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UNIVERSAL'S CD PRICING BOMBSHELL

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Billboard

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Check out what happened in Austin at the South by Southwest conferenceincluding video interviews with and performances by Nas, Damien Marley, Perez Hilton, the Soft Pack and She & Him-at billboard.com/sxsw.



MUSIC & ADVERTISING Join Billboard and Adweek June 15-16 at New York's Edison Ballroom for the Music & Advertising Conference, featuring a

conversation with Electronic Arts' Steve Schnur, More: billboard musicandadvertising.com.

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

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360 DEGREES OF BILLBOARD

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BuyerBeware

Why Artists Should Do A 180 On 360 Deals

BY BOB DONNELLY

I've been fortunate to be affiliated with artists who have collectively sold more than 300 million records, as well as their managers. Not once during my three decades in practice did I ever get a call from a record company executive who said, "Hey, Bob, we just had a phenomenally profitable year, and therefore we are sending your client a big bonus check to show our appreciation for making the label lots of money."

Now that the record business economy is faltering, label honchos are complaining that they can't make enough money from record sales alone. Perhaps not surprisingly, they expect their own recording artists to sign so-called "360" deals to subsidize executive compensation packages worthy of Wall Street.

In the past, when record labels faced additional costs associated with new modes of doing business, they simply passed those costs along to their artists in the form of artist royalty reductions, such as the so-called "research and development" costs associated with manufacturing CDs in the '80s.

This time, the power grab is much more insidious because it involves taking a portion of income from categories that have always belonged exclusively to the artist.

Under the terms of a typical 360 deal, labels are demanding a portion of an artist's income from touring, publishing, endorsements and merchandise sales in addition to the vast majority of the record-sale income that labels have always enjoyed.

When you read the fine print, you'll also discover that the labels want to make money from the books that artists write, the Hollywood movies in which they act and the fan clubs they create. In fact, the labels want a share of absolutely everything. Does that sound fair to you?

In many of these 360 deals, the record company will demand that its earnings come out of gross revenue. This means that if the cash the labels actually receive has been reduced by any parties in the middle of the transaction (even if those parties themselves add value, as, for example, many music publishers do), then the label will add those amounts back in before calculating the percentage of revenue they retain.

Think about that for a moment. The manager doesn't get paid on gross, and the artist certainly doesn't get paid on gross. Why then should the record company be paid on gross?

The 360 deals that I've reviewed re-



quire the artist to relinquish between 5% and 50% of revenue from sources other than record sales. To illustrate this point, let's use 20% as the percentage that the record company is seeking from an act's live touring income. If that act is paying all of the traditional touring costs (such as hotels and transportation) as well as paying a manager a 20% commission, a booking agent 15% and a lawyer and a business manager 5% each, then that could result in a record company receiving half of every net touring dollar that usually winds up in the artist's pocket.

What's more, record companies love to "cross-collateralize," a 31-point Scrabble word that refers to the practice of taking an artist's positive earnings from one category (e.g., publishing income) and applying it as a record company expense that affects the artist's unrecouped balance in another category (e.g., the record royalty account).

In other words, the labels are postponing the day when the act actually receives a positive cash flow from its end of the pipeline. Yet when it comes to the income that they would like to receive from an artist's 360 income streams, the labels want to keep 100% of the money they are entitled to, without applying (i.e., cross-collateralizing) any of it to reduce the artist's debt to the record com-

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pany. Apparently, what's good for the

These 360 deals are also rife with con-

flicts of interest. For example, will an

artist still be free to accept a sponsor-

ship from a company whose business is

in direct competition with one of the

record label's non-music divisions? And

how will record companies deal with fi-

duciary obligations to their artists, which

they were previously able to avoid? And

how do record companies think they are going to get around the booking agency

And then there is the mother of all

conflicts: when an artist's management

company is owned by the same entity

that owns the artist's record company.

Labels justify profiting from multi-

ple rights because they are making a

substantial investment in the artist. And

in all fairness, sometimes this is true.

