (LOYAUTE/RED/GL/
12	13	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)	œ	12	27	BACK AGAINST T CADE THE ELEPHANT (DSP/2)
13	27	KISS A GIRL KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)	13	13	26	AGAIN FLYLEAF (A&M/DCTONE/INTE
14	23	I WANT TO KNOW WHAT LOVE IS MARIAH CAREY (ISLAND/ID/MG)	14	14	12	LETTER FROM A
15	25	USE SOMEBODY KINGS OF LEON (RCA/RM6)	15	17	7	RESISTANCE MUSE (HELIUM-3/WARNER F
18	8	HEY, SOUL SISTER TRAIN (COLUMBIA)	16	16	15	SCREAM WITH M
17	8	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)	17	15	38	YOU'RE GOING D
16	16	CHASING PIRATES	1	22	2	CRYIN' LIKE A BI
19	8	NORAH JONES (BLUE NOTE/CAPITOL) HEARTBREAK WARFARE	19	18	18	GODSMACK (UNIVERSAL REF SPACESHIP
20	18	JOHN MAYER (COLUMBIA) WE WEREN'T BORN TO FOLLOW	20	20	18	PUDDLE OF MUDD (FLAWLES
	20	I GOTTA FEELING	21	21	6	GIVE ME A SIGN (F
21	123	FIFTEEN	-		20210	BREAKING BENJAMIN (HOLLY BRICK BY BORIN
22	6	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) SAY HEY (I LOVE YOU)	22	26	9	PARAMORE (FUELED BY RAN MESS OF ME
23	19	INCIDEL FRWIT & SPEARMEAD (SOG BOD WAXWATH CONVERSAL REFUELIC) EMPIRE STATE OF MIND (PART II) BROKEN DOWN	23	23	17	SWITCHFOOT (ATLANTIC)
27	4	ALICIA KEYS (MBK/J/RMG)	24	28	8	CRASH KINGS (CUSTARD/UN
26	8	PAPARAZZI LADY GAGA (STREAMLINE KONLINE CHERRYTREE INTERSCOPE)	25	27	7	COUSINS VAMPIRE WEEKEND (X0./BEG
			26	24	13	ODD ONE SICK PUPPIES (RMR/VIRGIN)
	-	NULT TOD 40"	27	19	17	NEW FANG THEM CROOKED VULTURES (I
	A. 1	DULT TOP 40"	28	25	12	SHAKIN' HANDS NICKELBACK (ROADRUNNER)
	SH.	TITLE	29	33	3	THE GOOD LIFE THREE DAYS GRACE (JINE JL
WEE	WEEKS DN CH1	ABTIST (IMPRINT / PROMOTION LABEL)	30	29	12	IT'S NOT YOU HALESTORM (ATLANTIC)
1	27	HEY, SOUL SISTER	31	30	11	WALK AWAY FIVE FINGER DEATH PUNCH (
3	17	HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE)	32	31	16	EYESORE JANUS (BEALID/ILG)
2	23	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)	33	32	8	YOU AND ME DAVE MATTHEWS BAND (BAN
5	13	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)	34	35	4	LITTLE SMIRK THEORY OF A DEADMAN (804
7	15	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)	35	45	2	LAY ME DOWN
6	18	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)	36	34	18	THE DIRTY HEADS FEAT. ROM HEY, SOUL SISTE
4	29	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)	37	36	6	TRAIN (COLUMBIA) SWEET DISPOSIT
10	12	BAD ROMANCE		44	7	GOLD GUNS GIRL
11	24	BREAKEVEN	38		12.0	METRIC (METRIC/LAST GAN
15	7		39	39	10	THOUSAND FOOT KRUTCH (T
14	7	ACCORDING TO YOU	40	41	3	WEEZER (DGC-INTERSCOPE)
9	20	FIREFLIES	41	40	6	SHAMAN'S HARVEST (SHAMA
	1000	OWL CITY (UNIVERSAL REPUBLIC)	42	50	4	THE HIGH ROAD BROKEN BELLS (COLUMBIA)
8	22	NICKELBACK (ROADRUNNER/RRP) HAVEN'T MET YOU YET	43	38	16	CHASING PIRATE NORAH JONES (BLUE NOTE)
12	18	MICHAEL BUBLE (143/REPRISE)	44	43	3	VIOLENT SOHO (ELASTIC PE)
13	22	SHINEDOWN (ATLANTIC)	45	42	6	HEARTBREAK WA
17	9	TIK TOK KESHA (KEMOSABE/RCA/RMG)	46	47	3	FEEL LIKE I DO
16	16	TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)	47	37	7	LISZTOMANIA PHOENIX (LOVAUTE/RED/GL/
19	21	ALL THE RIGHT MOVES OMEREPUBLIC (MOSLEY/INTERSCOPE)	48	HOT I	SHOT IVT	GREATEST GAINER CVPRESS HLL FE
18	20	SEX ON FIRE KINGS OF LEON (RCA/RMG)	49	46	20	SUBSTITUTION SILVERSUN PICKUPS (DANGE
22	6	SYNDICATE THE FRAY (EPIC)	50	NE	w	THE ROYAL WE
23	8	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)				SILVERSUN PICKUPS (DANGE
20	12	FIFTEEN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)				ars on a Nielsen BDS-
24	10	UPRISING MUSE (HELIUM-3/WARNER BRDS.)				rplay chart for the first of Neptune" bows at No.
29	4	SUPERMAN TONIGHT	21 as th	e Grei	atest	Gainer on Heritage Rock.
20		I NEVER TOLD YOU				le cut to the late legend's during 12 previously

		R	DCK SONGS"
ļ		WEEKS ON CHT	TITLE
			ARTIST (IMPRINT / PROMUTION LABEL)
	2	12	ALICE IN CHAINS (VIRGIN/CAPITOL)
	1	25	BREAK THREE DAYS GRACE (JINE/JLG)
	3	29	UPRISING MUSE (HELIUM-3/WARNEB BROS.)
	8	20	KINGS AND QUEENS THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
	7	36	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
	6	28	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
	5	19	JUST BREATHE PEARL JAM (MONKEYWRENCH)
	10	27	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
	4	24	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
	11	19	SNUFF SLIPKNOT (ROADRUNNER/RRP)
	9	33	1901 PHOENIX (LOYAUTE/RED/GLASSNOTE)
	12	27	BACK AGAINST THE WALL
	13	26	AGAIN
	14	12	ELETTER FROM A THIEF
	17	7	CHEVELLE (EPIC) RESISTANCE
	16	15	MUSE (HELIUM-3/WARNER BROS.) SCREAM WITH ME
	Nics.		MUDVAYNE (EPIC) YOU'RE GOING DOWN
	15	38	SICK PUPPIES (BMR/VIRGIN/CAPITOL) CRYIN' LIKE A BITCH
	22	2	GODSMACK (UNIVERSAL REPUBLIC)
	18	18	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
	20	18	CRASH CAVO (REPRISE)
	21	6	GIVE ME A SIGN (FOREVER AND EVER) BREAKING BENJAMIN (HOLLYWOOD)
	26	9	BRICK BY BORING BRICK PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
	23	17	MESS OF ME SWITCHFOOT (ATLANTIC)
	28	8	CRASH KINGS (CUSTARD-UNIVERSAL MOTOWN)
	27	7	COUSINS VAMPIRE WEEKEND (XL/BEGGARS GROUP)
	24	13	ODD ONE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
	19	17	NEW FANG THEM CROOKED VULTURES (DGC.INTERSCOPE)
	25	12	SHAKIN' HANDS
	33	3	THE GOOD LIFE
	29	12	THREE DAYS GRACE (JIVE JLG) IT'S NOT YOU
	30	11	HALESTORM (ATLANTIC)
			FIVE FINGER DEATH PUNCH (PROSPECT PARK)
	31	16	JANUS (REALID/ILG) YOU AND ME
	32	8	DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
	35	4	THEORY OF A DEADMAN (604/RDADRUNNER/RRP)
	45	2	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
	34	18	HEY, SOUL SISTER TRAIN (COLUMBIA)
	36	6	SWEET DISPOSITION THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)
	44	7	GOLD GUNS GIRLS METRIC (METRIC/LAST BANG)
	39	10	FIRE IT UP THOUSAND FOOT KRUTCH (TOOTH & NAIL/CAPITOL)
	41	3	I'M YOUR DADDY WEEZER (DGC/INTERSCOPE)
	40	6	DRAGONFLY SHAMAN'S HARVEST (SHAMAN'S HARVEST/TRIBAL)
	50	4	THE HIGH ROAD BROKEN BELLS (COLUMBIA)
	38	16	CHASING PIRATES
	43	3	JESUS STOLE MY GIRLFRIEND
	42	6	VIOLENT SOHO (ELASTIC PEACE/UNIVERSAL MOTOWN)
		1226.0	JOHN MAYER (COLUMBIA) FEEL LIKE I DO
	47	3	DROWNING POOL (ELEVEN SEVEN)
	37	7 5601	PHOENIX (LOYAUTE/RED/GLASSNOTE)
	DE	TUT	GAINER COMPRESS HIL FEAT TOW MORELLO (PRICERTY CAPITOLS) SUBSTITUTION
	46	20	SILVERSUN PICKUPS (DANGERBIRD)
	N	EW.	THE ROYAL WE SILVERSUN PICKUPS (DANGERBIRD)
	ndeis	20.00	ars on a Nielsen BDS-
1	illbo	ard ai	rplay chart for the first
			of Neptune" bows at No.
			Gainer on Heritage Rock.

ACTIVE ROCK STITLE MPRINT / PROMOTION LABELI THIN YOUR DECISION 1 12 2 15 SCREAM WITH ME MUDVAYNE (EPIC) SNUFF SUPKNOT (ROADRUNNER/SRP) 3 4 22 BREAK 3 25 THREE DAYS GRACE (JIVE/JLG) LETTER FROM A THIEF 6 11 IF YOU ONLY KNEW 5 25 6 SHINEDO CRASH CAVO (REPRISE) GREATEST GAINER GODSMACK (UNIVERSAL REPUBLIC 8 21 8 15 2 SPACESHIP PUDDLE OF MUDD (FLA IT'S NOT YOU 7 18 9 D (FLAWLESS/GEFFEN/INTERSCOPE) 9 17 10 HALESTORM (ATLANTIC) WALK AWAY FIVE FINGER DEATH PUNCH (PROSPECT PARK) 12 15 10 28 I WILL NOT BOW 12 BREAKING BENJAMIN (HOLLYWOOD) 11 31 MONSTER 13 14 23 EYESORE NT/IND/ATLANTIC 14 JANUS (REALID/ILG) GIVE ME A SIGN (FOREVER AND EVER) 21 7 15 18 6 LITTLE SMIRK 16 Y OF A DEADMAN (604/ROADRUNNER/RRP) 20 19 FIRE IT UP 17 THOUSAND FOOT KRUTCH (TOOTH & NAIL/CAPITOL FEEL LIKE I DO 18 23 5 19 19 KINGS AND QUEENS 19 THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL) 22 26 SAVIOR RISE AGAINST (DGC/INTERSCOPE) 20 SHAKIN' HANDS 16 14 21 NICKELBACK (ROADBUNNER/RBP) 24 12 ODD ONE sick PUPPles (RMR. VIRGIN 29 2 THE GOOD LIFE 22 R/VIRGIN/CAPITO 29 2 23 THREE DAYS GRACE (JIVE/JLG) 17 17 NEW FANG THEM CROOKED VULTURES (DGC/INTERSCOPE) 24

28 16 DRAGONFLY SHAMAN'S HARVEST (SHAMAN'S HARVEST TRIBAL

HERITAGE ROCK

HIS	AST	reeks N CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	25	IF YOU ONLY KNEW
2	3	25	BREAK THREE DAYS GRACE (JIVE/JLG)
0	2	12	YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPITOL)
4	4 27		I WILL NOT BOW BREAKING BENJAMIN (HOLLYWGOD)
5	5	14	SHAKIN' HANDS NICKELBACK (ROADRUNNER/BRP)
6	8	28	CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
7	6	18	SPACESHIP PUDDLE OF MUDD (FLAWLESS/BEFFEN/INTERSCOPE)
8	7	22	WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
0	11	15	SNUFF SLIPKNOT (ROADBUNNER/RRP)
10	10	20	CRASH CAVO (REPRISE)
0	14	16	NEW FANG THEM CROOKED VULTURES (DGC/INTERSCOPE)
12	12	14	IT'S NOT YOU HALESTORM (ATLANTIC)
13	9	32	YOU'RE GOING DOWN SICK PUPPLES (RMR/VIRGIN/CAPITOL)
14	17	2	CRYIN' LIKE A BITCH GODSMACK (UNIVERSAL REPUBLIC)
15	15	15	SEXY LITTLE THING CHICKENFOOT (REDLINE)
œ	15	14	SCREAM WITH ME MUDVAYNE (EPIC)
Ō	19	10	DRAGONFLY SHAMAN'S HARVEST (SHAMAN'S HARVEST/TRIBAL)
õ	21	6	GIVE ME A SIGN (FOREVER AND EVER) BREAKING BENJAMIN (HOLLYWGOD)
0	18	6	LETTER FROM A THIEF CHEVELLE (EPIC)
20	20	6	LITTLE SMIRK THEORY OF A DEADMAN (604/ROADRUNNER/BRP)
21	N	W	GREATEST VALLEYS OF NEPTUNE GAINER JMI HENDRIX (EXPERIENCE HENDRIX/LEGACY)
22	22	12	BLACK HEARTS (ON FIRE) JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
23	23	4	A THOUSAND FACES CREED (WIND-UP)
24	29	5	WALK AWAY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
25	24	5	

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ADULT TOP 40: 129, 88 and 86 stations, respectively, are direction including 38 ACTIVE ROCK and 30 S1 HENRINGE ROCK and principal 38 ACTIVE ROCK and S0 S1 HENRINGE ROCK and principal and a station soundscan.

ADULT CONTEMPORARY, 7 all-format rock stations, 15 Logend for rules and ox

MAINSTREAM TOP 40, J week, ROCK SONGS: 187 7 days a week. See Chart

44 | Go to www.billboard.biz for complete chart data

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March 9 album featuring 12 previously

eased studio recordings.

Data for week of MARCH 6, 2010 | CHARTS LEGEND on Page 43

Billboard, COUNTRY 6 2010

HOT COUNTRY SONGS

THIS	UAST WEEK	AGD		TITLE A PRODUCER (SONGWRITER) MPRINT & NUMBER / PROMOTION L	tist ABEL	CERT. PEAK POSITION		THIS WEEK	LAST WEEK	2 WEEKS AGO	TITLE Artist Straduuten / Promotion Lagel	CERT. PEAK POSITION
1	1	1 1	27	WHY DON'T WE JUST DANCE Josh Tu SWKS FBOGERS (J.BEAVERS,J.SINGLETON,D.BROWN) O MCA NASH	ner	1	- Company	26	27	29	17 HIP TO MY HEART The Band Perry N.CHAPMAN (K. PERRY,R. PERRY, B. BEAVERS) @ REPUBLIC NASHVILLE	26
2	2	3	17	AMERICAN SATURDAY NIGHT Brad Pair EROGERS (8:PAISLEY,A.GORLEY,K.LOVELACE) @ ARISTA NASH	slev	2	20	27	32	40	5 WRONG BABY WRONG Martina McBride D.HUFEM.McBride (S.B.LILES, R.E. ORRALL, B. WARREN, B. WARREN) @ RGA	27
3	4	4	95	HISTORY IN THE MAKING Darius Ruc Enggers (b. RUCKER, Enggers, (b. RUCKER, Enggers, (b. RUCKER, Enggers, (b. Mults) @ CAPITOL, NASH	ker	3	Jackson's track	28	30	38	4 STILL Tim McGraw 8. BALLIMORE,T.MCGRAW,D. SMITH (L.BRICE X. JACOBS, J.LEATHERS) @ CURB	28
4	3	2	-	THE TRUTH Jason Ald M.KNOX (B.JAMES, A.MONRDE) @ BROKEN	ean	1	crosses the Airpower threshold	29	28	30	13 DANCING IN CIRCLES JCOPLAN.R.E. ORRALL IS B.LILES.R.E. ORRALL, R.SPRINGER) @ LYRIC STREET	28
6	5	6	21	THAT'S HOW COUNTRY BOYS ROLL Billy Curring C. CHAMEERLAIN, B. CURRINGTON /B. CURRINGTON, D. DAVIDSON, B. JONESI @ MER	ton	5	in its 11th chart	30	31	42	5 I KEEP ON LOVING YOU Reba RMCENTRE TBROWN (R.DUNN,TMCBRIDE) @ STARSTRUCK/VALORY	30
6	7	9	10	HILLBILLY BONE Blake Shelton Featuring Trace Adl s HENDRICKS (C, WISEMAN, L, LAIRD) @ WARNER BROS.	kins	6	week (10.6 million impressions, up	31	34	35	7 RAIN IS A GOOD THING Luke Bryan JISTEVENS (LIBRYAR, D. DAVIDSON) © CAPITOL NASHVILLE	31
7	8	8		TEMPORARY HOME Carrie Underw M.BRIGHT (C. UNDERWOOD L. LAIRD. Z. MALOY) © 19/ARISTA NASH	bod	7	8%). Available	32	33	31	27 LOVE LIKE CRAZY Lee Brice D.JOHNSON (D.JOHNSON,T.JAMES) @ CURB	31
0	6	7	21	CRYIN' FOR ME (WAYMAN'S SONG) Toby K TKEITH, M. WRIGHT (T.KEITH) @ SHOW DDG-UNIVE	eith	6	digitally since mid- January, the song	33	36	37	WORK HARD, PLAY HARDER Gretchen Wilson GWLSON, J RICH, CHANCEY (G.WILSON, J RICH, V.MCGENE) O REDNECK COS	33
0	9	11		A LITTLE MORE COUNTRY THAN THAT Easton Co C. CHAMBERLAIN (D. POYTHRESS, R. L. FEEK, W. VARBLE) @ MER @ MER	rbin	9	introduces "Freight Train," the artist's	34	35	34	17 THERE IS A GOD Lee Ann Womack BROWN (A SORLEYC, DUBDIS) @ MCA MASHVILLE	34
10	10	12	16	TIL SUMMER COMES AROUND Keith Ur D.HUFFK.URBAN (M.POWELL,K.URBAN) @ CAPITOL NASH	ban	10	14th studio set, due	35	39	39	11 MY BEST DAYS ARE AHEAD OF ME Danny Gokey MBRISHT (M.GREEN,K.BLAZY) @ 19:RCA	35
0	11	13		HIGHWAY 20 RIDE Zac Brown B K.STEGALL 2.8RDWN (2 BROWN, W.DURRETTE) @ HOME GROWN/ATLANTIC/BIGGER PIC	and	11	March 30.	36	40	41	6 THIS AIN'T NOTHIN' Craig Morgan PODOMNELL C. MORGAN (C. DUBOIS,K.K. PHILLIPS) @ BMA	36
12	12	16	10	AMERICAN HONEY PWORLEYLADY ANTEBELLUM (S.STEVENS, C.R.BARLOWE, H.LINDSEY) Q CAPITOL NASH Q CAPITOL NASH	lum	12		37	38	36	21 THE CALL Matt Kennon JSTROUD (M KENNON, N. GORDON, J.CAMPBELL) @ BAMAJAM/STROUDAVARIOUS	36
13	13	15	10	FEARLESS Taylor S N.CHAPMAN, TSWIFT (T.SWIFTL, RDSE, H.LINDSEY) @ BIG MAD	wift	13		38	44	46	13 PRAY FOR YOU Jaron And The Long Road To Love COMITY (J LOWENSTEIN J BRENTLINGER) Ø JARONWOOD/UMVERSAL REPUBLIC/BIG MACHINE	38
14	14	17		DIDN'T YOU KNOW HOW MUCH I LOVED YOU Kellie Pic C. LINDSEY (C. LINDSEY A MAYO TVERGES) 0 19	kler	14		39	41	45	TURNING HOME David Nail ELIODELL (K. CHESNEYS, CARUSOE) @ MCA MASHVILLE	39
15	23	- 1	2	AIR GREATEST AIN'T BACK YET Kenny Ches POWER GAINER B. CANNON, K. CHESNEY (C. WISEMAN, C. TOMPKINS)		15	38	40	42	48	6 STAY HERE FOREVER Jewel N.CHAPMAN (J.KILCHER,D.DAVIDSON, B.PINSON)	40
10	15	18	24	KEEP ON LOVIN' YOU Steel Magn D.HUFF (C.STAPLETON,T.WILLMON) © BIG MAC	olia	15	Half of twin brother pop duo Evan &	41	43	44	5 TODAY WAS A FAIRYTALE Taylor Swift N.CHAPMAN,T.SWIFT (TSWIFT) 0 BIG MACHINE	41
1	16 :	22		UNSTOPPABLE Rascal FI D.HUFERASCAL FLATTS (J.DEMARCUS,H.LINDSEY,J.T.SLATER) © LYRIC ST	atts	16	Jaron, vocalist	42	37	32	19 WHISTLIN' DIXIE Randy Houser M WRIGHT, GAUDRETCH, III (R.HOUSER, K.TRIBBLE) @ SHOW DOG-UNIVERSAL	31
10	19 :	21	20	BACKWOODS Justin Mo I stover (J.Moore J.PAULIN, J.S.STOVER) 0 VA	ero	18	claims his first top 40 country ranking	43	45	50	11 SMILE Uncle Kracker R.CAVALLO (M.SHAFER B.DALY, I HARDING, J.BOSE) © TOP DOG(ATLANTIC/BIGGER PICTURE	43
19	20 :	23	20	HELL ON THE HEART Eric Chu J.JOYCE (E.CHURCH.D.RUTTAN.J.SPILLMAN) © CAPITOL NASH	Irch	19	after the independ- ently released song	44	46	47	8 JACKSON HOLE James Wesley BROKEN BROKEN BOW	44
20	22	24	11	AIR IT'S JUST THAT WAY Alan Jack POWER K.STEGALL (V.MOGEHE K.SACKLEYK.STEGALL) Ø ARISTA NASH	son	20	is picked up and	45	47	52	5 FREE Jack Ingram J.Joyce (a KNOWLES, T.SUMMAR) @ BIG MACHINE	45
21	21	25		GIMMIE THAT GIRL Joe Nick M.WRIGHT (R.AKINS,D.DAVIDSON,B.HAVSLIP) @ SHOW DQG-UNIVE	ols	21	promoted jointly by Universal Republic	46	50	51	5 BEST OF BOTH WORLDS Darryl Worley J.BROWN,K.GRAWTT (D.WORLEY,J.BROWN) @ STROUDAVARIOUS	46
22	24 :	26	_	THE MAN I WANT TO BE Chris Yo		22	and Big Machine.	47	48	53	3 BLUE SKY Emily West Featuring Keith Urban M BRIGHT (EWEST,G, BURR) @ CAPITOL MASHVILLE	47
23	25 :	27		OUTSIDE MY WINDOW Sarah Bux s Buxton (s Buxton, V Shaw, M J HUDSON, G BURR) @ LYRIC ST	ton	23	Song draws 1.7 million impressions	48	53	60	3 GIDDY ON UP Laura Bell Bundy MISHIMSHACK (LIB BUNDYJ, COHEN, MISHIMSHACK) @ MERCURY	48
24	29	13		I GOTTA GET TO YOU George S TBROWN & STRAIT (JLAUDERDALE J.RITCHEY.B.LARSEN) MCA NASH	trait	24	at 35 monitored signals in its 13th	49	HOT	SHOT BUT	1 CRAZY TOWN Jason Aldean MKW0X (P. CLAWSON,B. JONES) G BROKEN BOW	49
25	26 :	28	-	SHE WON'T BE LONELY LONG Clay Wa		25	chart week.	50	52	59	3 BRING ON THE LOVE Coldwater Jane WKIRKPATRICK, K KADISH (K, KADISH, B, JANE L, CRUTCHFIELD, W, KIRKPATRICK) @ MERCURY	50

TOP COUNTRY ALBUMS[®]

THIS WEEK	LAST WEEK	2 WEEKS AGD	WEEKS DN CHT	ARTIST Title	CERT	PEAK
-1	1	4	4	#1 LADY ANTEBELLUM wks CAPITOL NASHVIELE 97702 (18.98) Need You Now		1
2	2	-		JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98) Haywire		2
3	3	2		TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕ Fearless	6	1
4	4	3		ZAC BROWN BAND		2
5	5	4		CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49922/SMN (13.98) Play On		1
0	8	7		SOUNDTRACK F0X/F0X SEARCHLIGHT 6184/NEW WEST (17.98) Crazy Heart		6
7	6	5		LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98) Lady Antebellum		1
8	7	6		JASON ALDEAN BROKEN BOW 7637 (18.98) Wide Open		2
9	9	8		DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.58) Learn To Live		1
10	11	9		MIRANDA LAMBERT COLUMBIA 46854/SMN (12,98) Revolution	•	1
11	10	10		TIM MCGRAW CURB 79152 (18.98) Southern Voice	•	1
12	12	11		TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕ Taylor Swift	4	1
13	14	13		CHRIS YOUNG RGA 22818/SMN (10.98) The Man I Want To Be		6
14	13	12		KEITH URBAN CAPITOL NASHVILLE 35751* (18.58) Defying Gravity	•	1
15	15	15		LUKE BRYAN CAPITOL NASHVILLE 65833 (18.92) Doin' My Thing		2
16	17	14		SOUNDTRACK WAT DISNEY 003101 (18:98) Hannah Montana: The Movie		1
17	18	16		REBA STARSTRUCK MOTOONALORY (18:56) ① Keep On Loving You		1
18	16	17		TOBY KEITH SHOW DOG-UNIVERSAL 027 (18.98) American Ride		1
19	19	23		RASCAL FLATTS LYRIC STREET 002764 (13.98) Greatest Hits Volume 1		2
20	24	18		RASCAL FLATTS LYRIC STREET 002604 (18.98) Unstoppable		1
21	21	20		VARIOUS ARTISTS EMUW/BISH_SEER SOM MUSIC (18.93) NOW That's What I Call Country Vol. 2		4
22	20	21		GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98) Twang	•	1
23	23	22		BRAD PAISLEY ARISTA MUSHALLE 47352SMIX (1396) American Saturday Night		1
24	28	26		JUSTIN MOORE Justin Moore		3
25	26	24		BROOKS & DUNN ARISTA NASHVILLE 499225MN (13.98) #1s And Then Some		1

HOT COUNTRY SONGS. US county stations are electronically monitored by Nation Broadcast Data Systems, 24 hours a day. 7 days a weak. Altrownt avaided to strong appending the Data 20 doe Dha BOS Arright and Adorese catals for the fact rever with increases abound strong adoresity ALBUNES siss Chastic Logand for this and regularized are thered as CDM Socied and Market and Socied adorese. TOP COUNTRY ALBUNES

HIS	AST VEEK	WEEKS	REEKS IN CHT	ARTIST Title	ERL	EAK
26	25	25	71	BILLY CURRINGTON MERCUAY 00556/UMBN (13.98) Little Bit Of Everything	0	2
27	27	27	40	KENNY CHESNEY BNA 49530/SMN (11.98) Greatest Hits II		1
28	HOT	SHOT BUT	1	JOSH ABBOTT BAND Shoin Like Texas		28
29	36	32	55	GREATEST COLT FORD GAINER ACTIVITY DAMN TOUGH 02130 (12.98) SING S LING TO AND GAINER ACTIVITY DAMN TOUGH TO A COUNTRY		24
30	32	33	48	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98) Carolina		4
31	31	29	73	KELLIE PICKLER 19.8NA 22811/SMN (11.98) ⊕ Kellie Pickler		1
32	30	28	20	ROSANNE CASH MANHATTAN 96576/BLG (18.98) The List		5
33	29	19	3	DAILEY & VINCENT CRIVER SINGLES (10, 50) CRIVER SINGLES COLOR (1, 50) Daley & Vincent Sing The Stater Brothers		19
34	34	-	2	CHRIS CAGLE CHETOL NASHALLE ISSISTICATION, 112561 Best Of Chris Cagle		34
35	33	30	52	JAKE OWEN RCA 31287/SMN (12.98) Easy Does It		2
36	22	+	2	RECKLESS KELLY VEP B0C 2209 (16.98) Somewhere In Time		22
37	35	31	55	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98) Feel That Fire		1
38	39	34	5	GRETCHEN WILSON COLUMBIA 61894/SMN (9.98) Greatest Hits		24
39	40	35	29	GLORIANA EMBLEM/REPRISE WARNER BROS. 519780/WRN (13.96) Gloriana		2
40	38	36	66	RANDY HOUSER SHOW DOG-UNIVERSAL 011699 (10.98) Anything Goes		21
41	N	W	1	BRANDON RHYDER RESERVE 929106 (14.98) Head Above Water		41
42	37	38	29	SUGARLAND MERCUNV 013151 EXUMISN 014.58 CD DVDk UIVE On The Inside		1
43	42	39	17	JOE NICHOLS SHOW DOG-UNIVERSAL 012989 (13.88) Old Things New		15
44	44	40	49	RANDY TRAVIS WAIKEN BIOS, STREEDWITH (185). I Told You So: The Utimate Hits Of Randy Travis		3
45	45	42	48	MARTINA MCBRIDE RCA 34190/SMN (17.98) Shine		1
46	43	37	4	VINCE GILL Love Songs		36
47	56	45	18	BOMSHEL CUR8 7846 (18.98) Fight Like A Girl		24
48	47	47	76	VARIOUS ARTISTS GHILMANUESUMESUMESUMESUMESUMESUMESUMESUMESUMESU		1
49	60	65	21	PACE RIAN BINCHAM & THE DEAD HORSES Roadhouse Sun		17
50	46	41	26	REBA MCENTIRE MCA NASHVILLE 011664/UME (39.98) 50 Greatest Hits		41

O TOP BLUEGRASS ALBUMS

THIS WEEK	NEEK MEEK LAST MEEK VIEEKS MG0		ARTIST	Title	CERT	
1 NEW			KAROLINA CHOCOLAT		Genuine Negro Jig	
2	1	3	DAILEY & VINCENT Dail	ey & Vincent S	ing The Statler Brothers	
3	3	22	LOUDON WAINWRIGHT III High W 2ND STORY SOUND 001	lide & Handsom	e: The Charlie Poole Project	
4	2	53	STEVE MARTIN The Crow	r. New Sangs I	For The Five-String Banjo	
5	4	21	PATTY LOVELESS SAGUARD ROAD 24976		Mountain Soul II	
6	5	24	THE ISAACS The Isaacs . SATHER MUSIC GROUP 46014	, Naturally: An A	Imost A Cappella Collection	
7	6	74	OLD CROW MEDICINE S	WOH	Tennessee Pusher	
8	RE-E	NTRY	DAILEY & VINCENT ROUNDER 610610 EX	Sir	iging From The Heart	
9	14	37	DAILEY & VINCENT ROUNDER 610617	Brothers Fr	om Different Mothers	
10	10	23	THE WAILIN' JENNYS RED HOUSE 220	live At The Ma	uch Chunk Opera House	

BETWEEN THE BULLETS



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

The threesome previously charted with "Dona Got a Ramblin' Mind," peaking at No. 7 on the July 21, 2007, chart. The band is the only African-American act to appear on the Bluegrass list since its introduction eight years ago. In 2008, the Drops became the first African-American string band to appear on the Grand Ole Opry since the show debuted in 1925. —Wade Jessen

Data for week of MARCH 6, 2010 | For chart reprints call 646.654.4633

R&B/HIP-HOP Billboard. MAR

-		-		
0		K	DP R&B/HIP-HOP	
		-		
WEEK	LAST	WEEKS DN CH		
1	t	3	SADE SOLDIER OF LOVE EPIC 63933/SONY MUSIC	
2	4	37	THE BLACK EYED PEAS THE E.M.D. INTERSCOPE 012887*/IGA	
3	3	3	LIL WAYNE REBIRTH CASH MONEY.UNIVERSAL MOTOWN 012737/UMPS	
4	5	11	ALICIA KEYS THE ELEMENT OF FREEDOM MBK/J 46571*/RMB	
5	2	2	JAHEIM ANOTHER ROUND ATLANTIC 522783/AG	
6	6	10	MARY J. BLIGE STRONGER WITHEACH TEAR MATRIARCH GEFFEN 013722/ISA	
7	9	13	GREATEST RIHANNA	
8	12	9	YOUNG MONEY	
9	14	25	WE ARE YOUNG HONEY CASH WONEYCHNVERSAL WOTOWN O'107650UVRG	
10	10	15	READY SONG BOOK/ATLANTIC 518794/AG	20722
11	13	24	THE BRIDGE SRC/UNIVERSAL MOTOWN 013150/UMRG JAY-Z	
12	8	4	THE BLUEPRINT 3 ROC NATION 520856*/AG CORINNE BAILEY RAE	1000
12	8 7	4	THE SEA CAPITOL 09378 MICHAEL JACKSON	2
13		18	MICHAEL JACKSON'S THIS IS IT (SOUNDITIACK) MULEPIC TREATIONY MUSIC GUCCI MANE	-
1000	17		THE STATE VS. MONIC DAVIS BRICK SOLAD, ASYLLM S26610-YMATHET BRIS. BOBIN THICKE	
15	16	10	SEX THERAPY: THE SESSION STAR TRAKINTERSCOPE DIS7001BA BEYONCE	57
16	11	67	IAM. SASHA FIERCE MUSIC WORLD COLUMBIA 19482/50/07 MUSIC Eminem	2
17	15	40	RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE 012853*/IGA	
18	22	11	INALICE N WONDERLAND DOGGINSTYLE/PRICRITY 08042*/CAPITOL FREEWAY & JAKE ONE	
19	DEE	UT	THE STIMULUS PACKAGE RHYMESAVERS 0117* MAXWELL	
20	18	33	BLACKSUMMERSINIGHT COLUMBIA 85142/SONV MUSIC	•
21	20	24	SO FAR GONE (EP) YOUNS MONEY/CASH MONEY/UNVERSAL NOTOWN ITTAKE/UNFIG	
22	19	21	BEBE & CECE WINANS STILL B&C 21105/MALACO	
23	21	12	R. KELLY UNTITLED JIVE 21126/JLG	
24	23	11	TIMBALAND THEILING MEETING STIELING STUDIED OF STUDIED	
25	24	15	50 CENT BEFORE I SELF DESTRUCT SHUDHAFTERWITH INTERSCOPE OF 2012/05/06A (*)	•
26	26	23	KID CUDI Nakon te noon te edo of an them on solid under a latit in this "under"	
27	30	22	MARIAH CAREY MEMOIRS OF AN IMPERFECT ANGEL ISLAND 013226*/IDJMG	•
28	27	11	CHRIS BROWN GRAFFITI JIVE 61434/JLG	
29	28	6	DJ POET NAME LIFE TOTAL CLUB HITS 4 THRIVE S0825/10JMG	
30	32	34	VARIOUS ARTISTS NOW 31 EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC	•
31	33	4	JAMES FORTUNE & FIYA ENCORE BLACKSMOKE 3073/WORLDWIDE	
32	34	13	BIRDMAN PRICELESS CASH MONEYUNIVERSAL MOTOWN 0130930UNPIG ①	
33	31	6	OMARION OLLUSION STARWORLD 58135/MUSICWORKS	
34	35	42	CHRISETTE MICHELE EPIPHANY DEF JAM 012797/IDJMG @	
35	36	25	WHITNEY HOUSTON I LOOK TO YOU ARISTA 10033.RMS	
36	NE	w	WU-TANG/MATHEMATICS RETURN OF THE WU AND FRIENDS GOLD DUST 028	
37	44	14	JANET NUMBER ONES AAM 013612/UME	13
38	25	4	VARIOUS ARTISTS MARCIGNAS IN NEW ORLEANS EN SPECIAL MARKETS 07325 EXSTABLICKS	
39	39	70	MARY MARY	
40	37	36	THE SOUND MY BLOCK COLUMBIA 28087* SONY MUSIC PRINCE/BRIA VALENTE	
41	42	6	LOTUS FLOW3R/MPLSOUND/ELIX3R NPG 09549 EX TEDDY PENDERGRASS	
42	41	23	RAUST HUMINES OF EXHAUSTIC ACTION OF A DECKAR AND A DOCTOR OF A DECKAR AND A DOCTOR OF A DECKAR AND A DOCTOR AND A	
43	55	32	SKINNY JENIZ AND A MIC SHOTTY/ASYLUM S20425/WARNER BROS	
44	29	2	DJ KAYSLAY	
44	40	53	MORE THAN JUST A DJ STREETSWEEPERS 5102/E1 CHARLIE WILSON	
45			UNCLE CHARLIE P MUSIC/JIVE 23388/JLG KERI HILSON	
1000	45	49	IN A PERFECT WORLD MOSLEY/ZONE 4W/TERSCOPE 012000/6A T.I.	•
47	46	74	PAPER TRAIL SRAND HUSTLE/ATLANTIC 512267*/AG @	-
48	38	2	ANTHONY HAMILTON	
49	43	62	THE POINT OF IT ALL MISTER'S MUSIC SO SO DEF 23387/JLG	
50	50	27	LEDISI TURN ME LOOSE VERVE FORECAST 012677/VG ①	

Chart newcomer B.o.B makes a speedy five-week climb to the top 10 of the Rhythmic Airplay chart as his debut single, "Nothin' on You," darts 11–8. His ascent is the fastest by a debut track since Drake's "Best I Ever Had" reached the top 10 in four weeks last June.



M,	AINSTREAM	Q
2	B/HIP-HOP	Å
N CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)	415 EEK
10	#1 SAY SOMETHING	0
il sul	SAY AAH	0
16	TREY SONGE FEAT. FABOLOUS (SONG BOOK/ATLANTIC)	2
13	GREATEST SEX THERAPY GAINER ROBIN THICKE (STAR TRAK INTERSCOPE)	3
15	GAINER ROBIN THICKE (STAR TRAK/INTERSCOPE)	4
14	BEDROCK Young Money Fait Lloyd (Cash Money Universal Motowwonkig)	6
14	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS (MBK/J/RMG)	6
19	IT KILLS ME MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)	7
7	ON TO THE NEXT ONE JAY-Z + SWIZZ BEATZ (ROC NATION)	8
14	I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	9
11	HEY DADDY (DADDY'S HOME) USHER FEAT. PLIES (LAFACE/JLG)	10
11	I WANNA ROCK	(1)
25	SNOOP DOGG (DOGGYSTYLE/PRIDRITY/CAPITOL)	12
13	TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)	13
5	WAKA FLOCKA FLAME (BRICK SOUAD/ASYLUM/WARNER BROS.) LEMONADE	14
10	ALL THE WAY TURNT UP	15
4	RUSCOE DASH FEAT SOULAR BOY TELLEM (MUNUSCLINE TONE 4 MTERSCOFE)	
	MONICA (J/RMG)	16
7	WOMEN LIE, MEN LIE YO GOTTI FEAT. LIL WAYNE (NEVITABLE POLO GROUNDS (JRMG) NEIGHBORS KNOW MY NAME	17
3	TREY SONGZ (SONG BOOK/ATLANTIC)	18
22	BIRDMAN FEAT. UL WWYNE & DRAKE (CASH MONEY UNIVERSAL MOTOWIN/UMRS)	19
5	DO YOU THINK ABOUT ME 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	20
11	STEADY MOBBIN' YOUNG NONEY FEAT GUCCI NAME (2/SH MONEY/UNVERSAL MOTOWINUMPS)	21
6	SOLDIER OF LOVE SADE (EPIC/COLUMBIA)	22
6	SPEEDIN' OMARION (STARWORLD/MUSICWORKS/CAPITOL)	23
3	UP OUT MY FACE MARIAH CAREY FEAT. NICKI MINAJ (ISLAND/IDJ/MG)	24
15	HARD RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)	25
6	FLEX	26
4	THE PARTY BOYZ (CAMOUFLAGE/HITZ COMMITTEE/BATTERY)	27
8	USHER FEAT. NICKI MINAJ (LAFACE/JLB)	28
5	JAHEIM (ATLANTIG) YOU'RE THE ONE DONDRIA (SO SD DEF/MALACD)	29
2	HOMEGURI (HE GOTTA)	30
2	BONE (CITI U. S. JEF JAM IDJMG) NOTHIN' ON YOU B.O.B FEAT. BRUND MARS (REBELROCK GRAND HUETLE ATLAVITC)	31
3	4 MY TOWN (PLAY BALL)	32
	BROWN FOR DAME & UL WINNE (CASH MONEY LINATESAL MOTORINUMES) RUDE BOY	1000
"		33
20	SPONSOR	34
2	TEARRA MAR FEAT, GUCCI MARE & SOLALIA BAY TELLERI (TO REEL ASALIAN MARMER EROS.)	35
"	MILLION DOLLAR GIRL TRIMA FEAT. DIDDY & KERI HILSON (SLIP-N-SLIDE/CAPITOL)	36
2	FISTFUL OF TEARS MAXWELL (COLUMBIA)	37
16	I'M GOING IN DIVICE FAIL LLAWINE & YOURG ALERY YOUNG ADDRICASH HORE/LIMPISAL NOTOIN LUNES	38
	PRETTY GIRLS WHE FEAT CHICLI MAKE A WEEKSPY OF EACKMARD BAND (ALL DO INTERSCOPE)	39