Our firm represents a young artist called

Owl City, who is signed to a 360 deal and

topped the Billboard Hot 100 last year

with his hit single "Fireflies." I would

be disingenuous if I didn't acknowledge

that such success would not have hap-

pened without the financial commit-

ment and promotional and marketing

experience of the Universal Republic

label team. The Owl City success under-

scores the fact that major labels are still

For a longer version of this opinion piece

in which Donnelly presents potential alter-

natives to 360 deals that he would endorse,

Bob Donnelly is an attorney with the law

firm of Lommen Abdo in New York. He

played a key role in sparking then-New

York Attorney General Eliot Spitzer's

investigation of major-label "suspense

accounts," which resulted in a 2004

laws in California and other states?

goose . . . is only good for the goose.

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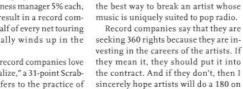
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settlement that paid artists \$55 million in past-due royalties. He can be reached at bobdonnelly@lommen.com.

360 deals.

go to billboard.biz.





SPENDING **FELL 12%**

media fell 12% in the United States to \$125.3 billion, according to a report from Kantar Media Of 20 categories, only two were higher in 2009 compared with 2008: display Internet and freestanding inserts. Radio and newspaper were each down 20% and magazine was off 17%, But there's good news: Advertising slumped 15% in the first three quarters of the year but only 6% in the fourth quarter. possibly indicating a recovery has begun

>>EAGLES. DIXIE CHICKS. **URBAN PLAN** SUMMER RUN

with Dixie Chicks and Keith Urban for a run of North American stadium shows promoted by Live Nation. The tour begins June 8 in Toronto: while only eight dates have been announced. more may be added. Urban appears on five of the eight shows. An American Express presale begins March 22 sale to the general public begins a week later.

HONOR PATTI SMITH

ASCAP will honor Patti Smith by presenting her with the organization's Founders Award at its 27th annual Pop Music Awards. taking place April 21 in Los Angeles, Past recipients of the Founders Award include Bob Dylan. Jackson Browne, **Billy Joel and Paul** McCartney. The event will also honor the top songwriters and publishers of ASCAP's mostperformed pop songs of 2009.

GAME OF CHANCE **Chatroulette attracts** promo-minded hands

6



THE BIG PAYBACK Will Sony's Michael Jackson deal pay off?

8

UMG is betting that it can

offset the loss in revenue per

CD with increased sales vol-

ume and the rollout of greater

numbers of higher-priced,

higher-margin deluxe editions

of albums. The new CD pric-

ing structure could also spur

UMG imprints to find ways to

reduce CD costs, such as em-

bracing less elaborate packag-

ing on standard single CD

releases or placing fewer songs

on albums in order to reduce

mechanical royalty payments

the new price points, although

there will be the occasional ex-

ception, UMG sources say.

The Velocity program will

begin in the second quarter

and run through most of the

year. Sources say the first ti-

tles to be released under Ve-

locity are expected to include

new albums by Godsmack,

Retailers should respond

Game and Taio Cruz.

Most new releases will carry

to songwriters.



IN THE HUNT

KKR-Bertelsmann pact

eyes publishing assets

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Lady Soul preps new album on her own label

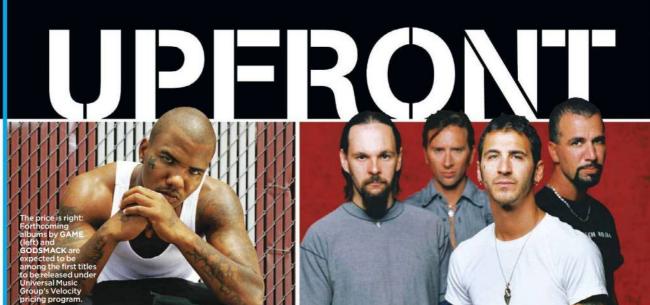
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>2009 AD Ad spending on all

The Eagles will team

>>>ASCAP TO



niversal Music Group (UMG) is embarking on one of the most ambitious efforts yet to boost U.S. CD sales, with the test of a new pricing structure designed to sell most new releases by current artists at \$10 or less at retail.