WALE FEAT, GUICLI MANE & WEENSEY OF ENCKYARD BAND (ALLICO, INTERSCO

PIDEE JAM/IDJN

O A)	Rŀ	нүтнміс"
	AST VEEK	VEEKS IN CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
5	1	13	#1 BEDROCK
1	3	12	SAY AAH TREY SONGE FEAT. LIDYD CASH MONEYUNWERSAL MOTOWNE SAY AAH TREY SONGE FEAT. FABOLOUS (SONG BOOK/ATLANTIC)
3	2	16	TIK TOK KESHA (KEMOSABE/RCA/RMG)
3	4	13	HOW LOW LUDACRIS (DTP/DEF JAM/IDJM6)
	5	24	TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)
	9	10	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)
	7	16	BAD ROMANCE
)	11	5	LADY GAGA (STREAMLINE KONLINE CHERRYTREEINTERSCOPE) GREATEST GAINER KABHALBRIKKONER PEERSCHEWIGHUSTERLATIG
	6	20	REPLAY
0	8	23	SEXY CHICK DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
1	16	11	CARRY OUT TINBALWO FEAT JUSTIN TINBERLAKE (MISE EVISION EVISTERSCOPE)
2	10	22	EMPIRE STATE OF MIND JAY-Z + ALIGIA KEYS (ROC NATION)
3	18	5	SAY SOMETHING TIMBALAND FEAT. DRAKE (MOSLEY, BLACKGROUND, INTERSCOPE)
4	12	11	I WANNA ROCK SNOOP DOGG (DDGGYSTYLE/PRIDRITY/CAPITOL)
5	14	17	DO YOU REMEMBER JAY SEAN FEAT SEAN FAUL & UL JON (CASH MONEYUM/REGAL REPUBLIC)
6	19	11	TELEPHONE LADY GAGA FEAT. BEYONCE (STREAM UNE/KONLINE CHERRYTREE/INTERSCOPE)
7	21	6	RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG)
8	15	19	GANGSTA LUV SNOOP DOGG FEAT. THE OREAM (DOGGVSTVLE PRICRITY CAPITOL)
9	17	28	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS WARNER BROS.)
0	22	4	BABY JUSTIN BEBER FEAT LUDICRIS (SCHOOL BOTRAMOND BRAUNSLAND DUNG)
1	13	15	HARD RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)
2	27	3	BLAH BLAH BLAH KESHA FEAT. 30HI3 (KEMOSABE/RCA/RMG)
3	26	10	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
4	25	15	I INVENTED SEX TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
5	30	6	FEEL IT Three 6 wark vs. Theto with seni kingston & Florida (Mirmotte Minos Collarba)
6	32	4	STEADY MOBBIN' YOUNG MONEY FEAT GUICO MARE (CASH MONEY/UNIVERSAL MOTO/IN)
7	24	17	MONEY TO BLOW BIRDWAN FEAT LIL WATTER & DRIVE (CASH MONEY/ORINERSAL MOTOWIN)
8	23	18	SHUT IT DOWN PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)
9	28	7	IT KILLS ME MELANIE FIONA (SRC:UNIVERSAL MOTOWN)
0	34	4	BREAK YOUR HEART TAIO CRUZ FEAT LUDACRIS (MERCURY/IDJMG)
1	35	2	YOUNG FOREVER JAY-Z + MR. HUDSON (RDG NATION)
2	38	4	LITTLE FREAK USHER FEAT. NICKI MINAJ (LAFACE/JLG)
3	37	5	DO YOU THINK ABOUT ME 50 CENT (SHADY/AFTERMATH INTERSCOPE)
4	39	4	I MADE IT (CASH MONEY HEROES) KEW NEOLF FLIT INFORMA, JAN SEAK, & UL WARE (CASH MUNEY WARRAN REPLECT)
5	36	5	ON TO THE NEXT ONE JAY-Z + SWIZZ BEATZ (RDC NATION)
6	33	12	I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
7	NE	w	MILLION DOLLAR GIRL TRINA FEAT. DIDDY & KERI HILSON (SLIP-N-SLIDE/CAPITOL)
8	NE	w	ACCORDING TO YOU ORIANTHI (TAL/BEFFEN/INTERSCOPE)
9	RE-E	NTRY	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS (MBK/J/RMG)
0	NE	w	HEY DADDY (DADDY'S HOME) USHER FEAT. PLIES (LAFAGE/JLG)

ADULT R&B

WEEK	LAST WEEK	WEEKS DN CHT	TITLE ARTIST (IMPRINT: PROMOTION LABEL)
1	1	11	#1 SOLDIER OF LOVE SWKS SADE (EPIC/COLUMBIA)
2	2	21	IT KILLS ME MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
3	4	15	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS (MBK/J/RMG)
4	3	17	AIN'T LEAVIN WITHOUT YOU JAHEIM (ATLANTIC)
5	5	13	I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
6	8	14	FISTFUL OF TEARS MAXWELL (COLUMBIA)
7	7	36	BAD HABITS MAXWELL (CGLUMBIA)
8	6	20	PAPERS USHER (LAFACE/JLG)
9	9	41	CLOSE TO YOU BEBE & CECE WINANS (B&C/MALACD)
10	13	4	EVERYTHING TO ME MONICA (J/RMG)
1	12	6	THERE GOES MY BABY USHER (LAFACE/JLB)
12	10	23	MILLION DOLLAR BILL WHITNEY HOUSTON (ARISTA/RMG)
13	11	16	SEX THERAPY ROBIN THICKE (STAR TRAK/INTERSCOPE)
14	14	21	DON'T MAKE 'EM LIKE U NO MORE RUBEN STUDDARD (19/HICKORY/RED)
15	15	4	CLOSER CORINNE BAILEY RAE (CAPITOL)
16	17	4	I DON'T CARE RAHEEM DEVAUGHN (JIVE/JLG)
17	16	7	WORST CASE SCENARIO JOE (563 KEDAR)
18	21	3	FINDING MY WAY BACK JAHEIM (ATLANTIC)
19	18	26	WHAT I'VE BEEN WAITING FOR BRIAN MICKNIGHT (HARD WORK/E1)
20	19	19	I AIN'T HEARIN' U ANGIE STONE (STAX/CMG)
21	24	2	WORTH IT WHITNEY HOUSTON (ARISTA/RMG)
22	22	11	HIGHER THAN THIS LEDISI (VERVE FORECAST VERVE)
23	25	2	BEAUTIFUL VIVIAN GREEN (E1)
24	N	w	GREATEST GAINER ERVIKAH BADU (UNIVERSAL MOTOWN UMRG)
25	36	2	ALL I EVER THINK ABOUT CHRISETTE MICHELE (DEF JAM/IDJMG)
			A DAMAGE AND A DAMAG

HOT RAP SONGS LIST AND ARTIST RINT / PROMOTION LABEL) #1 BEDROCK 1 15

			A MKS TRONGROUNTFOR CODID (MSR INVIENDIMENSAL INTOWINDIVIS)
2	2	15	HOW LOW LUDACRIS (DTP/DEF JAM/IDJMG)
3)	3	10	GG SAY SOMETHING THEALWO FEAT DRAKE MOSLEYELACKGROUND HTERSCOPE
4	4	13	I WANNA ROCK
5	5	21	TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)
6	7	8	ON TO THE NEXT ONE JAY-Z + SWIZZ BEATZ (ROC NATION)
7	9	5	NOTHIN' ON YOU B.O.B FEAT, BRUNG MARS, (REBELROCK (BRAND HUSTLE/ATLANTIC)
8	6	20	MONEY TO BLOW BROWNI FERT LIL WARNE & DRAKE CASH MOREY UNVERSAL MOTOWNUMERS
9	8	24	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (RDC NATION)
10	11	26	FOREVER DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
1	15	11	ALL THE WAY TURNT UP ROSCOE DASH FEAT SOULD BOY TELLEM (MANUSCUME 2016 4M/TERSCOPE)
12	10	12	O LET'S DO IT WAKA FLOCKA FLAME (BRICK SQUAD/ASYLUM/WARNER BROS.)
13	12	17	STEADY MOBBIN' YOUNG MONEY FERT. GUCCI NAME (CASH MONEY/UNAERSAL MOTO/WU/UNRS)
14	13	5	LEMONADE GUCCI MANE (BRICK SQUAD/ASYLUM/WARNER BROS.)
15	16	5	DO YOU THINK ABOUT ME 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
16	14	19	GANGSTA LUV SNOOP DOGG FEAT THE-DREAM (DOGGYSTYLE PRIORITY CAPITOL)
17	17	б	YO GOTTI FEAT. LIL WAYNE (NEVTIVALE/POLO GROUNDS/J/RMG)
18	18	31	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
19	21	б	FLEX THE PARTY BOYZ (CAMOUFLAGE/HITZ COMMITTEE/BATTERY)
20	19	18	SPOTLIGHT Gucci Mane Feat. Usher (Spick Sound/Asylum Warner Bros.)
21	20	16	SHUT IT DOWN PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)
22	N	EW	MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
23	24	2	MILLION DOLLAR GIRL TRINA FEAT. DIDDY & KERI HILSON (SLIP-N-SLIDE/CAPITOL)
24	22	3	HOMEGURL (HE GOTTA) BONE (CITI U. S./DEF JAM/IDJMG)
26	23	2	(HAHA) SLOW DOWN FAT JOE FEAT. JEEZY (TERROR SQUAD)

	ed for a summer release, lands his fourth No. 1.
	Usher, meanwhile, moves into sixth place for the most
	top 10s of all time with the 12-10 rise of "Hey Daddy (Dad-
1000	dy's Home)." It's his second consecutive top 10 following
aked at No. 2 ir	November. On Hot R&B/Hip-Hop Songs, "Daddy" steps up
op 10 on that ta	y. —Raphael George

Beatmaker Timbaland scores his first chart-topper as an artist on Mainstream R&B/Hip-Hop as "Say Something," featuring Drake, lifts 3-1. Prior to "Say," the only top 10 on Timbaland's artist résumé was the No. 6 peak of "Luv 2 Luv U" with former partner Magoo in 1999. His producer talents have vielded eight No. 1s, the third-most in the chart's 17-year history. Co-star Drake, whose debut album is slat-

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Data for week of MARCH 6, 2010 | CHARTS LEGEND on Page 43

Billboard, R&B/HIP-HOP MAR 2010

HOT R&B/HIP-HOP SONGS

WEEK	2 WEEK	A GO WEEKS	TITLE Artist PRODUCER (SONDWRITER) IMPRINT / PROMOTION LARE #1 IT KILLS ME Melanie Flora	CERT. PEAK POSITION	N 32	SINT 20	XHEAN Z AND A COLOR	WEEKS DN CHT	TITLE Artis PROUGER (SONGWRITER) MPRINT / PROMOTION LAR PRETTY GIRLS Wale Featuring Gucci Mane & Weensey Of Backyard Ban
			WWS JFENIXA MARTIN (A, MARTIN, R.LITTLEJOHN, JR.J. CARR.E.SHUMAN) G SRCUNWERSAL MOTOWV/WARA SAY SOMETHING Timbaland Featuring Drake	0-0	1 and	and the second			BEST KEPT SECRET (DAKINTIMEHIN,R.DAVIS,W.BROWNA GOODMAN,T.PRICE,C.BALMORIS) O ALLIDO INTERSCOR SPONSOR Teairra Mari Featuring Gucci Mane & Soulja Boy Tell'er
2	3 5		TIMBALANO J.ROC (TV.MOSLEV.) HARMON A GRAHAM, T.CLAYTON J. MAULTSBY) 😐 MOSLEY BLACKGROUND INTERSCOPI	[10.43]	3	57	56 64		ELEWIS/LROC (J.PHILLIPS/H.NELSON, ELEWIS/S/MUHAMMAD, R.DAVIS/D.WAY) FO' REEL/ASYLUM/WARNER BROM
3	7 8	5 18	GATHER ATTER POW OCTORE SALE & POREDRALDIES POREDRAM BASED TERMED AND D		Rotation increases	58	60 73		GO SHORTY GO Travis Porte SPINZ Nº FRESH PRODUCTIONS (TRAVIS PORTER) © PORTER HOUS
4	2 6	5 17	TRY SLEEPING WITH A BROKEN HEART Alicia Keys J.BHASKER (J.BHASKER, A.KEYS, REEYNOLDS) © MBK/J/RMJ		at powerhouse stations WHTD	59	49 52		BULLETPROOF Raheem DeVaughn Featuring Ludacri KENNY DOPE (C.GONZALEZ,R.S.OEVAUGHN,C.BRIDGES,C.MAYFIELD)
5	6 7	e 11	I AM Mary J. Blige	160	Detroit (up 50	60	57 54	6	WORST CASE SCENARIO Jo
			STARGATE (M.1.BLIGE.M.S.ERIKSEN.T.E.HERMANSEN.J.AUSTIN.E.DEAN.M.BEITE) MATRIARCH.GEFFEN INTERSCOPI SAY AAH Trey Songz Featuring Fabolous		plays), KBXX				J. THOMAS, J. P. THOMPSON (J. THOMAS, J. P. THOMPSON, J. SKINNER, T. MARTINEZ) VORTH IT Whitney Housto
6	5 4	- 2	VYONIN/D CORELL, LTAYLOR (R M.FEREBEE, JR. T.NEVERSON, T.SCALES N.L.WALKER, D.CORELL) 00 SONG BOOK AT LAVIN		Houston (up 37) and WJHM Orlando,	61	77 -		E.HUDSON (J.AUSTIN,E.HUDSON) 🙆 ARISTA/RM
7	4 2	2 10	HOW LOW Ludacris T-MINUS (C.BRIDGES,TWILLIAMS,C.RIDENHOUR,E.SADLER,H.SHOCKLEE) @ OTP/DEF JAM/IDJM0		Fla. (up 30) aid in	62	80 59		GOOD LOVE Mary J. Blige Featuring T. STEREOTYPES,NE-YO (S.SMITH.J.REEVES,R.ROMULUS,J.YIP) @ MATRIARCH/GEFFEN/INTERSCOP
8	8 3	1	BEDROCK KNE DI CHETECILI 2 GRI-MICINIKA JULIUSI STERISON DURSUS GRIFFTTMICE PUPELCIMERON O CISHIOLE 20 FERSUNDARIAN CONVINCIAL	2	Thicke's gain of 4.8	63	67 75		MILLION DOLLAR GIRL Trina Featuring Diddy & Keri Hilso NOT LISTED (NOT LISTED)
	11 L	3 1	ON TO THE NEXT ONE Jay-Z + Swizz Beats		million impressions.	64	68 60	11	BACK TO THE CRIB Juelz Santana Featuring Chris Brow
1			SWIZZ BEATZ (S.C.CARTER,K.DEAN,B.AUBE,X.DEROSNAY,J.CHATON) REY DADDY (DADDY'S HOME) Usher Featuring Plies	1000		100			POLOW DA DON (LJAMES, JJONES, E.DEAN, C.BROWN) O DIPLOMÄTS/DEF JAM/IDJM ALL I DO IS WIN DJ Khaled Featuring T-Pain, Ludacris, Snoop Dogg & Rick Ros
0	12 1	7 1	THE RUNNERS, RICO LOVE (RICO LOVE, A. HARR, J. JACKSON, U. RAYMOND IV)		9	65	79 89		DU INISTYLIMI, DU WINLED K MINOWLED, CIERCIGES, WROBERTS I, C. C.BROADUS JR, THAN, J. MOLLINSSJ. MOLLINSSJ. 🔴 WE THE BEST
11	9 9	21	I INVENTED SEX LOS DAMYSTRO (C.MCKINNEY.T.SCALES.T.NEVERSON,A.GRAHAM)	1	The song is Jay-Z's	66	81 82		FALLIN" K. Michell KANE,A.FLOYD (D.JOHNSON,A.FLDYD,K.MICHELLE,B.HULL,N.M.WALDEN) @ HITZ COMMITTEE/JWE/JL
2	10 1	0 1	SOLDIER OF LOVE Sade SADE, M. PELA (S. ADU, A. HALE, S. MATTHEWMAN, PS. DENMAN) @ PIC: COLUMBIN		23rd top 10 and	67	75 78		INDEPENDENT Candi Red J Riley (V.RHODES) © DEFVIBE/HALL-A-FAME/UNAUTHORIZED/ASYLUM/WARNER BROW
3	15 1	0	EVERYTHING TO ME Monice		moves him closer to matching Ludacris,	68	82 81		I FEEL GOOD Mary J. Blig
			M.ELLIOTT, LAMB (M.ELLIOTT, C. LAMB, J. SULLIVAN, F. BASKETT, C. MCDONALD, J.D. WILLIAMS) O J/RMS AIN'T LEAVIN WITHOUT YOU Jaheim		who has 24, for the				STARGATE,NE-YO (S.SMITH,M.S.ERIKSEN,T.E.HERMANSEN) MATRIARCH(GEFFEN/INTERSCOP SPOTLIGHT Gucci Mane Featuring Ushe
14	13 1:	2 1)	KWEEE (K BISTE LALES M BRAILSFORD BINCHAMMAD LIS CATTER LIBROOKHOUSE M DRUMMOND SIGLEWIN THOREPLOCIFELERE)	-14-	all-time lead	69	59 50	18	POLOW DA DON (R.DAVIS,U.RAYMOND IV.J.JONES) BRICK SQUAD/ASYLUM/WARNER BRO
5	14 1	1 18	I WANNA ROCK Shoop Dogo s.deville (c.c.broadus Jr., E.Molina, R.GINVARD, Jr.) @ Dogbystyle/Pribrity/cAPitol	10	among rappers.	70	73 -		BEAUTIFUL Vivian Gree A.BELL,LWASHINGTON (V.S.GREEN,I,WASHINGTON,A.BELL) @ E
6	16 1	5 20	O LET'S DO IT Waka Flocka Flame	15	11 dia	71	44 51		I AIN'T HEARIN' U Angie Ston
			TAY BEATZ (J.MALPHURS) O BRICK SQUAD/ASYLUM/WARNER BROS NEIGHBORS KNOW MY NAME Trey Song:	47	1 Sala	50	75 80		SMHITE (J.WYNN) (HAHA) SLOW DOWN Fat Joe Featuring Jeez
7	23 2	9 14	T.TAYLOR, PHAYES, J.MCGEE (T.NEVERSON, T.TAYLOR, PHAYES) SONG BOOK/ATLANTIC			72	76 98		NOT LISTED (NOT LISTED) TERROR SQUA
8	19 2	2 1	ALL THE WAY TURNT UP KE (J.LJOHNSON,O.WAY,K.ERONDU.C.ARCEO) Boscoe Dash Featuring Soulja Boy Tell'em @ MMI.MUSIC LINE/ZONE 4/INTERSCOPI	18	TE	73	64 76		HIGHER THAN THIS Ledie JIMMY JAM,TLEWIS,LYOUNG,JWRIGHT (J.S.HARRIS IILTS,LEWISJ, YOUNG,J,QWRIGHT) @ VERVE FORECAST,VERV
9	21 21	0 9	LEMONADE Gucci Mane s.crawFord (r.davis,s.crawFord, J.H.KayLan, M.Vol.Man) @ BRICK SQUAD/ASYLUM WARNER BROS	19	The const which	74	84 -		AWESOME Plie ZAYTOVEN (A.L.WASHINGTON) @ BIG GATES/SLIP-N-SLIDE/ATLANT
20	17 1	6 3	BAD HABITS Maxwel		The song, which first drew attention	75	74 77	10	I'M ILL Red Cafe Featuring Fabolou
			H. DAVID, MUSZE (H. OAVID, MUSZE) G COLUMBIN FISTFUL OF TEARS Maxwel		in secondary				NDT LISTED (NOT LISTED) BRING IT BACK BRING IT BACK BRING IT BACK BRING IT BACK BRING IT BACK BRING IT BACK BRING IT BACK BRING IT BACK BRING IT BACK BRING IT BACK BRING IT BACK BRING IT BACK BRING
1	22 2	4 1	H.DAVID,MUSZE (MUSZE,H.DAVID)	-21	markets, begins to	76	99 -	2	NOT LISTED (NOT LISTED) GRAND HUSTLED
2	18 1-	4 2	MONEY TO BLOW Birdman Featuring Lil Wayne & Drake DRUMMA BOY (B.WILLIAMS, A.GRAHAM, D.CARTER, C.GHOLSON) © CASH MONEY/UNIVERSAL MOTOWN/UMRC	2	catch on at larger stations. Nielsen	77	72 72		ON FIRE LII Wayn COOL & DRE (6.MORODER, PBELLOTTE) © CASH MONEY, UNIVERSAL MOTOWN, UMF
3	24 3	0 2	STEADY MOBBIN' Young Money Featuring Gucci Mane kane (d.canter,d.johnson,r.davis) © cash money.universal.motoww.umad		BDS reports first-	78	71 74		ANGELS Diddy - Dirty Money Featuring The Notorious B.I.C scates www.scates www.scates environment of the scates o
	27 2		WOMEN LIE, MEN LIE YOUNS (M.MIMMS,8.YOUNG,0.CARTER) @ WEVMALE-POLO GROUNDS.LIMM		time detections at	79	66 62	20	GANGSTA LUV Snoop Dogg Featuring The-Dream
		9		Concession of Concession, Name	WWPR and WRKS				C.STEWART, T.NASH (T.NASH, C.A.STEWART, C.C.BROADUS JR.)
25	20 1	8 2	S.GARRETT,ZAYTOVEN (U.RAYMOND IV,S.GARRETT,X.DOTSON,A.MATHIS) @ LAFACE/JLG	i 1	New York, WHTD Detroit and WEDR	80	NEW	1	BUSY Lyfe Jenning C.JENNINGS (C.JENNINGS) Ø JESUS SWINGS/ASYLUM/WARNER BRO
:6	26 3	1 8	DO YOU THINK ABOUT ME 50 Cen Rockwilder (c.J. Jackson, Jr., D. STINSON) @ SHADY AFTERMATH INTERSCOPI	26	Miami,	81	78 61		ECHO R. Kel INFINITY,D.CAMPER, R. KELLY (R. KELLY, J. SUECOED.CAMPER, C. KELLY)
7	25 2	1 1	PRETTY WINGS Maxwel	1		82	89 68	13	TIP OF MY TONGUE Jagged Edge Featuring Trina & Gucci Man
			K.DAVID,MUSZE (K.DAVID,MUSZE) 00 COLUMBIN LIL FREAK Usher Featuring Nicki Mina	A COLUMN TWO IS NOT	36	-			MAD SCREWS (B.D.CASEY, B.D.CASEY, B.D.CASEY, B.D.MASK, SAUNDERS, A.DIAZ, K.TAYLDR, R.DAVIS)
8	34 3	6 8	E.WILLIAMS, POLOW DA DON (J. JONES, E. WILLIAMS, E.DEAN, U. RAYMOND IV, D. MARAJ, S. WONDER) LAFACE/JLI	20	Kirk Frankin's all-	83	85 -		2MUCH (M.HENRY, R. PROCTOR) O PERRION3
29	29 3	4 7	THERE GOES MY BABY Ushe JIM JONSIM,RIDD LOVE (RICO LOVE,J.G.SCHEFFER,ERDMAND,D.MORRIS) Ushe Ushace/JLD	29	star charity effort	84	58 49		MEDICINE Plies Featuring Keri Hilso Polow DA DON (A.L.WASHINGTON) O BIG GATES/SLIP-N-SLIDE/ATLANT
10	33 2	9 31	CLOSE TO YOU BeBe & CeCe Winans K. THOMAS (B. WINANS) @ B&C: MALACI	21	owes 63% of its	85	RE-ENTRY	9	LUV 2 BALL Impromp J.BRITEC MANYS.THOMAS (M.GAYE, 6. 60RDY FUGUA.S. 6REEN) @ JCS/0RPHEU
31	30 2	7 6	GOD IN ME Mary Mary Featuring Kierra "KiKi" Sheard	5	chart points to the physical single,	86	NEW		BEAMER, BENZ, OR BENTLEY Lloyd Banks Featuring Juelz Santan
			W.CAMPBELL (W.CAMPBELL, EATKINS-CAMPBELL, TATKINS-CAMPBELL) MY BLOCK COLUMBIE EMPIRE STATE OF MIND Jay-Z + Alicia Keys		which climbs to No.	-			PRIME (C.LLOVD,LJAMES,M.FORNO) O 5 UN IMMA LOVE YOU RIGHT John Brow
32	31 2	8 2	SHDGJSEWELLOLEMCA HUNTE (SIC CAN THIASHUCKSUNGHJJSEWELLOLEMCA HUNTE AKEYSEK RESUSHBINSON)	Contract of the local	1 on Hot R&B/Hip-	87	98 -		B.GREEN,L.NIX (M.JIMINEZ,S.HILL,J.BROWN) MOPHILL
33	35 3	2 40	CAN'T LIVE WITHOUT YOU THE UNDERDOGS (H.J.MASON, JR. D.E THOMAS, J.FAUNTLEROY II.S.L.RUSSELL) OP MUSIC/JIVE/JUC	19	Hop Singles. The song, meanwhile, is	88	61 71	20	THIS IS IT Michael Jackson Featuring The Jackson M.JACKSON.J.MCCLAIN,M.WABREN (M.JACKSON,PANKA) MJJEPICICOLUMB
84	38 4	0 2	FLEX The Party Boy	34	No. 60 on Hot R&B/	89	93 -		YOU BELONG TO ME Trey Song
35	42 4	a 101	DJ MR. ROBERS (J.ROBERS.B.JACKSON,C.HIGH.T.JACKSON,J.GILBERT II) O CAMOUFLAGE-HITZ COMMITTEE BATTER YOU'RE THE ONE Dondria		Hip-Hop Airplay	90	91 92		TTAVLOR,J.MCGEE (T.NEVERSON,T.TAVLOR,J.MCGEE,T.SCALES) O SONG BOOR/ATLANT LAST SONG Recognitio
	46 4.	6	LOUPRI,B.M.COX (LOUPRI,B.M.COX) So So DEF/MALACI	00	(2.3 million	90	31 92	-	NOT LISTED (NOT LISTED) OR & EXHIBIT C Jay Electronic
36	43 6	6 5	K.FRANKLIN,H.MARTIN (K.FRANKLIN) @@ FO YO SOUL/GOSPO CENTRIC/JLO		impressions).	91	86 96		JUST BLAZE (T.THEDFORD, J.SMITH)
37	36 3.	3 2	MILLION DOLLAR BILL Whitney Houston SWIZZ BEATZ & KEYS (A. KEYS, K. DEAN, N. HARRIS, A. W. FELDER, R. TYSON) @ ARISTA/RMI		(k)	92	NEW		LOVE KING The-Drear NOT LISTED (NOT LISTED) RADIO KILLA/DEF JAM/IDJM
18	40 3	7 2	FOREVER Drake Featuring Kanye West, Lil Wayne & Eminem	2		93	65 69	28	RELIGIOUS R. Kell
85			BOI-IDA (M.SMAUELSA.GRAIWAX.WESTD.CARTER.MIMITHERS)		THE A	64	-		THE PENTASON (R. KELLY,E. DAWKINS,A. DIXON) GET YOUR MONEY UP Keri Hilson Featuring Keyshia Cole & Trin
9	41 4	0 5	M.CAREY,C.STEWART,T.NASH (M.CAREY,T.NASH,C.A.STEWART,O.MARAJ)	1	92	94	83 85		POLOW DA DON, DANJA (J. JONES, K. L. HILSON, E. HAYES) MOSLEY/ZONE 4/INTERSCOP
0	70 -	- 2	MY CHICK BAD Ludacris Featuring Nicki Mina THE LEGENDARY TRAXSTER (C.BRIDGES, O.MARAJ, S.LINDLEY, D.DAVIDSON) DTP/DEF JAM/IDJ/M	40	The-Dream's	95	88 100		MAKE ME Jane R.JERKINS (J.JACKSON, R.JERKINS, T.LUMPKINS, M.SHILOH) @ A&M: UN
1	39 4	5 7	SPEEDIN' Omarior 253 MUSC NC, D.CLARK.M.COLE, JR.E. FRWER, C.FULLER, O. GRANDBERRY, C.STOKES) @ STARMORI, DMUSC/WORKS CAPTOL	20	follow-up to his	96	NEW	1	SING LIKE ME Chris Brow BIS MAKK,BIG LD (C.BROWN,BIG MAKK,K.THOMAS,L.LENNON,A.TOWNS) O JIVE/JL O JIVE/JL
	28 2		HARD Rihanna Featuring Jeezy	44	2009 album, "Love	97	69 83	11	PUT IT IN A LOVE SONG Alicia Keys Featuring Beyond
			C.STEWART,T.NASH (T.NASH,C.A.STEWART,R.FENTY,J.W.JENKINS) O SRP.DEF JAM/D2M DON'T MAKE 'EM LIKE U NO MORE Ruben Studdard	14	v/s Money," launches with this	1000			SWIZZ BEATZ, A KEYS (A.KEYS, K.DEAN) I STAY A Bay Bay Featuring Dorrough Music, Fat Pimp, Trai'D & Tum Tul
3	32 3	5 1	SVIENCE (R.PERRY,G.EALEY)	JUL	single, which earns	98	92 -		NOT LISTED (NOT LISTED) HOLLYHOO
4	37 3	9 37	WASTED Gucci Mane Featuring Plies Or OJ Da Juiceman FATBOL (LOUGLAS,R.DAVIS,A.WASHINGTON) BRICK SQUAD/SD ICEY/WARNER BRDS	3	1.2 million audience	99	94 -		TELL ME YOU LOVE ME Leela Jame NOT LISTED (NOT LISTED)
5	47 5	5 5	I DON'T CARE Raheem DeVaughr	45	impressions from five days of airplay.	100	RE-ENTRY	6	MAKE EM' SAY Meek M
25	46 6		STEREOTYPES,NE-YO (S. SMITH, J. YIPJ, REEVES, R. ROMULUS) JIVEJUL NOTHIN' ON YOU B.o.B Featuring Bruno Mars	40		1000			NDT LISTED (NOT LISTED) 215/GRAND HUST
		J 1	THE SMEEZINGTONS (B SIMMONS, JR. B. MARS, PLAWRENCE, A LEVINE) REBELROCK (GRAND HUSTLE/ATLANTIK)		BETWEEN	I THE	BULL	ET:	S
2	DEBUT	1	WINDOW SEAT Erykah Bado Not LISTED (NOT LISTED) © UNIVERSAL MOTOWN UMRO	47	DAD	1120	2 11		INDOW' FRAMES HIGH BO
8	45 5	7 5	CLOSER Corinne Bailey Rae S.BROWN,C.B.RAE (C.B.RAE) @ CAPITOL		DAD		2	v	INDOW FRAMES HIGH DO
9	53 5	8	4 MY TOWN (PLAY BALL) Birdman Featuring Drake & Lil Wayne	40	-	1000		La	ying the foundation for her upcoming album, neo-soul queen Erykah
			BOI-1DA (B.WILLIAMS,A.GRAHAM,D.CÁRTER,M.SAMUELS) O CASH MONEY.UNIVERSAL MOTOWN/UMRC REGRET LeToya Featuring Ludacris			R			turns to Hot R&B/Hip-Hop Songs with her highest bow in 13 years as
50	48 4	1 2	TANK, J.FRANKLIN (TANK, K. STEPHENSON, J. VALENTINE, L.LUCKETT, R. NEWT, SR., J. FRANKLIN, C. BRIDGES) @ CAPITOR	8	-	1	1		w Seat" enters at No. 47. The song takes its place as the chart's best de
51	54 6	5 7	UN-THINKABLE (I'M READY) Alicia Keys A.KEYS.K.BRDTHERS, N.SHEBIB (A.KEYS A.GRAHAM K.BRDTHERS, JR., N.SHEBIB) O MBK (JRM)	51	N/S		14		
and the local division in which the	62 -	. 2	RUDE BOY Rihanna	62	A.S.	1	Har		e year and Badu's second-best career start behind her debut single, '
2			STARGATE, R. SWIRE (M.S. ERIKSEN, T.E. HERMANSEN, E. DEAN, M. RIDDICK, R. SWIRE, R. FENTY)	Contraction of the local division of the loc		5	and the		n," which bowed at No. 7 in 1997. At No. 24 with Greatest Gainer strip
	100		Boile	51	DADIE	N.	A	Ad	lult R&B, "Window" topples the No. 26 debut of "Didn't Cha Know"
AUGHI K	51 5	3 1	J.BROWN (D.HAMILTÓN, T.BURNETT, J.BROWN, S.ATWATER) © CITI U. S./DEF JAM/ID/MG	COLUMN DAMAGE	BAUU	120	×		
53	51 5 52 3		LIBROWN (DIAAMILTON, TAUGNETT, JIBROWN, SATIWATER) OF CITU, U.S. DEF JAMIDJAM THE BEST IN ME AMLINDSEY (ML.SAPPA, LINDSEY) OF VERITY, J. SATIWATER) OF VERITY, JIBROWN, SATIWATER) OF VERITY, JIBROWN, SATIWATER)	COLUMN DAMAGE	PADO ()	2,34			the singer's benchmark entry on that chart. Badu's fifth studio album, of the Ankh," is due March 30. —Raphael G