The major's "Velocity" pricing program responds to the continuing plunge in CD sales, taking aim at brick-and-mortar retail stores that have scaled back on floor space dedicated to music. The pricing adjustments will also bring CD prices more in line with what consumers pay for digital albums at online retailers like iTunes and Amazon

"We think it will really bring new life into the physical format," Universal Music Group Distribution chairman/CEO Iim Urie says.

Universal, which accounts for 28.7% of year-to-date U.S. album sales, according to Nielsen SoundScan, will cut UMG's main wholesale price point of \$10.35 to about \$7.50 or less for front-line releases, which are generally by established current artists. It's also breaking with prevailing industry practice by putting suggested retail prices on CDs, ranging from \$6 to \$10.

PROBING THE DEPTHS

BY ED CHRISTMAN

Universal's Front-Line Price Restructuring To Test Appeal Of Lower Prices

well to the new price points, given that many of them were already pricing many new releases at \$10 and absorbing the loss to generate foot traffic to their stores.

But their enthusiasm may be tempered by the narrower profit margins expected under the new pricing structure. According to sources, front-line UMG releases will carry a 25% profit margin, down sharply from the customary 35%. That means CDs with a suggested list price of \$10 would wholesale for \$7.50, those with a \$9 list for \$6.75 and so on

The move may not go over well with retailers that buy from wholesalers and already reap a narrower margin than those that buy direct from labels. And merchants accustomed to having free rein in setting retail prices may chafe at the suggested list prices. Meanwhile, UMG artists and their managers may grumble about the pricing initiative, since royalty payments, usually a percentage of sales, will be calculated based on the lower price points.

"We are happy to see that a major music vendor has made a decision to lower its price substantially," Trans World Entertainment chairman/CEO Bob Higgins says, "because it's what the customer wants today, and [because lower pricing is needed] if we are going to see a viable CD business continue."

Similarly, Newbury Comics CEO Mike Dreese says he gives the initiative "two thumbs up," but adds that the industry still needs the other major labels and independents to make similar reductions in front-line pricing to boost overall CD sales.

Merchants have long clamored that lower pricing alone would prolong the life of the CD, sales of which are down 15.4% in the United States so far this year from the same period in 2009, according to SoundScan. With retail Sunday circulars and the home page of Apple's iTunes store touting hit titles at \$9.99, it became conventional wisdom among merchants that \$10 was the magic price point that would induce consumers to buy more CDs.

UMG was the first major to cut wholesale CD prices when it initiated its JumpStart pricing program in 2003. The other majors initially condemned the move, but eventually began reducing prices on their own catalog titles. Such initiatives have brought wholesale prices down to the \$6-\$8 range for midline and full-priced titles. Front-line pricing, however, remains a mixed bag, with UMG's main wholesale price point at \$10.35, Sony's at \$10.50, EMI's at \$12.04, and Warner Music Group's at \$12.05.

Last year, Trans World enlisted the participation of UMG, Sony and EMI in a pricing experiment to sell every CD for \$9.99, an initiative that it has extended to more than 100 of its stores.

"Things are not going to get better for CD sales unless the price point is addressed," a senior retail executive says. "One thing that the Trans World test shows for sure: \$10 will drive sales and traffic."

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>>>ORCHARD LAUNCHES NEW DATA TOOLS

The Orchard unveiled a new online data analytics tool for clients that compiles weekly sales activity from the various digital retailers it supports including iTunes, eMusic, Verizon Wireless, Deezer and YouTube. The tool includes a geolocation filter for more focused local marketing campaigns and tour management.

>>>PUMPKINS, JAY-Z WILL PLAY SUMMER SONIC

Jay-Z, the Smashing Pumpkins and the Offspring are among the acts confirmed for Japan's 2010 Summer Sonic Festival, The concert, staged Aug. 7-8 in Tokyo and Osaka, will also feature the Pixies. Dream Theater Nickelback, a-ha and Sum 41, among others, More acts will be announced in the coming weeks. Summer Sonic, which launched in 2000, is produced and promoted by Creativeman Productions. Each concert site has a capacity of about 50,000.