Data for week of MARCH 6, 2010 | For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data | 47

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CHRISTIAN/GOSPEL Billboard. MAR 6 2010

ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL

MEMENTO MORI A&M/DCTONE 013512/EMI CMG AINER SONDS 4 WORSHIP 56 MISCHITY 24/02/0

FOR THOSE WHO WAIT FLICKER 10909 PROVIDENT-INTEGRITY

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SIC GROUP 6031/EMI C

GRITY 4729 EX PROVIDENT-INTEGRITY

7174/FMI CM

HELLO LOVE SIXSTEPS/SPARROW 2359/EMI CM NEWSONG GIVE YOURSELF AWAY HHM 5543/EMI CMG TENTH AVENUE NORTH

FRANCESCA BATTISTELLI

STEVEN CURTIS CHAPMAN BEAUTY WILL RISE SPARROW 6516 EMI CMG GAITHER VOCAL BAND

PURENRG THE REAL THING FERVENT 887795/WORD-CURB NORMON TABERNACLE CHOIR ORCHESTRA AT TEMPLE SOLIARE (WILEERG) Hearbisone music of contemplation and locit motival therm ince and is search GUNGOR BEAUTIFUL THINGS BRASH 0056-WORD-CURE

THE LOST GET FOUND SPARROW 2358/EMI CMG RED INVOCENCE & INSTINCT ESSENTIAL 10063/PROVIDENT-INTEGRITY (E

KARI JOBE INTEGRITY 4550/PROVIDENT-INTEGRIT

OVE IS ON THE MOVE ESSENTIAL 10905/PROVIDENT-INTEGRI

VIDENT-INTEGRITY

187861 WORD-CURE

138/W0RD-CU

CALENT-INTER

H & NAL 4783/EM CMG

42WORD-CUR

GAITHER VOCAL BAND REUNITED GAITHER MUSIC GROUP 6044/EMI CMG

MATTHEW WEST SOMETHING TO SAY SPA

KARI JOBE

NOW HITS 2009 E

MERCYME

SELAH 28

BARLOWGIRL

LOVE & WAR FERVENT RETRET

YOLANDA ADAMS

PHIL WICKHAM HEAVEN & EARTH INO 390 JASON CRABB N CRABB GA

OU DELIVER ME CL

MICHAEL W. SMITH

AE TO THE MA

SOUNDTRACK

A NEW HALLELIJJAH REUNION 10133 PROVIDENT-IN THOUSAND FOOT KRUTCH

PHILLIPS, CRAIG & DEAN

THE CANADIAN TENORS

T 6371/EMI CMG 🖲

NT/IND/ATLAVITIC 2554/PROVIDENT-INTEGRITY

TOP CHRISTIAN

#1 TOBYMAC

28

-18

20

70

0

70

2

FW

2

54

25

28 FFARLESS II LEELAND

41

14

24

IAN TEN SKILLET

CASTING CROWNS UNTIL THE WHOLE WORLD HEAVS BEACH STREET RELIVION TO VARIOUS ARTISTS WWW HTS 2010 WORD-CURBYRID/DED FLYLEAF

FIREFLIGHT

MARY MARY

THE SOUND MY BLOCK BY SWITCHFOOT NEEDTOBREATHE

THE OUTSIDERS A CHRIS TOMLIN

Y PAPER HEART FI SIDEWALK PROPHETS THESE SIMPLE TRUTHS DAVID CROWDER BAND

PAUL BALOCHE

LOR

KUTLESS.

AIRPLAY MONITORED BY SALES DATA COMPILED BY nielsen nielsen BDS SoundScan

T & NUMBER / DISTRIBUTING LABEL

201					1
Q)	C	IRISTIAN SONGS	0	
A				~	2
EEK	AST VEEK	WEEKS ON CHIT	TITLE	EEX .	LAST
A 2	1	23	#1 WHAT FAITH CAN DO	#5 1	1
2	2	26	UNTIL THE WHOLE WORLD HEARS	2	но
3		1000	CASTING CROWNS BEACH STREET/REUNION/PLG	-	0
4	5	20	CITY ON OUR KNEES	3	4
	3	28	TOBYMAC FOREFRONT/EMI CMG HOLD MY HEART	4	2
5	4	40	TENTH AVENUE NORTH REUNION/PLG	5	3
6	8	23	SANCTUS REAL SPARROW/EMI CMG	6	7
7	6	22	PHIL WICKHAM FEAT. BART MILLARD INO THE WORDS I WOULD SAY	7	14
8	7	33	SIDEWALK PROPHETS FERVENT WORD-CURB	8	5
9	10	4	MERCYME IND	9	10
10	9	22	LET THE WATERS RISE MIKESCHAIR CURB	10	16
11	11	8	SOMETHING BEAUTIFUL NEEDTOBREATHE ATLANTIG/WORD-CURB	11	18
12	15	8	JOSH WILSON SPARROW/EMI CMB	12	19
13	12	20	ON AND ON CHASEN IND	13	6
14	17	7	HEALING HAND OF GOD JEREMY CAMP BEC. TOOTH & NAIL	14	RE
15	16	7	LOVE NEVER FAILS BRANDON HEATH MONOMODE/REUNION/PLG	15	8
16	14	7	CAN ANYBODY HEAR ME MEREDITH ANDREWS WORD-CURB	16	9
17	18	8	SAVE A PLACE FOR ME MATTHEW WEST SPARROW/EMI CMG	17	24
18	13	17	YOUR HANDS	18	22
19	19	13	WALK ON THE WATER	19	20
20	20	7	BRITT NICOLE SPARROW/EMI CMG MORE LIKE FALLING IN LOVE	20	18
21	21	19	ALIVE	21	RE
22	23	2	BEAUTIFUL HISTORY	22	RE
23	10000	SHOT	GREATEST EVERYTHING FALLS	90.00	0.54
-	No.		GAINER FEE IND HOLD US TOGETHER	23	23
24	22	6	MATT MAHER ESSENTIAL/PLG	24	Ľ
25	NE		MARK SCHULTZ WORD-CURB	25	21
26	24	15	MATT BROUWER BLACK SHOE	26	37
27	25	16	KRIS ALLEN 19/JWE/JLG	27	26
28	26	17		28	31
29	27	5	CHRIS AND CONRAD VSR	29	25
30	28	8	STAND FOR YOU JONNY DIAZ IND	30	38
31	29	6	WHAT A SAVIOR CATALYST MUSIC PROJECT FEAT. LAURA STORY INO	31	21
32	48	2	I'LL BE NEWSBOYS INPOP	32	41
33	49	2	GET BACK UP TOBYMAC FOREFRONT/EMI CMG	33	15
34	33	9	DESPERATE FIREFLIGHT FLICKER/PLG	34	28
35	34	18	AGAIN FLYLEAF A&M-OCTONE-INTERSCOPE	35	36
36	NE	w	BETTER THAN A HALLELUJAH AMY GRANT SPARROW/EMI CMG	36	48
37	31	19	HEARTBEAT REMEDY DRIVE WORD-CURB	37	17
38	30	13	MESS OF ME switchfoot credential/atlantic/emi cmg	38	37
39	32	17	HEALER KARI JOBE INTEGRITY	39	2)
40	37	13	I AM LOVED ABOVE THE GOLDEN STATE SPARROW/EMI CMG	40	35
41	36	14	HANDS	41	12
42	38	6	THE ALMOST TOOTH & NAIL YAHWEH THE A MARKEN DEPENDENT OF D	42	RE
43	NE		TAL & ACACIA ESSENTIAL/PLG	43	34
44	35	18	NEWSBOYS INPOP	44	40
45	41	15	ALWAYS	45	RE
46	NE	1000	SWITCHFOOT CREDENTIAL/ATLANTIC/EMI CMG	46	45
40	46		SKILLET ARDENT/IND WE SHINE	-	RE
-	1000		STELLAR KART INO COME TOGETHER NOW (MUSIC CITY UNITES FOR HAITI)	47	
48	NE		WARIOUS ARTISTS DEER VALLEY	48	
49	42	12	BIG DADDY WEAVE FERVENT/WORD-CURB	49	50
50	40	8	ABANDON FOREFRONT/EMI CMG	50	RE

Amy Grant returns to Christian Songs with her
first nonseasonal song in five years, as "Better
Than a Hallelujah" opens at No. 36. Her last
nonholiday entry was "The Water" in 2005.
Since then, she's charted three Christmas
titles, including guesting on Matthew West's
No. 1 "Give This Christmas Away" (2009).



			THE ALMOST TOOTH & NAIL				FIREPROOF REUNION 10143/PROVIDENT-INTEGRITY		
42	38	6	YAHWEH TAL & AGACIA ESSENTIAL/PLG	42	RE-E	NTRY	MARK SCHULTZ COME ALIVE WORD-CURB 887394		
43	N	EW	BORN AGAIN NEWSBOYS INPOP	43	34	62	JEREMY CAMP SPEAKING LOUDER THAN BEFORE BEC 6780 EMI CMG (*)		
44	35	18	FOR THE FIRST TIME AGAIN JASON GRAY CENTRICITY	44	40	38	MAT KEARNEY CITY OF BLACK & WHITE MARFECT ALMEN NPOP 1466EM CNB		
45	41	15	ALWAYS SWITCHFOOT CREDENTIAL ATLANTIC/EMI CMG	45	RE-E	NTRY	FEE HOPE RISING IND 4667/PROVIDENT-INTEGRITY		
46	N	EW	AWAKE AND ALIVE SKILLET ARDENT/IND	46	45	43	ISRAEL HOUGHTON THE POWER OF ONE INTEGRITY 4551 PROVIDENT-INTEGRITY		
47	46	3	WE SHINE STELLAR KART INO	47	RE-E	NTRY	RELIENT K Forget and not slow down incho vs stered 520896 word-curb		
48	N	aw	COME TOGETHER NOW (MUSIC CITY UNITES FOR HAITI) VARIOUS ARTISTS DEER VALLEY	48	NE	w	ELVIS PRESLEY AN EVENING PRAYER SONY MUSIC CUSTOM MARKETING GROUP 61423		
49	42	12	WE WANT THE WORLD TO HEAR BIG DADDY WEAVE FERVENT/WORD-CURB	49	50	33	THE DEVIL WEARS PRADA WITH ROOTS ABOVE AND BRANCHES BELOW FEARET 123WORD-CUPB 6		
50	40	8	SAFE IN YOUR ARMS	60	RE-E	NTRY	HILLSONG UNTER (A CROSS THE BATH):: TBAL, HLIBORG NEWET 1 ASSI PROVIDED FATEBOTY		
ny Gra st non	seaso	turns nal sc	to Christian Songs with her Ing in five years, as "Better	Hot Gos 10 clim	spel So b in 17	ongs	unter in docame party - the, Historateory as models area		
ian a n	allel	Jan .	opens at No. 36. Her last	Present	s Arti	ts Ur	ited for Haiti's "Are You		
onholic nce the	day en en, sh	ntry v ie's d	opens at No. 36. Her last pas "The Water" in 2005. harted three Christmas esting on Matthew West's	Listenin It's the	ng" ris fastes	es 11- t-risi	vited for Haiti's "Are You -8 in its fifth chart week. Ing top 10 since Mary racked the top 10 in five		

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O A	7		OT CHRISTIAN SONGS	0			DP GOSPEL
WEEK	WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	WEEKS DN CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUT
D	1	22	#1 WHAT FAITH CAN DO	1	1	5	4 WIKES WOW ODSPEL 2010 WORD-CURDEN CMGW
2	2	26	UNTIL THE WHOLE WORLD HEARS CASTING CROWNS BEACH STREET/REUNION/PLG	2	2	21	BEBE & CECE WINANS STILL B&G 31105/MALAGO
3	3	27	CITY ON OUR KNEES TOBYMAC FOREFRONT/EMI CMS	з	3	4	JAMES FORTUNE & FIYA ENCORE BLACKSMOKE 3073/WORLDWI
9	4	13	THERE IS A WAY	4	4	16	TAMELA MANN THE MASTER PLAN TILLYMANN 8135
5	5	31	THE WORDS I WOULD SAY	5	5	22	FRED HAMMOND LOVE UNSTOPPABLE F HAMMOND/VERITY
•	6	21	SAFE	6	6	71	MARY MARY
2	9	15	PHIL WICKHAM FEAT. BART MILLARD ING	7	7	68	THE SOUND MY BLOCK COLUMBIA 28087*/SO HEZEKIAH WALKER & LF
1	8	43	SANCTUS REAL SPARROW EMI CMS REVELATION SONG	0	9	38	BRIAN COURTNEY WILS
	7	26	PHILLIPS, CRAIG & DEAN INO	õ	22	26	JUST LOVE SPIRIT RISING DEE/MUSIC W GREATEST VICKIE WINANS
	12	3	GREATEST ALL OF CREATION	10	8	56	GAINER HOW I GOT OVER DESTIN
		40	GAINER MERCYME IND HOLD MY HEART			(C=1)	WOW GOSPEL 2009 WORD-CURBENI CMGAEF BYRON CAGE
	10		TENTH AVENUE NORTH REUNION/PLG	U	10	17	FAITHFUL TO BELIEVE GOSPO CENTRIC/VERI DONALD LAWRENCE & C
2	11	16	MIKESCHAIR CURB	12	13	55	THE LAW OF CONFESSION, PART I QUET WATER/IT YOLANDA ADAMS
2	14	8	NEEDTOBREATHE ATLANTIC/WORD-CURB	13	12	72	PLAVUST. THE VERY BEST OF YOUANDA ADAMIS VERTICALED ACY
)	18	7	JOSH WILSON SPARROW/EMI CMG	14	11	75	VARIOUS ARTISTS NW CORE ESEMINE ALL-THE INVOITE SENSE WORD-CLIED
	17	7	LOVE NEVER FAILS BRANDON HEATH MONOMODE/REUNION/PLG	15	14	4	VARIOUS ARTISTS MONITATEALE TRANSPORTATION OF LOCATOR AND
	16	13	ALIVE POCKET FULL OF ROCKS MYRRH WORD-CURB	16	24	88	JAMES FORTUNE & FIYA THE TRANSFORMATION BLACKSMOKE 3045
2	20	7	HEALING HAND OF GOD JEREMY CAMP BECITOOTH & NAIL	17	20	71	VARIOUS ARTISTS
3	13	20	HE IS WITH YOU MANDISA SPARROW/EMI CMG	18	15	26	J MOSS JUST JAMES PAJAM-GOSPO CENTRIC VERITY
•	21	5	YOUR HANDS	19	17	48	ISRAEL HOUGHTON THE POWER OF ONE INTEGRITY/COLUMBIA 42584
,	19	6	CAN ANYBODY HEAR ME MEREDITH ANDREWS WORD-CURB	20	23	69	BISHOP PAUL S. MORTON PRESENTS THE CRY YOUR LAST TEAR TEHILLAH 7209/L
19	23	8	WALK ON THE WATER BRITT NICOLE SPARROW/EMI CMG	21	27	18	THE WHISPERS
2	24	5	MORE LIKE FALLING IN LOVE	22	25	23	DONNIE MCCLURKIN Ratust the very less of dome inclusion visiting do
3	22	13	ON AND ON	23	16	24	VARIOUS ARTISTS
3	25	7	SAVE A PLACE FOR ME	24	21	73	GOTTA HAVE GOSPELL 7 INTEGRIT/ GOSPO CENTRICAD
5	26	14	MATTHEW WEST SPARROW/EMI CMG I'D NEED A SAVIOR AMONG THE THIRSTY REV	25	33	30	REBEL REACH 98070/INFINITY EARNEST PUGH LIVE RAIN ON US EPM BLACKSMOKE 30700

25 75 75 74 MATTER WEST SPAROD ENLING 74 5 20 14 IN EED A SAVIOR AMONG THE THINGTY AEV 74 CHRISTIAN CHR* CHRISTIAN CHR* 74 TILE ANTEX HIGHTY AEV 74 MONG THE THINGTY AEV 00 AND ON 74 MARKET HINGTY PROMOTION LABEL 74 74 MARKET HOTHA NAME 74 74 MARKET HINGTY PROMOTION LABEL 74 74	2	24	5	JASON GRAY CENTRICITY	2					
2 2 SAVE A PLACE FOR ME METHOR WEST STANDARD MEM LONg 5 26 14 ID NEED A SAVIOR AMONG THE THING YE READY 5 26 14 ID NEED A SAVIOR AMONG THE THING YE READY 6 26 14 ID NEED A SAVIOR AMONG THE THING YE READY 7 CHERISTIAN CHER** 1 12 ITTLE CHARTET MARKET / PROMOTION LAREL 1 12 ID NADO DN CHARTEN INFORMATION CHARTER 3 16 DONT YOU KNOW YOURGE EAUTIFUL CHARTEN INFORMATION CHARTER 3 17 DONT YOU KNOW YOURGE EAUTIFUL CHARTEN INFORMATION CHARTER 3 18 DONT YOU KNOW YOURGE EAUTIFUL CHARTEN INFORMATION CHARTER 3 19 CHERTIST DOTH A MAR 3 14 20 WHAT FAIT CAN DO UTHES BECTOTH A MAR 3 14 20 THE AMONG THOTH A MAR 4 13 THE AMONG THOTH A MAR 5 14 20 THE AMONG THOTH A MAR 5 15 THE AMONG THOTH A MAR 6 16 THE AMONG THOTH A MAR 10 17	3	22	13	ON AND ON CHASEN IND						
5 20 10 DECEDA SAVIOR 5 20 10 Diversity Representation 6 20 10 Diversity Representation 6 20 11 12 20 6 10 20 11 12 20 11 12 10 21 21 <	4	25	7	SAVE A PLACE FOR ME						
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2 3 15 DONT YOU KNOW YOURE BEAUTIFUL 3 4 10 WALK ON THE WATER BEAUTIFUNDE SEMBLING LEIMOND 3 4 10 WALK ON THE WATER BEAUTIFUNDE SEMBLING LEIMOND 3 4 10 WALK ON THE WATER BEAUTIFUNDE SEMBLING LEIMOND 3 9 12 GEREITS DESPENATE BEOLOTOTHA MALL 5 2 24 WHAT FAITH CAN DO LITTIE ALMOST TOTHA MALL 6 13 7 30 CANTHING BEAUTIFUL INEOTBRATH ATLANTIC 7 13 VE SHINE STELLAR ANT NO 7 13 VE SHINE STELLAR ANT NO 8 11 14 BEOTOTHE MERSOPE 11 14 BERET INT NOLE STEROSOFE ELLAR ANT NO 8 11 14 BECATISE 9 10 21 FORGET AND NOT SLOW DOWN 15 5 HEALING HAND OF SCOUTH A WAL 15 5 HEALING HAND OF COOD 16 14 24 17 5 REDING MAND WEAT CANTHOLAND <td>1</td> <td>1</td> <td>22</td> <td>ON AND ON</td> <td>(</td>	1	1	22	ON AND ON	(
3 4 10 WALK ON THE WATER 3 4 10 WALK ON THE WATER 3 9 12 GRATIAST DESPERATE 4 10 WHAT STATE DESPERATE 5 2 24 WHAT STATE DESPERATE 5 13 75 SMETHING BEAUTIFUL 13 75 SMETHING BEAUTIFUL INTERMEDIATION TO THE A MAL 6 13 7 35 MELLIA KAN NOTOREMERSOPE 7 13 VE SHINE STELLAR KAN NOTOREMERSOPE 6 11 14 BECARISME SINCE ONE 6 11 14 BECARISME SINCE 6 12 10 21 FORGET AND OT SLOW OONN 7 13 25 HELARI KAND VS STEROUSOTE 8 10	2	3	18	DON'T YOU KNOW YOU'RE BEAUTIFUL	K					
9 12 CREATS CHILENT INTERNATIONAL PROCESSION INTERNATIONAL PROCESSION INTERNATIONAL PROCESSION INTERNATIONAL PROCESSION INTERNATIONAL PROCESSION INTERNATIONAL PROCESSION INTERNATIONAL PROCE	3	.4	12	WALK ON THE WATER	ľ					
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Bit Res Bechon R AMAL 13 The ALMOST TOOTH & MAL 14 The ALMOST TOOTH & MAL 15 StreLak AKH NIO 2 The REF IN THIS MOMENT ELEMAR KARL SPAREOWERING 2 DI 21 15 StreLak AKH SPAREOWERING 2 DI 21 7 Bit MAL SPAREOWERING 8 CITY ON OUR KNEES 8 CITY ON OUR KNEES 9 THEAL MARE SPAREOWERING MAL 9 THE ALMON DS STERCOWER MAL 9 THEAL MARE SPAREOWERING	5	2	24	WHAT FAITH CAN DO						
118 ZAMETHING BEAUTIFUL INSTRUMENTION & NUMBER 13 7 SOMETHING BEAUTIFUL INSTRUMENTION & NUMBER 14 14 EVESHINE STELLAR KAN NO OF CONSTRUCTION & NUMBER 11 14 FREE IN THIS MOMENT INSTRUMENTI & NUMBER 15 14 EAR OF CONSTRUCTION & NUMBER 16 16 2 17 15 STREAM OF CONSTRUCTIONS 18 16 AGAIN 19 2 FORGET AND NOT SLOW DOWN RELAT KINDU VS STREAD OF THE NOT SLOW DOWN RELAT KINDU VS STREAD OF THE NOT SLOW DOWN 19 12 19 10 21 FORGET AND NOT SLOW DOWN RELATING CONSTRUCTION OF A VIAL 10 21 FORGET AND OF COOD SLEAD NOW SCOTTON OF A VIAL 10 21 15 11 14 ERDING CONSTRUCTION OF A VIAL 14 14 21 15 5 HEALING HAND OF COOD SLEAD NOW MEND STREAM OF A VIAL 16 16 HANG ON PURE AND ON THE NOW ON CONSTRUCTION ON SAFE AND AND MEND WING A VIAL SAMENT 19 8 SAFE HANG ON CONTRINCENT 19 8 <td>3</td> <td>6</td> <td>13</td> <td>HANDS</td> <td>7</td>	3	6	13	HANDS	7					
7 7 5 WE SHINE STELLAR MART NO 8 15 AGAIN Protein Auto Other WITHSCOPE 1 14 AGAIN Protein Auto Other WITHSCOPE 1 15 24 FORGINEN Samettas Haut Shart ando: 1 5 24 FORGINEN Samettas Haut Shart ando: 1 5 24 FORGET AND NOT SLOW DOWN RELeast Note & Strate Gold Tele 3 12 12 15 HEREIN CARS 3 12 14 EALING HAND OF GOD 3 15 JERBAY CAMP SECTOTH & NAIL 5 JERBAY CAMP SECTOTH & NAIL 6 17 5 15 SAFE IN YOUR ANN S AMMONT FOR PANT MILLARD 6 17 S FORFE IN YOUR SAMENT SM 6 17 S FORFE IN YOUR ANN S AMMONT FOR PANT MILLARD 7 18 17 S AFE IN YOUR ANN S AMMONT FOR PANT MILLARD 6 14 20 11 LOSERS 19 8 AFE AND ALINE 21 10 10 10 10	,	13	7	SOMETHING BEAUTIFUL	2					
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			ENCORE BLACKSMOKE 3073/WORLOWIDE
4	4	16	TAMELA MANN THE MASTER PLAN TILLYMANN 8135
5	5	22	FRED HAMMOND LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/JLG
6	6	71	MARY MARY THE SOUND MY BLOCK COLUMBIA 28087*/SONY MUSIC ①
7	7	68	HEZEKIAH WALKER & LFC SOULED OUT VERITY 23487/JLG
8	9	38	BRIAN COURTNEY WILSON JUST LOVE SPIRIT RISING DEE/MUSIC WORLD
9	22	26	GREATEST VICKIE WINANS GAINER HOW I GOT OVER DESTINY JOY 8120
10	8	56	VARIOUS ARTISTS WOW GOSPEL 2009 WORD-CURBENI CMGAERITY 41675JLG
11	10	17	BYRON CAGE FAITHFUL TO BELIEVE GOSPO CENTRIC/VERITY 43343/JLG
12	13	55	DONALD LAWRENCE & CO. THE LAW OF CONFESSION, PART I QUET WATER/VERITY 23473/U.S
13	12	72	YOLANDA ADAMS Runust the very lest of younda adway very very streasony music
14	11	75	VARIOUS ARTISTS NON COSPELESSOFILIE ALL THE REVORTE SCHOOL AURICATIVE SYSTEM CARE
15	14	4	VARIOUS ARTISTS MONIMATERIE TENSIET TENTER DE LE
16	24	88	JAMES FORTUNE & FIYA THE TRANSFORMATION BLACKSMOKE 3045-WORLDWIDE
17	20	71	VARIOUS ARTISTS OUT IN HIME ODSPELIE INTEGRITY/COMENCOLUMBIA 335795/241 MUSIC ①
18	15	26	J MOSS JUST JAMES PAJAM GOSPO CENTRIC/VERITY 47910/JLG
19	17	48	ISRAEL HOUGHTON THE POWER OF ONE INTEGRITY/COLUMBIA 42584/SONY MUSIC
20	23	69	BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC CRY YOUR LAST TEAR TEHILLAH 7209/LIGHT
21	27	18	THE WHISPERS THANKFUL KINGDOM BBBB
22	25	23	DONNIE MCCLURKIN Rause the very best of come incluring very meson station of the very best of come incluring very station of the
23	16	24	VARIOUS ARTISTS GOTTA HAVE GOSPELI 7 INTEGRITY/BOSPO CENTRIC/VERITY/S3271.ULG
24	21	73	REBEL REACH 98070/INFINITY
25	33	30	EARNEST PUGH

Image: Second state	RENEEST PUGH E RAIN ON US EPPMELACKSMOKE SOTOWORLOWDE FIGOSPEL OSSA TEE INTERNENT / PROMOTION LABEL CARLEN MARINE STATUS CARLEN MARINE STATUS MARINE STATUS MARI
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Comparison of the second	TLE INTERIATE PROMOTION LABEL MET INPRINT / PROMOTION LABEL HE BEST IN ME INVISAMP LEAST ON PROMOTION LABEL LOSE TO YOU LOSE TO YOU DO FAVORED ME ENVIRANCE ALL ALL MAIN AMP & DI NOERS LENTICLE VOORE MET AND LABELANS ALL ALL MAIN AMP & DI NOERS LENTICLE VOORE MET AND LABELANS ALL ALL MAIN AMP & DI NOERS LENTICLE VOORE MET AND LABELANS ALL ALL MAIN AMP & DI NOERS LENTICLE VOORE
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3 1 2 33 4 1 2 33 10 The present of	TLE INTERIATE PROMOTION LABEL MET INPRINT / PROMOTION LABEL HE BEST IN ME INVISAMP LEAST ON PROMOTION LABEL LOSE TO YOU LOSE TO YOU DO FAVORED ME ENVIRANCE ALL ALL MAIN AMP & DI NOERS LENTICLE VOORE MET AND LABELANS ALL ALL MAIN AMP & DI NOERS LENTICLE VOORE MET AND LABELANS ALL ALL MAIN AMP & DI NOERS LENTICLE VOORE MET AND LABELANS ALL ALL MAIN AMP & DI NOERS LENTICLE VOORE
3 1 2 33 4 1 2 33 10 The present of	THAT TIMPIRIT / PROMOTION LABEL MATHEMATING GAINTER BAIN ON US GAINTER BAIN ON US HEY THAT WAIT HE BEST IN ME RUMMOND EACH JOHN KKE FAMINGKI VERITV J.S. HE BEST IN ME RUM SARP VERITVJIG LOSE TO YOU EA GEEE WINNES BAG MALAGO DO FAVORED ME EAN MAKEN SLOCALAGO OCORE MER GAINTE A FRA SLACKSMOKE/WORLDWIDE ISTIFIED
3 1 2 33 4 1 2 33 10 The present of	THAT TIMPIRIT / PROMOTION LABEL MATHEMATING GAINTER BAIN ON US GAINTER BAIN ON US HEY THAT WAIT HE BEST IN ME RUMMOND EACH JOHN KKE FAMINGKI VERITV J.S. HE BEST IN ME RUM SARP VERITVJIG LOSE TO YOU EA GEEE WINNES BAG MALAGO DO FAVORED ME EAN MAKEN SLOCALAGO OCORE MER GAINTE A FRA SLACKSMOKE/WORLDWIDE ISTIFIED
3 1 2 33 4 1 2 33 10 The first of the first	THAT TIMPIRIT / PROMOTIONA LARGE THAT TIMPIRITY / PROMOTIONA LARGE GAINING CONTRACT, SAN AND AND AND AND AND AND AND AND AND A
2 1 36 Tree 3 3 10 Tree 3 3 10 Tree 4 4 41 C BE 5 6 30 G Tree 6 5 11 AA A 7 8 52 JLL BM 9 7 46 BRI BRI 10 9 17 G BR 11 13 23 ZA BY	IEY THAT WAIT BIAMMOND FEAT, SHIP K KE I HAAMOND VENTYULS IE BEST IN ME KINS APP VENTYULS LOSE TO YOU BE A CECE WINNING BAD MALAGO ID FAVORED ME EXMINALCH & LIC FAR, MANN AMP & QUINDERS VENTYULS VEORE MES ROTINE & FIVA BLACKSMOKE/WORLDWIDE ISTIFIED
2 1 36 pme 3 3 10 Tma 4 4 41 Clean 5 6 30 Gene 6 5 11 Ame 7 8 52 JLL 8 11 5 Ame 9 7 46 Ben 10 9 17 Gene 11 13 23 Zave	IEY THAT WAIT BIAMMOND FEAT, SHIP K KE I HAAMOND VENTYULS IE BEST IN ME KINS APP VENTYULS LOSE TO YOU BE A CECE WINNING BAD MALAGO ID FAVORED ME EXMINALCH & LIC FAR, MANN AMP & QUINDERS VENTYULS VEORE MES ROTINE & FIVA BLACKSMOKE/WORLDWIDE ISTIFIED
3 3 10 The mail 4 4 41 Generation 5 6 30 Generation 6 5 11 Entropy 7 8 52 Jun 8 11 5 Asset 9 7 46 Asset 10 9 17 Generation 13 13 23 FAR	HE BEST IN ME WIN AMP VENTYULG LOSE TO YOU E SECEV WINNING BOOMALACO DD FAVORED ME EXWI MUKAN LIC FRI, MANN AMP & AJ NOCHS VENTYULG VEORE HER ROTINE & FIYA BLACKSMOKE/WORLDWIDE JSTIFIED
3 10 MA 4 4 41 Generation 5 6 30 G(max) MA 6 5 11 End End 7 8 52 JUM Ban 11 5 Aff 9 7 46 Ban Ban <t< td=""><td>NWIN SAPP VERTIVULG LOSE TO YOU DO FAVORED ME SWIN WAKEN & SKOMALAGO DO FAVORED ME WIN WAKEN & SKOMANNE MORENS VENTROLE RES FORTUNE & FYRA BLACKSMOKE/WORLDWIDE ISTIFIED</td></t<>	NWIN SAPP VERTIVULG LOSE TO YOU DO FAVORED ME SWIN WAKEN & SKOMALAGO DO FAVORED ME WIN WAKEN & SKOMANNE MORENS VENTROLE RES FORTUNE & FYRA BLACKSMOKE/WORLDWIDE ISTIFIED
4 4 1 CE 5 6 30 GC H22 6 5 11 E MA 7 8 62 JUM SM 8 11 5 AS AS 9 7 46 AL BB 10 9 17 GE HEB 13 13 23 FA MA	LOSE TO YOU be a dece winning bacimalado DO FAVORED ME eximi walkin a life far mannin sapp a du noens ventrycle NEORE MES FORTUME & FIYA BLACKSMOKE/WORLDWIDE JSTIFIED
S 6 30 Gr 6 5 11 E AM 7 8 52 JLL SM 9 11 5 AR BR 10 9 17 G BL 11 13 23 FA BR	OD FAVORED ME EXILI WALKER & LFC FEAT MARVIN SAPP & DJ ROGERS VENTYCLE VCORE MES FORTUNE & FIYA BLACKSMOKE/WORLDWIDE JSTIFIED
B D JU HIZ G 5 11 EN JAI 7 8 52 JUL 8 11 5 AFF 9 7 46 BL 10 9 17 GI 11 13 23 PAY	EXAM WALKER & LIC FEAT MARYIN SAPP & DJ ROGERS VENTROLE NCORE Mes Fortune & Fiya Blacksmoke/Worldwide JSTIFIED
B S I JAA 7 8 52 JLL 8 11 5 AF 9 7 46 AL 10 9 17 Gf 11 13 23 FA	HES FORTUNE & FIYA BLACKSMOKE/WORLDWIDE
7 8 52 JLI 8 11 5 AF 9 7 46 AII 10 9 17 GF 11 13 23 FA	JSTIFIED
0 02 SM 0 11 5 AF 9 7 46 AL 10 9 17 BFI 11 13 23 FA	
9 7 46 AL 8RI 10 9 17 GF 11 13 23 FA 8YF	OKIE NORFUL TREMYLES/EMI GOSPEL
9 7 46 AL BRI 9 17 BE 10 9 17 BE 11 13 23 FA BYF	RE YOU LISTENING Franklin presents artists united for hard for 10 scul scope centriculg
10 9 17 GF 11 13 23 FA BYF	LL I NEED
13 23 FA BYF	AN COURTNEY WILSON SPIRIT RISING/MUSIC WORLD
13 23 FA BYF	RACE BE & CECE WINANS BAG MALACO
NUMBER OF STREET	AITHFUL TO BELIEVE
HC IN HC	RON CAGE GOSPO CENTRIC/VERITY/JLG
12 12 29 VIC	KIE WINANS FEAT. TIM BOWMAN, JR. DESTINY JOY
13 15 17 BF	REAKTHRU EG O'QUIN & IPRAIZE PENDULUM
14 14 34 RE	ESTORED
18	IOSS PAJAM/GOSPO CENTRIC/JLG
	EN VERITY/JLG
	HE MASTER PLAN
C1	OOD NEWS
VAN	NESSA BELL ARMSTRONG EMI GOSPEL
	ESTING ON HIS PROMISE ITHFUL PRAISE FEAT, J.J. HAIRSTON EVIDENCE BOSPELLIGHT
10 10 EV	ERY PRAYER
ISK D	ALL HOUGHTON FEAT. MARY MARY INTEGRITY COLUMBIA
	HOP PAUL S. MORTON TEHILLAH/LIGHT
	HE LIFTER
TEU	WINN TEDDYSJAMZ/SHANACHIE
LIST LIST	A PAGE BROOKS FEAT. ROYAL PRIESTHOOD SHOPHAR HABAKKUK
	HERE IS A KING IN YOU NALD LAWRENCE & CO. DUIET WATER/VERITY/ULG
	VING ON THE TOP
UE	WAYNE WOODS QUIET WATER/VERITY/JLG
25 23 8 HE	E'S BEEN JUST THAT GOOD K WHALUM FEAT, LALAH HATHAWAY TOP DRAWER MACK
CH 6 2010	
CH 0, 2010	CHARTS EGEND on Dage 43
	CHARTS LEGEND on Page 43

Billboard, DANCE

HOT DANCE CLUB SONGS

WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST IMPRINT / PROMOTION LABEL	THIS
1	2	7	HARD INK RIHANNA FEATURING JEEZY SRP. DEF JAM/10JMS	2
2	7	6	THE POWER OF MUSIC KRISTINE W FLY AGAIN	2
3	8	8	ACAPELLA KELIS WILL LAM INTERSCOPE	2
4	4	8	REVOLVER MADONNA FEATURING LIL WAYNE WARNER BRDS.	2
5	1	6	TELEPHONE LIOY GAGA FEATURING BEYONGE STREAMLINE KONLIVECHERRYTREER/TERSCOPE	3
6	10	8	FANCY FREE	3
7	13	7	FEEL IT The singer is rest with sem invision a flong high the winds college son theod	3
	15	6	FOR YOUR ENTERTAINMENT	6
9	11	12	WHY DON'T YOU LOVE ME BEYONCE MUSIC WORLD/COLUMBIA	3
10	3	14	ON THE FLOOR (OH BABY PLEASE)	3
11	9	9	RUSSIAN ROULETTE RIHANNA SRP. DEF JAM / IDJMG	3
12	5	11	YOU ARE TONY MORAN FEATURING FRENCHE DAVIS DAVICE MUSIC PRODUCTIONS	3
13	21	4	LOUBOUTINS J-LO EPIC/COLUMBIA	3
14	6	11	BODIES ROBBIE WILLIAMS ASTRALWERKS(CAPITOL	3
15	22	4	NATURALLY SELENA COMEZ & THE SCENE HOLLYWODD	4
16	19	6	FEELIN' LIKE A SUPERSTAR BARBARA TUCKER B STAR	4
17	16	8	DIRTY DESIRE UTADA ISLAND IDJMG	4
18	26	4	GIVE ME SOMETHING	4
19	24	5	MORNING AFTER DARK TIMBAND FRITING HELY FRITING & SOSH / MUSE / FLAXSPULNOW TESCOF	4
20	12	11	WONDERFUL BILLIE MYERS FRUITLOOP	4
21	23	5	AUTOMATIK LIWI FRANC JIVE/JUG	4
22	17	14	RAIN ANJULIE MONSTER/HEAR/CMG	4
23	32	3	F**K THE INDUSTRY solange Music World	4
24	18	9	TIK TOK KESHA KEMUSABE/RCA/RMG	4
25	25	6	IT'S OVER	6

TOP DANCE/ ELECTRONIC ALBUMS

	_		
	AST	A CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
	31	4	HEARTBREAK ON VINYL BLAKE LEWIS TOMMY BOY
	30	5	PARTY ROUND THE WORLD
	29	5	JASON DOTTLEY & DEBBY HOLIDAY JD3 PARTY TIME (GET UP, GET DOWN) FREEDOM WILLIAMS LOVERUSH/SEA TO SUN
	28	13	KEEPING SCORE HANNAH SNOWDOG
	27	8	HEY HEY DENNIS FERRER OBJEKTIVITY
	37	3	SEX SLAVE MELLEEFRESH VS. DEADMAUS PLAY
	38	3	STRANGE CONDITION MORGAN PAGE NETTWERK
	39	3	SUDDENLY
	48	2	POWER ROCKET
1	33	6	ELECTRICITY BRIAN ANTHONY SOGNI
	49	2	SWEET DISPOSITION THE TEMPER TRAP COLUMBIA
	42	3	GET UP KIMBERLY DAVIS D1
	45	2	BETTER THAN HER MATISSE JIVE/JLG
	43	4	TOGETHER BARBARA SHEREE CONTINUOUS COOL
	HOT BE	SHOT INT	DRUMMER BOY DEBI NOVA SURCO DECCA
	41	11	I WANNA BE YOUR BABY HENRI DAUMAN
	40	14	BAD ROMANCE LADY GAGA STREAMLINE KONLINE CHEARYTREE INTERSCOPE
	N	w	OVERLOAD CARMEN PEREZ DAUMAN
	20	16	COME BACK CLEAN THE CRYSTAL METHOD FEATURING EMILY HAINES TINY E
	14	13	DID IT AGAIN (LO HECHO ESTA HECHO) SHAKIRA EPIC
	M	w	PYRAMID CHARICE REPRISE
	NE	w	BREAK YOUR HEART TAIO CRUZ FEATURING LUDACRIS MERCURY/IDJMG
	N	W	ENERGETIC BOA SM
	34	13	DAVID GUETTA FEATURING ESTELLE GUM/ASTRALWERKS/CAPITOL
	50	2	SLOW POISON THE BRAVERY ISLAND/IDJ/MG
1			

_	50	50	2	THE BRAVERY ISLAND ID IMG
	Ģ			OT DANCE
	Å		A	RPLAY"
	WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LAB
	0	10	4	#1 SECRET LOVE
	15-24	19190	12	LOVE KEEPS CALLING

WEEK	WEEK	WEEKS DN CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.	WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	1	69	#1 LADY GAGA	2	1	10	4	#1 SECRET LOVE
2	2	13	LADY GAGA		2	11	6	LOVE KEEPS CALLING
з	3	32	OWL CITY OCEAN EYES UNIVERSAL REPUBLIC 013141*/UMBG	•	3	4	12	ONE LOVE DAVID GUETTA FEATURING ESTELLE GUM ASTRALWERKS (CAPITOL
4	4	2	MASSIVE ATTACK HELIGOLAND VIRGIN 09466/CAPITOL		4	3	16	HOT
5	6	6	DJ POET NAME LIFE TOTAL CLUB HITS 4 THRIVE 90825/IDJMG		5	5	9	HEARTBREAK MBLACK ROBBINS
6	7	2	DJ SKRIBBLE Thendelik presibits: Dancewitch: The Uctimate Pratty Mail Thene Social U.M.S		6	14	4	TIME FLANDERS NERVOUS
7	8	4	DJ ENFERNO ULTRA DANCE 11 ULTRA 2217		7	7	7	ESCAPE ME TIESTO FEATURING C.C. SHEFFIELD MUSICAL FREEDOMULTRA
8	10	26	DAVID GUETTA ONE LOVE GUM 86847*/ASTRALWERKS		(3)	6	20	FIGHT FOR YOU MORGAN PAGE NETTWERK
9	9	33	LMFAO Menty Rock Praty Rock Will Lamicherry Treensterscope of 2502/64.		9	2	13	TIK TOK KESHA KEMOSABE/RCA/RMG
10	5	2	HOT CHIP ONE LIFE STAND ASTRALWERKS 07500®		10	16	16	GHOSTS 'N STUFF DEADMAUS FEATURING ROB SWIRE MAUSTRAP/ULTRA
11	13	22	VARIOUS ARTISTS HOW THATS WHAT I CALL CLUB HTS EIM UNIVERSAL 56/256 SONY MUSIC		11	13	6	TELEPHONE LADY GAGA FEATURING BEYONCE STREAMLINENCHLINGCHERRYTREEINTERSCOPE
12	15	16	VARIOUS ARTISTS NON THITS WHIT CALL BINGE CLASSICS ENVINIERS/LICENER HURSCONTILISC		12	8	8	YOU AND I MEDINA LABELMADE
13	14	36			13	1	12	BAD ROMANCE LADY GAGA STREAMLINE KONLIVE CHERRYTREE INTERSCOPE
14	12	4	FOUR TET THERE IS LOVE IN YOU DOMINO 228*		14	NE	w	CARRY OUT THIALWO FEATURING JUSTIN TIMBERLAKE WOSLEY/SLACKGROUND/INTERSCOPE
15	16	22	LA ROUX LA ROUX DIS LIFE/POLYDOR/CHERRYTREE/INTERSCOPE DI 3380*/IGA		15	9	18	SMOKE JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI MICOA
16	17	26	IMOGEN HEAP ELLIPSE MEGAPHONIC/RCA 50605/RMG		16	12	б	BRUISED WATER CHICANE FEATURING NATASHA BEDINGFIELD CENTRAL STATION
17	11	3	BT THESE HOPEFUL MACHINES NETTWERK 30849		17	21	2	SWEET DISPOSITION THE TEMPER TRAP LIBERATION/GLASSNOTE/COLUMBIA
18	20	20	TIESTO KALEIDOSCOPE MUSICAL FREEDOM 2082/ULTRA		18	19	4	SO FAR AWAY KASKADE & SEAMUS HAJI WITH HALEY ULTRA
19	19	23	MIIKE SNOW MIKE SNOW DOWNTOWN 70085*		19	22	2	STEP BY STEP LAUBACK LUKE & GREGOR SALTO FEATURING MAKAS ACOLIAH MOVINSH
20	21	13	NEON INDIAN PSYCHIC CHASMS LEFSE 001*		20	23	2	BROKEN TONIGHT ARMIN VAN BUUREN ULTRA
21	22	65	SOUNDTRACK slumdog millionaire interscope 012502/IgA		21	NE	W	FEVER CASCADA ROBBINS
22	23	31	DJ SKRIBBLE TOTAL CLUB HITS 3 THRIVEDANCE 90814/THRIVE		22	NEW		MEMORIES DAVID GUETTA FEATURING KID CUDI GUM/ASTRALWERKS/CAPITOL
23	RE-E	NTRY	BREATHE CAROLINA HELLO FASCINATION FEARLESS 20127		23	17	2	TAKE ME THERE ULTIMATE THOMPKINS MEDIA GROUP
24	NE	w	PANTHA DU PRINCE BLACK NOISE RDUGH TRADE 544*		24	24	5	THIS IS HOW IT GOES HALEY ULTRA
25	25	19	DEADMAU5 FOR LACK OF A BETTER NAME MAUSTRAP 2174/ULTRA		25	RE-E	NTRY	REMEDY LITTLE BOOTS 679/ELEKTRA/ATLANTIC

		J J A	P TRADITIONAL	
	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
	1	20	#1 MICHAEL BUBLE	
)	NE	w	PRESERVATION HALL JAZZ BAND PRESERVATION PRESERVATION HALL 01*	
	3	23	HARRY CONNICK, JR. YOUR SONGS COLUMBIA 47228*/SONY MUSIC	
	2	2	MICHAEL BUBLE SPECIAL DELINERY (EP) 143 REPRISE DIGITAL EXWARINER BROS.	
	4	43	MELODY GARDOT MY ONE AND ONLY THRILL VERVE 012563*/VG	
	5	19	BARBRA STREISAND	•
	7	4	PAT METHENY ORCHESTRION NONESUCH 516668/WARNER BRDS.	
	6	48	DIANA KRALL QUIET NIGHTS VERVE 012433/VG @	
	8	36		
	10	2	SOUNDTRACK BIOSHOCK 2 LEGACY DIGITAL EX/SONY MUSIC	
	11	17	PINK MARTINI SPLENDOR IN THE GRASS HEINZ 6*	
	13	4	DAVID SANBORN ONLY EVERYTHING DECCA 013778	
	9	7	ELLA FITZGERALD TWELVE NIGHTS IN HOLLYWOOD VERVEMIPO SELECT 012520 UVE	
	16	19	THE BRIAN SETZER ORCHESTRA SONGS FROM LONELY AVENUE SURFDOG 521223*	
	21	19	NELLIE MCKAY Normal as Blueberry pie a treate to doris day verve or 3218/45	

TOP CONTEMPORARY JAZZ ALBUMS

CHRIS BOTTI: IN BOSTON COLUMBIA 38735 SONY MUSIC ①

SUPER HITS SONY MUSIC CUSTOM MARKETING BROUP

HODEN BEACH RECORDINGS PRESENTS UNIVERSPEED VOL. 6 HECKNEEACH COD

MI GALACTIC

2 GIL SCOTT-HERON CHRIS BOTTI

MAYSA A WOMAN IN LOVE SHANAI

SEND ONE YOUR LOVE CO

MIND OVER MATTER HEADS PETER WHITE

GEORGE BENSON

12 23 SPENCER DAY

13 17 EUGE GROOVE

10 71 DAVE KOZ GREATEST HITS CAPITOL

7 20 6

15 15 VARIOUS ARTISTS

14 58 KENNY G PLAYLIST THE VERY BEST OF KENNY GARISTI

RIES SHANACI

55 BONEY JAMES

KIM WATERS

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5 26 NAJEE

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SALES DATA COMPILED B

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AIRPLAY MONITORED BY

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0			P TRADITIONAL ASSICAL ALBUMS	
WEEK	WEEK	WEEKS DN CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	UEMI.
1	1	3	#1 E. AX/YO-YO MA/I. PERLMAN AVIOLS MUCESSING AND THE STATUS OF STATUS	
2	2	13	THE PRIESTS HARMONY RCA VICTOR 59825/RMG	
3	3	3	ZUILL BAILEY BACH CELLO SUITES TELARC 31978	
4	6	66	THE PRIESTS THE PRIESTS RCA VICTOR 33969/SDNY MUSIC	
5	NEW		MARTHA ARGERICH ANDERICH PLAYS CHOPIN DE IN SHOLDINGESAL CLASSICS GROUP	
6	5	23	RENEE FLEMING VERISMO DECCA 013278/UNIVERSAL CLASSICS GROUP	
7	10	77	JOSHUA BELL WALD: THE FILM SEASONS SONY CLASSICAL THE STORY MASTER WORKS	
8	8	2	STILE ANTICO JOHN SHEPPARD: MEDIA WITA HARMONIA MUNDI 8075/09	
9	7	6	H. HAHN/M. GOERNE/C. SCHAFER BACH: WOLIN AND VOICE DG 013832UN/VERSAL CLASSICS GPOLP	
10	4	17	CECILIA BARTOLI SACRIFICIUM DECCA 013412 UNIVERSAL CLASSICS GROUP	
1	18	6	CHICAGO SYMPHONY ORCH. (BOULEZ) STRUMENT PULCHELASTIPHONY IN THREE WINHHERTS CONFERENCE WINHHERTS	
12	14	50	PLACIDO DOMINGO	
13	RE-E	NTRY	JANINE JANSEN REHVININGEN VOLA CONSTRUCTION CONSTRUCTION	
14	9	67	LUCIANO PAVAROTTI THE DUETS DECCA 012245 UNIVERSAL CLASSICS GROUP	
15	RE-E	NTRY	LIBERA Eternal: The Best of Libera Emi Classics 42696/81.6	

#R EX	LST EEK	EEKS N CHT	ARTIST	and the second se
0	1	17	THE CANADIAN TENORS	
2	2	9	NORMON TABERINACLE CHOR/ORCH, AT TEMPLE SQUARE (MLBERG) HEAVENSONG MORMON TABERINACLE CHORE 5035926	
3	4	68	ANDREA BOCELLI INCANTO SUGAR 012161/DECCA (±)	
4	5	67	IL DIVO THE PROMISE SYCO/COLUMBIA 38958/SONY MUSIC ①	
5	3	17	STING For where new logation of the transformer of the second of the transformer of the second of th	1
0	7	38	DAVID GARRETT DAVID GARRETT DECCA 012872/UNVERSAL CLASSICS GROUP	
7	6	21	JOSHUA BELL AT HOME WITH FREMDS SOUN CLASSICAL 52716/SONY MUSTERWORKS	
8	9	50	SARAH BRIGHTMAN Symphony: Live in Vienna MWNHATTAN 21681, BLG @	
9	8	16	ANDREA BOCELLI MY CHRISTMAS SUGAR 013437/DECCA (*)	
10	17	4	QUARTET SAN FRANCISCO QSF PLAYS BRUBECK VIOLINJAZZ 106	
11	10	43	PAUL POTTS PASSIONE SYCO/COLUMBIA 47439/SONY MUSIC	
12	15	48	SHARON ISBIN JOURNEY TO THE NEW WORLD SONY OLASSICAL IS/SINSONY MASTERMORKS	
13	13	41	SOUNDTRACK ANGELS & DEMONS SONY CLASSICAL S2096/SONY MASTERWORKS	
14	12	39	ESCALA ESCALA SYCO/COLUMBIA 47423/SONY MUSIC	
15	21	31	TIEMPO LIBRE BACH IN HAVANA SONY CLASSICAL 44701/SONY MASTERWORKS	

ĥ	E	50	NOOTH JAZZ	C			ORLD ALBUMS
	WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
	5	17	#1 GREATEST SUNDAY MORNING GAINER EUGE GROOVE SHAMACHIE	1	1	4	4WISS SONGS FROM THE HEART MANHATTAN SESENTELS (*)
	1	29	SWEET SUMMER NIGHTS NAJEE HEADS UP	2	2	2	CELTIC THUNDER IT'S ENTERTAINMENTI CELTIC THUNDER 013524/DECCA
	2	19	RETRO BOY RICHARD ELLIOT ARTISTRY	3	3	24	RODRIGO Y GABRIELA
	3	11	SOLDIER OF LOVE SADE EPIC/COLUMBIA @	4	4	69	CELTIC WOMAN THE GREATEST JOURNEY, ESSENTIAL COLLECTION WAVHATTAN 34124/5LS
	4	31	BRIGHT PETER WHITE PEAK/GMG	5	5	32	CELTIC THUNDER TAKE ME HOME CELTIC THUNDER 01 3087/DECCA
	7	20	BOGOTA BY BUS JESSE COOK COACH HOUSE/E1	6	NEW		SOLAS THE TURNING TIDE COMPASS 4530
	6	33	BURNIN' PAUL TAYLOR PEAKICMG	0	7	39	BELA FLECK THROW DOWN YOUR HEART ROUNDER 610634
	8	17	TILL YOU COME TO ME SPENCER DAY YONAS MEDIA/CONCORD JAZZ/CMG	8	6	75	ACT TWO CELTIC THUNDER 011606/DECCA
	17	6	BROTHER EARL PAUL BROWN + MARC ANTOINE PEAK/CMG	9	8	43	VARIOUS ARTISTS PLAMING FOR CHANGE SONGS AROUND THE WORLD HEAR 31130 ①
	9	19	CHASING PIRATES NORAH JONES BLUE NOTE/CAPITOL @	10	11	14	FELA THE BEST OF THE BLACK PRESIDENT MEGAFORCE 61502 ①
-	16	17	GO BRIAN CULBERTSON GRP.VERVE	11	9	3	BASSEKOU KOUYATE & NGONI BA ISPBAK FULA NEXT AMBIANCE OUT / HERE REC OUT * SUB POP
	11	13	TAKE ME THERE JACKIEM JOYNER ARTISTRY	12	10	15	KOLOHE KAI THIS IS THE LIFE GO ALOHA 1011
1	14	14	RITMO DE OTONO BERNIE WILLIAMS FEAT, DAVE KOZ REFORM/ROCK RIDGE	13	14	18	LOREENA MCKENNITT A MEDITERRANEAN ODYSSEY (JUNUAL ROAD, VERVE 043465/VG
	13	25	NIKKI'S WALK	14	RE-E	NTRY	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BABY EINSTEIN: WORLD MUSIC WALT DISNEY 003161
	12	34	SONGBIRD CRAIG CHAQUICO SHANACHIE	15	15	63	RODRIGO Y GABRIELA

HOT DAMEE CLUB SONGS and TOP DAME/FILECTRONIC ALBURS rules and implications. HOT DAMEE ARPLAY: 5 dates reactions an objectionically monitored 24 hours a day. 7 days a week. TOP TAMEM ALEXALEMENT, POP COMPARING, TOP TRADITIONAL CLASSECA, HABUNG, TOP CREATEX, LEOSOSCAR ALBUNG STOP ADMISSion fund and opposition TOP TAMEM COMPARIATION ADDAMEST 25 DAME 32 DAMEMS, TOP TRADITIONAL CLASSECAL, LABUNG, TOP CREATEX, LEOSOSCAR ALBUNG STOP ADMISSion fund and opposition TOP TAMEMA COMPARIATION ADDAMEST 25 DAME 32 DAMEST ADMISSION TAMEMATICAL ATT ADMEST 25 OF STOPARTICAL ADMISSION FOR ADMISSION FOR

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Data for week of MARCH 6, 2010 | For chart reprints call 646.654.4633

www.journal-plaza.net & www.freedowns.net

Go to www.billboard.biz for complete chart data 49

Bilboard.

_				AIRPLAN MONITO DIELSA BDS
	() H			TIN POI
CERT	WEEK	WEEK	WEEKS ON CHT	ARTIST
	0	1	13	#1 MIENTES
	2	2	15	COLGANDO EN CARLOS BAUTE CON MART
	3	4	16	DILE AL AMOR AVENTURA PREMIUM LA

	SALES DATA
ED BY	COMPILED B
ņ	nielsen
	30010308

100			TIN POP	
A		A.L	RPLAY	
NEEK	AST	WEEKS ON CHT		COT.
0	1	13	#1 MIENTES 2WKS CAMILA SONY MUSIC LATIN	
2	2	15	COLGANDO EN TUS MANOS CARLOS BAUTE CON MARTA SANCHEZ WARNER LATINA	
3	4	16	DILE AL AMOR	
0	3	16	DID IT AGAIN (LO HECHO ESTA HECHO) SHAKIRA EPIC/SONY MUSIC LATIN	
6	6	15	ME ENAMORE DE TI CHAYANNE SONY MUSIC LATIN	
6	5	20	SE ME VA LA VOZ ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATIND	
7	7	11	BAD ROMANCE LADY GAGA STREAMLINE KONLINE CHERRYTREE INTERSCOPE	
0	9	5	DESDE CUANDO ALEJANDRO SANZ WARNER LATINA	
9	8	17	EQUIVOCADA THALIA SONY MUSIC LATIN	
10	17	10	GREATEST MENTIRAS PIADOSAS GAINER ALEJANDRA GUZMAN CAPITOL LATIN	
0	18	9	POR AMARTE ASI AMA ISABELLE & CRISTIAN CASTRO UNIVERSAL MUSIC LATINO	
12	14	6	HASTA ABAJO DON OMAR MACHETE/UNIVERSAL MUSIC LATINO	
13	12	5	TIK TOK KESHA KEMOSABE/RCA/RMG	
14	10	52	EL AMOR TITO "EL BAMBINO" SIENTE	
15	15	4	ESTA VIDA TUYA Y MIA KANY GARCIA SONY MUSIC LATIN	
16	11	14	EL DOCTORADO TONY DIZE PINA	
Ø	19	5	TE PIDO PERDON TITO "EL BAMBINO" SIENTE	
13	22	11	DOWN JNY SEAN FEATURING LL WAYNE CASH MONEY UNIVERSAL REPLIELD;	
19	16	8	TE SIENTO WISIN & YANDEL W/ MACHETE UNIVERSAL MUSIC LATIND	
20	13	30	SU VENENO	

	OPICAL		Ô) [1		
1	RPLAY		A	1	All	TIN RHYTHM RPLAY	
IN CHI	ARTIST TITLE (IMPRINT) PROMOTION LABEL)	CERT.	D WEEK	CO LAST WEEK	Ch WEEKS DN CHT		CERT
6	MI CAMA HUELE A TI		0	4	15	HASTA ABAJO	
	TITO "EL BAMBINO" FEATURINO ZION & LENNOX SENTE HASTA ABAJO DON OMAR MACHETE/UNIVERSAL MUSIC LATINO		õ	2	6	DON OMAR MACHETE/UNIVERSAL MUSIC LATINO TE PIDO PERDON TITO "EL BAMBINO" SIENTE	
	EL DOCTORADO		0	6	10	TIK TOK KESHA KEMOSABE/RCA/RMG	
	DESCONTROL DADDY YANKEE EL CARTEL/SONY MUSIC LATIN		5	1	20	EL DOCTORADO TONY DIZE PINA	
	TE AMARE HUEY DUNBAR ZMG/SONY MUSIC LATIN		6	5	12	DILE AL AMOR AVENTURA PREMIUM LATIN	
	SE ME VA LA VOZ ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO		0	9	15	AYER LA VI ANGEL & KHRIZ MACHETE/UNIVERSAL MUSIC LATINO	
	INTENTALO JIMARTIN FEATURING MAGIC JUAN EL MOVIMIENTO		8	7	18	NADIE TE AMARA COMO YO DYLAND Y LENNY SONY MUSIC LATIN	
	MI NINA BONITA CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATINO		0	16	16	SOLO TE PREGUNTO WIBAL & ALEX FRESH	
	MIRAME VICTOR MANUELLE KIYAVI		10	12	17	PRRUM COSCULLUELA FEATURING WISIN & YANDEL NUEVA KAMADASENTE	
	STAND BY ME PRINCE ROYCE TOP STOP		0	13	4	STAND BY ME PRINCE ROYCE TOP STOP	
	SU VENENO AVENTURA PREMIUM LATIN		12	8	14	SE ME VA LA VOZ ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO	į
	GREATEST LA VI LLEGAR GAINER REY RUIZ GRA SONY MUSIC LATIN		13	14	3	MI NINA BONITA CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATINO	
	TE PIDO PERDON TITO "EL BAMBINO" SIENTE		1	11	18	SEXY CHICK DAVID GUETTA FEATURING ANON GUM/ASTRALWERKS/CAPITOL	
	ME ENAMORE DE TI CHAYANNE SONY MUSIC LATIN		15	10	6	BEDROCK YOUNG NONEY FEATURING LEAVE CASH MONEY UNIVERSAL MOTOWN	
	DID IT AGAIN (LO HECHO ESTA HECHO) SHAKIRA EPIG/SONY MUSIC LATIN		1	15	11	DID IT AGAIN (LO HECHO ESTA HECHO) SHAKIRA EPIC/SONY MUSIC LATIN	
	PRRUM COSCULLUELA FEATURING WISH & YANDEL PLEVA KAMADA/SERTE		T	21	15	TE AME EN MIS SUENOS RKM & KEN-Y PINA	
	POR AMARTE ASI ANA ISABELLE & CRISTIAN CASTRO UNIVERSAL MUSIC LATINO		18	17	5	HOW LOW LUDACRIS DTP/DEF JAM/IDJMG	
	ASI DICE PERIGNON DON PERIGNON Y LA ORQUESTA PUERTORNOUENA LUAURIA		19	18	22	WATAGATAPITUSBERRY SENSATO DEL PATIO FEATURING BLACK POINT TIBURON	
	COLGANDO EN TUS MANOS CARLOS BAUTE CON MARTA SAMCHEZ WARNER LATINA		20	19	5	MALA CONDUCTA ALEXIS & FIDO FEATURING FRANCO EL GORILA SONY MUSIC LATIN	

BETWEEN THE BULLETS

GIONAL

BANDA EL REC

LA CALABAZA

HAY OUTOS

SIN EVIDENCIAS

ESA MUCHACHITA

DE MEXICO FONOVISA

GREATEST CARITA DE ANGEL GAINER LARY HERWIDEZ MENDER FORMUTAA

DA EL LIMON FONOVISI

CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO

TENA SONY MUSIC LATIN

DERECHO DE ANTIGUEDAD

ALEJANDRO FERNANDEZ FONOVIS

MI COMPLEMENTO

LOS HURACANES DEL NORTE DISA

COMANDOS DEL M.P.

PONTE EN MI LUGAR

ZA PAZ DISA AS

ESTAMOS EN ALGO

NI CON OTRO CORAZON

LOS REYES DE ARRANQUE S SOY TODO TUYO

TE VES FATAL

ESTUVE

AL MENOS

YA LO SE

TE AMO

TROPICAL

STATE ARTIST

4 30 MI CAMA HUELE A TI

3 23 3

4 20 5

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6 17

11 32 11

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19 20

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3 13 3

7 15

12 13 INTENTALO

9 12 MIRAME

6 14 STAND BY ME

11 5 TE PIDO PERDON

15 12 ME ENAMORE DE TI

27 4 COLGANDO EN TUS MANOS

22 3 ASI DICE PERIGNON

MEXICAN AIRPLAY

ANDO BIEN PEDO

ME GUSTA TODO DE TI

OLLADORA BANDA EL LIMON DISA

NY MUSIC LATI

OP LATIN ALBUMS

AVENTURA THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN

DVISA 354398/UML

SIC | ATINO 0139

ARTIST

BANDA LOS RECODITOS

YO NO CANTO, PERO LO INTENTAMOS ASI, DISA

ALEJANDRO FERNANDEZ

DOS MUNDOS: EVOLUCIÓN UNIVERSAL MUSICILATINO O

BUSCAME BULLSEVE 8914 GREATEST LOS TIGRES DEL NOR GAINER LA GRANDA FONOVEN 354192 UME

ALEJANDRO FERNANDEZ

SIENTE 653883/UM

TRO: 45 ANOS GRACIAS A TI

LOS INQUIETOS DEL NORTE

LA ORIGINAL BANDA EL LIMON

BLA SONY MUSIC LATIN SERV PACE LUIS ENRIQUE SETTER CICLOS TOP STOP 8810

ONOVISA 354315/UMLE

0130/SONY MUSIC LATIN

D ANTONIO SOLIS FONOVISA 354216/UMLE @

LE JUPOATED PINA 70201/SONY MUSIC LATIN

ERSAL MUSIC LATING 011810 UMLE @

NAMESA MUSCUATAD (SST

SAL MUSIC LATING FONOWSA 354897/UML

0//58.5700501/M F (9

DESDE LA CANTINA: VOILUMEN 1 DISA 724 BANDA EL RECODO DE CRUZ LIZARRAGA

TITO "EL BAMBINO

LARRY HERNANDEZ

EN VINO DESDE CULIACAN MENDIETA/FO

EL TRONO DE MEXICO

LARRY HERNANDEZ

DON CHETO EL KTME DE USTEDES PLATINO 8833

ESTRELLAS DE TUZANTLA

ALEJANDRO FERNANDEZ

(TE: 30 SUPER EXITO:

CUDED FUTTOE

LA ARROLLADORA BANDA EL UMON SERE DIAMANTE 30 SUPER EXITOS DIGA 721351/UMLE EL TRONO DE MEXICO

OS: LO MEJOR DEL AND FONOVISA 354395 UMLE

MARCO ANTONIO SOLIS

SIN TI NO VIVE DISA 721404/UMLE

#1 CAMILA

JENNI RIVERA

ANA ISABELLE

ESPINOZA PAZ

JENCARLOS

PESADO

THALIA

INTOCABLE

TONY DIZE

LUIS FONSI

ALABRAS DEL SILENCIO

TERCER CIELO

PATRULLA 81

LAURA PAUSINI

COSCULLUELA

VARIOUS ARTISTS

MARISELA 20 EXITOS INMORTALES IM 6614

VARIOUS ARTISTS

LOS TEMERARIOS

ADIO EXITOS: EL DISCO DEL ANO 2009 DISA

PAQUITA LA DEL BARRIO

LA QUINTA ESTACION

VICENTE FERNANDEZ

DRACO

AIS CAN

49 3 JUAN GABRIEL

IES. MIS AMIGOS D LAURA PAUSINI

VARIOUS ARTISTS

I LOVE BACHATA PLANET 9012

NECESITO DE TI SONY MUSIC LATIN 5328

MANA PHANTON VOKS DAVID BISBAL

SAL MUSIC LATP CONJUNTO PRIMAVERA

LOS BUKIS

CLASSIC 6 PATRULLA 81

WISIN & YANDEL

LA GRAN SENORA FO

WEEKS WEEKS DN CHT

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27 22

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14 16

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22 47

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28 NEW

30 23 20

33 RE-ENTR

12 13 50

PREMIO LO NUESTRO AFFECTS CHART



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

Ô		TY.	TI ATIN CONCE	6
A		1	OT LATIN SONGS	10
		SHT	TITLE	
THE	LAST	WEEKS DN CHT	ARTIST (IMPRINT / PROMOTION LABEL)	THES
0	1	14	BURS AVENTURA (PREMIUM LATIN)	1
2	2	7	ANDO BIEN PEDO BANDA LOS RECODITOS (DISA)	0
3	3	18	ME GUSTA TODO DE TI BANDA EL RECODO DE CRUZ LIZARRAGA (FONOVISA)	3
4	5	12	COLGANDO EN TUS MANOS CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)	4
6	4	12	MIENTES CAMILA (SONY MUSIC LATIN)	5
0	7	14	DID IT AGAIN (LO HECHO ESTA HECHO) SHAKIRA (EPICISONY MUSIC LATIN)	6
7	6	20	LA CALABAZA LA ARROLLADORA BANDA EL LIMON (DISA)	7
8	8	18	SE ME VA LA VOZ	8
0	11	12	ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO) HASTA ABAJO	9
ŏ	13	15	DON OMAR (MACHETE/UNIVERSAL MUSIC LATINO)	10
-		22	CHAYANNE (SONY MUSIC LATIN)	-
O	14	16	BANDA MS (DISA/ASL)	11
12	9	16		œ
13	12	17	ALEJANDRO FERNANDEZ (FONOVISA)	13
•	15	5	TE PIDO PERDON TITO 'EL BAMBINO' (SIENTE)	14
15	10	20	HAY OJITOS INTOCABLE (GODO-I/SONY MUSIC LATIN)	15
10	20	6	ESA MUCHACHITA Los Reyes de Arranque (Sony Music Latin)	1
Ð	18	17	SOY TODO TUYO LOS TUCANES DE TIJUANA (FONOVISA/MUSIVISA)	17
18	19	33	TE VES FATAL	18
19	29	10	GREATEST CARITA DE ANGEL	19
20	21	5	TIK TOK	20
21	17	10	BAD ROMANCE	21
-		4	DESCONTROL	042.0
22	24		AL MENOS	22
28	22	4	LA ORIGINAL BANDA EL LIMON (FONOVISA) YA LO SE	23
24	16	12	JENNI RIVERA (FONOVISA)	24
25	26	4	VOZ DE MANDO (UEG)	25
26	28	9	DOWN JAY SEAN FEATURING UL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	26
27	23	16	EQUIVOCADA THALIA (SONY MUSIC LATIN)	27
28	37	4	POR AMARTE ASI ANA ISABELLE & CRISTIAN CASTRO (UNIVERSAL MUSIC LATINO)	28
29	30	16	CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO PESADO (DISA/ASL)	29
30	32	9	PONTE EN MI LUGAR ESPINOZA PAZ (DISA/ASL)	30
31	39	3	MENTIRAS PIADOSAS	31
32	25	18	TE AMO	32
33	33	4	CUMBRE NORTENA (SONY MUSIC LATIN) DESDE CUANDO	63
34			ALEJANDRO SANZ (WARNER LATINA)	34
•	42	2	INTOCABLE (GODD-#SONY MUSIC LATIN) MI NINA BONITA	34
35	27	5	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO)	0.50
36	31	19	PEDRO FERNANDEZ (FONOVISA) CAMINOS DIFERENTES	36
37	40	19	ROBERTO TAPIA (FONOVISA/MUSIVISA)	37
38	36	9	90 MILLAS (90 MILES) LOS INQUIETOS DEL NORTE (EAGLE MUSIC)	38
39	43	2	ESTA VIDA TUYA Y MIA KANY GARCIA (SONY MUSIC LATIN)	39
40	HOT	SMOT Sut	SOY ENAMORADO LOS TITANES DE DURANGO (DISA)	40
41	41	8	MI CURIOSIDAD LOS TIGRES DEL NORTE (FONOVISA)	41
42	34	8	TE SIENTO WISIN & YANDEL (WY/MACHETE/UN/VERSAL MUSIC LATINO)	42
43	46	3	STAND BY ME PRINCE ROYCE (TOP STOP)	43
44	38	15	SEXY CHICK	44
45	35	6	DAVID QUETTA FEATURING AKON (SUMASTRALWERKS(CAPITOL)	45
46	Contraction of the	w	SENSATO DEL PATIO FEATURING BLACK POINT (TIBURON)	46
-			ANGEL & KHRIZ (MACHETE/UNIVERSAL MUSIC LATINO)	an cons
47	44	12	AMOR QUEDATE	47
48	45	15		48
49	50	3	EDNITA NAZARIO (SONY MUSIC LATIN)	49
50	48	14	YO ME CONFIE ANDRES MARQUEZ "EL MACIZO" (DISA)	50

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



After a two-year hiatus from Latin Pop Airplay's top 10, the Latin "Queen of Rock.³⁹ Aleiandra Guzman, returns with "Mentiras Piadosas" (17-10). The title is her fifth top 10, with "Volverte A Amar" (2006) her sole No. 1.

Data for week of MARCH 6, 2010 | CHARTS LEGEND on Page 43 www.journal-plaza.net & www.freedowns.net

Billeoard. HITS OF THE WORLD

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B	ILL	BO,	ARI	J	APAN	I HOT	001 7

-			-
	WEEK	(HANSHIN/SOUNDSCAN JAPAN/ PLANTECH) FEBRUARY 24, 2010	THIS WEEK
	37	SAKURANO SHIORI AKB48 KING	1
	1	LOVE YOURSELF/KIMI GA KIRAI (CD/DVD (A) KAT-TUN J-STDRM	2
	3	FIREFLIES OWL CITY UNIVERSAL	3
	7	WHATCHA SAY JASON DERULO BELUGA HEIGHTS WARNER BROS.	4
	42	URESHIKUTTE DAKIAUYO	5
	44	HAMANASU NO HANA GALILEO GALILEI SONY MUSIC	6
	17	PLANETARIUM LOVE LOVE LOVE VICTOR	7
	4	ONARA HAZUKASHIKU NAIYO ONNALOVELY YDSHIMOTO/R&C	8
	6	HAVEN'T MET YOU YET MICHAEL BUBLE WARNER	9
	19	LIKE YESTERDAY	10

THE BRILLIANT GREEN WARNER

	FF	RANCE					
	SINGLES						
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) FEBRUARY 23, 2010					
1	2	TIK TOK KESHA KEMOSABE/RCA					
2	t	DINGUE, DINGUE, DINGUE CHRISTOPHE MAE WARNER					
3	NEW	1 GESTE POUR HAITI CHERIE VARIOUS ARTISTS TRACE					
4	3	BAD ROMANCE IADY GAGA STREAMLINE KORLINE (KERVITREE WITERSCOPE					
5	5	MEMORIES DAVID GUETTA FE KID CUDI GUM/VIRGIN					
6	4	STEREO LOVE EDWARD MAYA FT. VIKA JIGULINA PLAY ON					
7	6	J'AIMERAIS TELLEMENT JENA LEE MERCURY					
8	7	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE					
9	NEW	ESPOIR POUR HAITI: DESOLE VARIOUS ARTISTS WARNER					
10	8	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM					

ITALY

_		DIGITAL S	ONGS			
WEEK	LAST WEEK	(NIELSEN)	FEBRUARY 22, 2010			
1	1	BACIAMI AND				
2	2	TIK TOK KESHA KEMOSABE	/RCA			
3	4	BAD ROMANO LADY GAGA STREAMLIN	CE Exonume/cherrytree/niterscopy			
4	3	MEET ME HA				
5	5	STEREO LOV EDWARD MAYA FT.	E Vika jigulina spirnin			
6	NEW	RAGAZZA OC LOREDANA BERTE				
7	7	LA PRIMA CO MALIKA AYANE SU				
8	6	SALVAMI GIANNA NANNINI SONY MUSIC				
9	8	STO PENSAN VASCO ROSSI CAP				
10	NEW		WORLD 25: FOR HAT			
ł	S١					
WEEK	LAST WEEK	(GLF)	FEBRUARY 19, 2010			
1	3	AMBITIONS DONKEYBOY WARN	(ER			
-		BAD ROMAN	CE			
2	2	LADY GAGA STREAMUN	EXONUNE/CHERRYTREE/WITERSCOPE			

ANYTHING SHE WANTS

THE PLAYTONES ROCK'N ROLL DANCE PARTY LIONHEART

AL BI 1 NEW SADE SOLDIER OF LOVE EPIC

> THE BASEBALLS STRIKEL WARNER BJORN SKIFS DA CAPO CAPITOL

AMANDA JENSSEN

AL DUMO

DIGITAL EURO I 100

EUROPEAN AIRPLAY: (

Bilboard/L

compiled at E 2 1

sales

4 10 5 NEW FAMOUS

3 2

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BELLA	7	5	TIK TOK KESHA KEMOSABE/RCA
MUSIC	8	6	QUE NADIE MANUEL CARRASCO DUO COM MALU VALE
ATE	9	8	DESDE CUANDO ALEJANDRO SANZ WARNER BROS.
RLD 25: FOR HATI	10	32	ABRAZAME MUY FUERTE BUSTAMANTE VALE
		-	

4

6 7

		SINGLES	
THIS WEEK	UAST	(IRMA/CHART TRACK)	FEBRUARY 19, 2010
1	2	UNDER PRESSU	RE (ICE ICE BABY) ICE SONY MUSIC
2	1	EVERYBODY HURTS HELPING HATI SYCO	
3	3	FIREFLIES OWL CITY ISLAND/UNIVERSAL REPUBLIC	
4	5	IF WE EVER MEET AGAIN TINBALAND FT KATY PERRY BLACKGROUND/WTFRSCOP	
5	4	HALO/WALKING GLEE CAST COLUMBIA	
		ALBUMS	
1	41		THE MUSIC SEASON ONE. On one. Vol 1 Columbia
2	1	MICHAEL BUBLE CRAZY LOVE 143/REPR	
3	2	PAOLO NUTINI SUNNY SIDE UP ATLAN	ліс
4	3	LADY GAGA	MUNE KOLLIE, DIEPRYTREE, MTFSS.DFE
5	NEW	HIGH KINGS MEMORY LANE UNIVER	ISAL

GERMANY

HUNITED KINGDOM

SINGLES

EVERYBODY HURTS HELPING HATI SYCO

RUDE BOY RIHANNA SRP/DEF JAM

DON'T STOP BELIEVIN' GLEE CAST FOX/COLUMBIA.

THE WAY LOVE GOES

BILLBOARD CANADIAN HOT 100

1 I BELIEVE NIKKI YANOFSKY CTV/UNIVERSAL

HALO/WALKING ON SUNSHINE GLEE CAST COLUMBIA

STARSTRUKK 30HI3 FT. KATY PERRY PHOTO FINISH ATLANTIC

(NIELSEN BDS/SOUNDSCAN) MARCH 6, 2010

HALLELUJAH (VANCOUVER 2010 VERSION) K.D. LANG NONESUCH WARNER

BAD ROMANCE LINGSAS STRAIL DEVILLE OF DEVILLE A TREAT OF DEVILLE AND A TREAT OF DEVILUE AND A TREAT OF DEVILLE AND A TREAT OF DEVIL AND A

IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARKER BROS /WARKER

WE ARE THE WORLD 25: FOR HAITI ARTISTS FOR HAITI WE ARE THE WORLD FOUNDATION

TELEPHONE LAY GAMES STREAM DECKINE DESTRIES OF LINESAL

INECHERRYTREE WITERSCOPE

TIK TOK KESHA KEMOSABE/RCA/SONY MUSIC

WHATAYA WANT FROM ME ADAM LAMBERT 19/RCA/SONY MUSIC

WAVIN' FLAG

10 IMMA BE THE BLACK EYED PEAS INTERSCOPE/UNIVERSA

SINGLES PROMUSICAE/MEDIA) FEBRUARY 24, 2010

9 QUE YO NO QUIERO PROBLEMAS

YOU GOT THE DIRTEE LOVE FLORENCE/DIZZEE RASCAL DIRTEE STANK

FIREFLIES OWL CITY ISLAND/UNIVERSAL REPUBLIC

IF WE EVER MEET AGAIN TIMBERLAND FT. KATY PERRY INTERSCOPE

EMPIRE STATE OF MIND (PART 2) ALICIA KEYS J

FEBRUARY 21, 2010

UK CHARTS CO.)

4

NEW

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NEW

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9 9

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SPAIN

1 3 RUN RUN ESTOPA SONY MUSIC

2 2 BAD ROMANCE LADY BABASTFEAMLINERO

3 1 MI PRINCESA

5 4 NI ROSAS NI JUGUETES PAULINA RUBIO UNIVERSAL

MEET ME HALFWAY THE BLACK EYED PEAS INTE

H CANADA

WEEK	LAST WEEK	(MEDIA CONTROL) FEBRUARY 23, 2010		
1	1	TIK TOK KESHA KEMOSABE/RCA		
2	5	DISCO POGO ATZEN FRAUENARZT & MANNY MARC EDEL		
3	2	I LIKE KERI HILSON MOSLEY/INTERSCOPE		
4	3	GEBOREN UM ZU LEBEN UNHEILIG UNIVERSAL		
5	4	BAD ROMANCE UDY GAGA STREAMLINE KOM MERCHERRYTREEINTERSCOPE		
6	7	ALORS ON DANSE STROMAE WERE MUSIC GROUP		
7	6	FIREFLIES OWLCITY ISLAND/UNIVERSAL REPUBLIC		
8	8	I WILL LOVE YOU MONDAY (365) AURA DIONE MUSIC FOR DREAMS		
9	9	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE		
10	10	ALLES WIIRD GUT		

AUSTRALIA SINGLES SHIT (ABIA) FEBRUARY 21, 2010 NEW IN MY HEAD 1 1 REPLAY IVAZ TIME IS MONEY/BELUGA HEIGHTS/REPISE 2 TODAY WAS A FAIRYTALE TAYLOR SWIFT BIG MACHINE 3 6

- 4 2 FIREFLIES OWL CITY ISLAND/UNIVERSAL REPUBLIC TIK TOK (PARODY) THE MIDWEST VIKINGS INDEPENDEN 5 16 6 4 MEMORIES DAVID GUETTA FT, KID CUDI GUM VIR: BLAH BLAH BLAH KESHA FT. 30H/3 KEMOSABE/RCA 7 3
- RUDE BOY RIHANNA SRP/DEF JAM 8 17 3 WORDS CHERYL COLE FT. WILL LAM FASCINATION POLYDOR 9 25
- DO YOU REMEMBER JAY SEAN FT. SEAN PAUL AND LIL JON DEF JAM 10 7

🛞 BRAZIL					
	ALBUMS				
WEEK	LAST WEEK	(APBD/NIELSEN)	FEBRUARY 24, 2010		
1	3	VARIOUS ARTIS			
2	1	PADRE FABIO D			
3	5	BEYONCE I AMSASHA FIERCE	UUSIC WORLD/COLUMBIA		

i.	2	SOUNDTRACK SUMMER ELETROHITS 6 SOM LIVRE	
5	4	SOUNDTRACK	

- VICTOR & LEO
- 6 MARIA GADU 7
- MARIA GADU MARIA GADU SONY MUSIC VARIOUS ARTISTS 8
 - VICTOR E LEO BORBOLETAS SONY 9 9 10 NEW LUAN SANTANA

*	N	EW ZEALAND
		SINGLES
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) FEBRUARY 22, 2010
1	1	IF WE EVER MEET AGAIN TIMBALAND FT. KATY PERRY BLACKGROUND/INTERSCOPE
2	3	IN MY HEAD JASON DERULO WARNER
з	2	BLACK BOX STAN WALKER SONY MUSIC
4	14	WHATYA WANT FROM ME? ADAM LAMBERT SONY MUSIC
5	4	CRUEL DANE RUMBLE RUMBLE WARNER
		ALBUMS
1	2	GIN HOLY SMOKE UNIVERSAL
2	20	K.D. LANG RECOLLECTION WARNER
3	5	SADE SOLDIER OF LOVE EPIC

EUROPEAN HOT 100 SINGLES

WEEK	WEEK	(NIELSEN/BILLBOARD) FEBRUARY 24, 2010			
1	1	TIK TOK KESHA KEMOSABE/RCA			
2	2	BAD ROMANCE LADY GAGA STREAMLINE KONLINE CHERRY TREEMTERSCOPE			
з	3	FIREFLIES OWL CITY ISLAND-UNIVERSAL REPUBLIC			
4	5	EVERYBODY HURTS HELPING HATI SYCD			
5	4	MEET ME HALFWAY THE BLACK EVED PEAS INTERSCOPE			
6	6	DINGUE, DINGUE, DINGUE CHRISTOPHE MAE WARNER			
7	9	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION			
8	NEW	YOU GOT THE DIRTEE LOVE FLORENCE/DIZZEE RASCAL DIRTEE STANK			
9	8	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM			
10	20	DISCO POGO ATZEN FRAUENARZT & MANNY MARC EDEL			
11	7	STEREO LOVE EDWARD MAYA FT. VIKA JIGULINA SPINNIN			
12	NEW	1 GESTE POUR HAITI CHERIE VARIOUS ARTISTS TRACE			
13	10	I LIKE Keri Hilson Mosley/Interscope			
14	12	MEMORIES DAVID GUETTA FT. KID CUDI GUM/VIRGIN			
15	11	IF WE EVER MEET AGAIN TIMBERLAND FT. KATY PERRY INTERSCOPE			
16	13	GEBOREN UM ZU LEBEN UNHEILIG UNIVERSAL			
17	14	EMPIRE STATE OF MIND (PART 2) ALICIA KEYS J			
18	16	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE			
19	32	RUDE BOY RIHANNA SRP/DEF JAM			
20	15	MORNING AFTER DARK TIMBERLAND FLINELLY FURNADD BLACKEROUND, INTERSCOPE			
ES		RO DIGITAL NGS SPOTLIGHT			
HER	AST	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 6, 2010			
1	3	CRY CRY OCEANA MINISTRY DF SOUND			
2	2	BAD ROMANCE LADY GAGA STREAMLINEWONLINE/CHERNYTREE/INTERSCOPE			
3	1	THE QUEST BRYN CHRISTOPHER POLYDOR			
4	6	TIK TOK KESHA KEMOSABE/RCA			
5	10	YOU AND I MEDINA LABELMADE/PARLOPHONE			
6	7	SPASE TO HRONO SAKIS ROUVAS SAKIS ROUVAS MINDS			
7	5	KRYFA MELISSES UNIVERSAL			
8					
	8	MIA KOKKINI GRAMMI NATASSA THEODORIDOU SONY MUSIC			
9	8	MIA KOKKINI GHAMMI NATASSA THEODORIDOU SONY MUSIC IMPOSSIBLE DANIEL MERRIWEATHER ALLIDO/COLUMBIA			

10 NEW A*G*A*P*I (CRASHING DOWN) WI ADAMOU SONY MUSIC

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

8	FL	ANDER	
		SINGLE	S
THIS	LAST	(ULTRATOP/GFK)	FEBRUARY 24
1	6	WE ARE THE W	
2	3	MEMORIES DAVID GUETTA FT. KI	CUDI GUM VIRGIN
3	1	HALLELUJAH	NOS ARS
4	2	HEADS WILL RE YEAH YEAH YEAHS G	
5	4	FIREFLIES	IVERSAL REPUBLI

HAT

	ALBUMS				
1	3	SUSAN BOYLE I DREAMED A DREAM SYCO			
	1	MASSIVE ATTACK HELIBOLAND VIRGIN			
	2	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC			
	7	RAYMOND VAN HET GROENEWOUD OMDAT IK VAN JE HOU - DE 60 MODISTE EMI			
	4	BLACK BOX REVELATION SILVER THREATS T FOR TUNES			

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	(O) IIIeben
G	TAL SONGS SoundScan
WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 6, 2010
NEW	YOU GOT THE DIRTEE LOVE FLORENCE + THE MACHINE AND DIZZEE MASCAL BRIT AWARDS
2	FIREFLIES OWL CITY UNIVERSAL REPUBLIC
4	IF WE EVER MEET AGAIN THINAND FT KATY PERKY VIOSLEVELACKOPOUNDWITERSCOPE
5	EMPIRE STATE OF MIND (PART II) BROKEN DOWN ALICIA KEYS MBK/1
1	EVERYBODY HURTS HELPING HAITI SYCD
9	RUDE BOY RIHANNA SRP/DEF JAM
3	TIK TOK Kesha kemosabe/rca
6	BAD ROMANCE LADY BAGA STREAMLINE KONLINE CHERRY TREE INTERSCOPE
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7 REPLAY IVAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE 9 14 EMPIRE STATE OF MIND 10

- 11 NEW WE ARE THE WORLD 25: FOR HAITI ARTISTS FOR HAITI WE ARE THE WORLD FOUNDATION
- RE YOU GOT THE LOVE 12
- 12 MEET ME HALFWAY THE BLACK EYED PEAS INTE 13 14 NEW THE WAY LOVE GOES
- 15 11 STARSTRUKK 30HI3 FT. KATY PERRY PHOTO FINISH

EUROPEAN ALBUMS

WEEK	WEEK	(NIELSEN/BILLBOARD) FEBRUARY 24, 2010	
1	1	SADE SOLDIER OF LOVE EPIC	
2	NEW	PETER GABRIEL SCRATCH MY BACK VIRGIN	
3	3	LADY GAGA THE FAME STREAMLINE KONLIVE/CHERRYTREE/INTERSCOPE	
4	2	MASSIVE ATTACK HELIGOLAND PARLOPHONE	
5	4	THE BLACK EYED PEAS THE EN.D INTERSCOPE	
6	5	ALICIA KEYS THE ELEMENT OF FREEDOM J	
7	6	MICHAEL BUBLE CRAZY LOVE 143/REPRISE	
8	NEW	SOUNDTRACK GLEE:THE MUSIC SEASON ONE. VOL 1 COLUMBIN	
9	8	PETER MAFFAY TATTOOS (40 JAHRE MAFFAY) SONY MUSIC	
10	7	KESHA ANIMAL KEMOSABE/RCA	
11	NEW	HIM SCREAMWORKS:LOVE IN THEORY AND PRACTICE SIR	
12	26	FLORENCE + THE MACHINE LUNGS ISLAND	
13	16	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN	
14	12	RIHANNA BATED & SRP/DEF JAM	
15	15	MUSE THE RESISTANCE ASE HELIUM 3/WARNER	

	JRO IRPL	PEAN .AY	
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E SA	WE	FEBRUARY 24, 2010
1	2	KE\$HA TIK TOK KEMOSABE/RCA
2	1	LADY GAGA BADROWING STREAM NEW ONLINE CHERRY TREE INTERSCOPE
3	5	OWL CITY FIREFLIES ISLAND/UNIVERSAL REPUBLIC
4	4	THE BLACK EYED PEAS MEET ME HALFWAY INTERSCOPE
5	3	RIHANNA RUSSIAN ROULETTE SRP/DEF JAM
6	7	IYAZ REPLAY TIME IS MONEY BELUGA HEIGHTS REPRISE
7	8	JASON DERULO WHATCHA SAY BELUGA HEIGHTS WARNER BRDS.
8	6	JAY-Z + ALICIA KEYS EMPIRE STATE OF MIND ROC NATION
9	9	BEYONCE SWEET DREAMS MUSIC WORLD/COLUMBIA
10	11	RIHANNA RUDE BOY SRP/DEF JAM
11	10	CHERYL COLE FIGHT FOR THIS LOVE POLYDOR
12	13	DAVID GUETTA FT. KID CUDI MEMORIES SUM/VIRGIN
13	12	JAY SEAN FT. LIL WAYNE DOWN CASH MONEY/UNIVERSAL REPUBLIC
14	14	MICHAEL BUBLE

15 15 CHRISTOPHE MAE DINGUE, DINGUE, DINGUE WARNER

Data for week of MARCH 6, 2010 | For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data | 51

STAN WALKER

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LADY GAGA THE FAVE MONSTER STREAML MERCINLINE OF BRITTREE MTBRSODFE

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SINGLES & TRACKS SONG INDEX.

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Data for week of MARCH 6, 2010

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

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



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

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

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

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

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

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

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

GOODWORKS

JAM CRUISE PRODUCER STARTS NONPROFIT

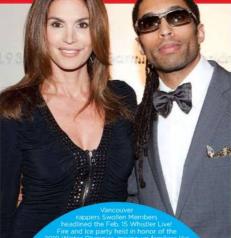
In early January, more than 100 people who attended the eighth annual Jam Cruise, which featured performances from STS9, Galactic, North Mississippi & Robert Randolph and Hot Buttered Rum, walked away with more than just a relaxing vacation with live music and booze.

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

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

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

ARLE



2010 viniter Olympics, mixing up taminars line "Breath" with such new tunes as "Bollywood Chick" in their houriong set. The group's **Prevail** also made time for the reb. 14 invitation-only Omega Watches lympic Launch Party, where he was introduced to Omega ambassador **Clindy Crawford**.

BACKBEAT



JOHN MAYER

Pop artist John Mayer stuck to music when engaging in preshow chit-chat with Global Spectrum staffers at his Feb. 21 Wachovia Center show in Philadelphia. He and Global Spectrum director of marketing Dustin Godsey debated who was the true guitar master. Jeff Beck or Eric Clapton. From Ieft Global Spectrum marketing manager Erin Bilton, Godsey, Mayer and Global Spectrum director of operations Ryan Hemmenway. PHOTO:

> SESAC CHRISTIAN MUSIC AWARDS

Songwriter/producer Jason Ingram was named SESAC's 2009 Christian songwriter of the year due to his hand in crafting such hits as "By Your Side" and "Hold My Heart," which were also awarded for their national performance activity. Peertunes, Grange Hill Music and Windsor Way Music took the accolade for Christian publishers of the year. The awards presentation was held Feb. 16 at Loveless Barn in Nashville, PHOTOS ED HODE

ABOVE: From left: SESA casociate VP of writer/ publisher relations TIm Fink, peertunes/Nashville VP Kevin Lamb, SESAC senior VP of writer/ publisher relations John Mullins, Jason Ingram, Grange Hill Music president David Steunebrink and publishing manager Lani Crump.

LEFT: From left: SESAC senior director of writer/ publisher relations John Mullins, Billiboard contributor Deborah Evans Price and Jason Ingram.

INSIDE TRACK

EARLE MOVES FAST WITH 'MIDNIGHT' FOLLOW-UP

Justin Townes Earle plans to hit the studio in May, and he doesn't think it will be long before fans hear the fruits of his efforts.

"I never take long to make records," says Earle, who was named the Americana Music Assn.'s Emerging Artist of the Year in the wake of his third album, 2009's "Midnight at the Movies." "We'll be in the studio for about a week and have a new record ready hopefully for a September release."

Earle, whose father is Steve Earle, plans to record in Nashville but hasn't yet decided on a producer—and may helm the project himself. "That's something I would enjoy doing, but it's still kind of a daunting idea," says Earle, who will likely lean on pianist Skyler Wilson to be his primary sounding board. "I'm smart enough to be scared of that. I don't have so much ego to think I can just go in and do it."

Earle has about a dozen songs ready to go and says he'll "keep writing until we get in [the studio], because there could be something that comes up in the last week." The sound, he says, is leaning toward "a little bit of gospel, Muscle Shoals kind of vibe. The instrumentation will be the same; I like the traditional instruments and taking them where we want them to go. I listen to way too many Staples Singer records, so that's going to come out at some point."



BACKBEAT

EDITED BY CHRISTA TITUS



MERCEDES-BENZ FASHION WEEK

Mercedes-Benz Fashion Week pitched its tents in New York's Bryant Park for the last time Feb. It-IB. After nearly 20 years at the venue, the premiere fashion event is moving to Lincoln Center in September. The runway schedule included previews of fall 2010 collections from such names as Chakra, Lacoste, Tommy Hilfiger and Michael Kors.

ABOVE: Designer Jeremy Scott unwound during his Belvedere Vodka-hosted after-party at Good Units at the Hudson Hotel to the sounds of Amanda Blank and DJs the Misshapes. Among the partygoers were Estelle and event headliner Santigold. PHOTO: SUNKY NORTON/GUEST OF A GUEST

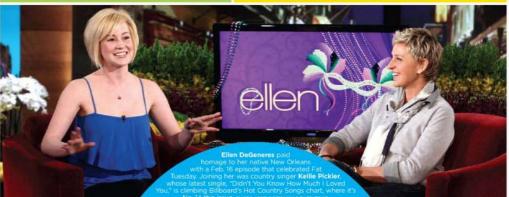
BELOW: Pete Wentz (right) walks the red carpet with Good Charlotte's Joel Madden for Clandestine Industries' postshow bash at the Andaz Wall Street: For the show's finale, Wentz (who owns the clothing line) was wheeled out on a dolly dressed as "Silence of the Lambs" killer Hannibal Lecter enorgoueneer clane



Academy Award-winning actress Susan Sarandon was a surprise guest at the Feb. 17 listening party for hip-hoppers Kidz in the Hall's upcoming set, "Land of Make Believe," The Duck Down Records/Koch act invited media members to play ping-pong while listening to tracks from the album, due March 9, at Spin NYC. Flanking Sarandon are (ITH's Double-0 (left) and Naledge.



Australian ad-supported music site Guvera announced the U.S. launch (March 30) of its music/content download system with a Feb. 18 gathering at New York's Metropolitan Pavilion, where top industry execs mused with such faces as Alice Cooper, Mos Def and the Fray. The event's centerpiece was a 45-foot, vodka-shotdispensing ice sculpture. Enjoying the vodka luge are (from left) Guvera director of content Dan Thompson, chief technology officer Finbar O'Hanlon, director of sales for Australia Jonathan Rogin and founder/CEO Class Loberg. Horto: DowNeb Bowless





Watchmaker/jeweler Piaget hosted the recent film premiere of the **Celine Dion** touring documentary "Celine: Through the Eyes of the World" in Miami Beach. Afterward, she relaxed with family and friends at the Danry DeVito South Beach restaurant. From left: Sony Music Entertainment senior VP of A&R and marketing John Doelp, Dion's manager and husband, René Angélli, Sony Pictures senior executive VP of marketing and distribution Robin Russell, Dion; Columbia/Epic Label Group chairman Rob Stringer, and Feeling Productions management associate Dave Platel.

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ADVICE THAT IS MUSIC TO YOUR EARS

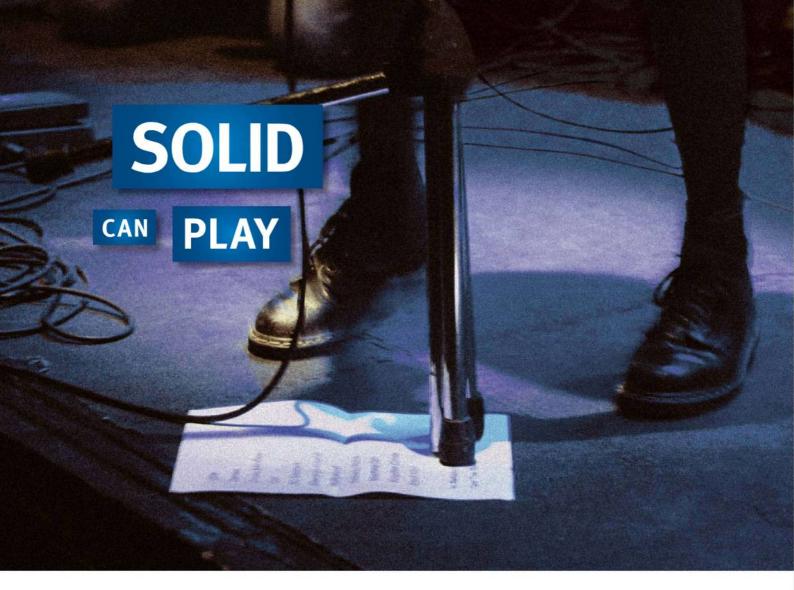
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