>>>EMI DEBUTS NEW NASHVILLE LABEL

A new Nashville imprint dubbed EMI Records Nashville has launched as a sister label to Capitol Nashville. Singer/songwriter Trov Olsen is the first artist on the roster. The EMI Records Nashville team. to be announced shortly will report to Capitol Nashville president/CEO Mike Dungan, Angela Lange, most recently **Capitol Records** Nashville's director of promotion, will be the new label's VP of promotion.

Compiled by Chris M. Walsh. Reporting by Paul Bond, Antony Bruno, Ed Christman, Andre Paine, Ray Waddell and Chris M. Walsh.



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DIGITAL BY ANTONY BRUNO

SPIN THE WHEEL Bands Explore Promo Potential Of Web Phenom Chatroulette

In the promotional run-up to the April 13 street date of its new album for Warner Bros. Records, Foxy Shazam tapped a curious outlet to promote the release: Chatroulette.

The Russia-based online chat site connects users around the world for one-on-one video sessions. The connections are random, so there's no way to select a specific partner. And there's a "next" button that allows users to skip to the next selection.

Foxy Shazam previewed its entire self-titled album March 8-13 on Chatroulette. The feed, which ran in a loop over a webcam, consisted of a stream of the album and the set's cover art with a text overlay of the release date

It doesn't sound like the most

efficient way to promote new music, and Warner Bros. senior VP of new media Jeremy Welt agrees. But efficiency, he says, wasn't the point. Foxy Shazam wanted to be part of a buzzworthy venue in order to introduce itself to new fans, he says.

Launched in November Chatroulette has quickly become an Internet sensation. Unique U.S. visitors to the site surged to 960,000 in February from 109,000 in January, according to comScore.

"It's a meme right now," Welt says. "It fits in with who these guys are. It's kind of wild and crazy. It's very rock'n'roll when they want to go do stuff like this . . . It's not always about practicality."

Foxy Shazam isn't the only

each user staved on, he was quick to mention a dozen blog posts written about the stunt.

"It got them exposure, so it feels like it's been a cool thing for them," he says.

But the need for interesting content on Chatroulette does offer the opportunity for something more. With a relatively large user base starved for entertainment, artists using the service to promote their music have a chance to capture the attention of new fans.

Adding a content filter so users could direct their random connections within a shared interest would make that even easier. Improvements to the site could be on the way: Chatroulette's 17-year-old founder Andrey Ternovskiy told Germany's Spiegel Online that he has received 200 e-mails from Silicon Valley venture capitalists looking to invest in the fledgling service.

Although U.S. venture capitalist sources tell Billboard they aren't aware of any investors with serious interest in Chatroulette, an initial funding round could quickly elevate Ternovskiy's hobby into a potential business.

Or it could just prove to be another flash in the pan. For label executives like Welt, the difference between the two will determine whether it's a oneoff PR gimmick or a sustainable platform for the future.

"I don't think we'll do it forever, and I don't think that based on this one test we'll start doing it for every band," he says. "But as long as there continues to be a cool buzz around it, there's more things that can be done with it."

HOME FRONT directly to their fans in a series of ground-**360 DEGREES OF BILLBOARD**

BILLBOARD EN CONCIERTO LIVE MUSIC SERIES LAUNCHES IN APRIL

Latin music stars Luis Enrique, Jencarlos Canela, Xtreme, El Compa Chuy and Los Dareyes de la Sierra will perform in the inaugural concert series Billboard en Concierto, presented by State Farm and produced by Cardenas Marketing Network.

The acts are all finalists for the Billboard Latin Music Awards presented by State Farm in association with T-Mobile. The awards show will be broadcast live on Telemundo April 29 from Coliseo de Puerto Rico Jose Miguel Agrelot in San Juan, Puerto Rico.

"The Billboard Latin Music Awards honor the most popular artists in Latin music." Billboard executive director of Latin content and programming Leila Cobo says. "Now we are taking those artists

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breaking concerts that bring together the best acts of all Latin genres in a major musical celebration."

The series will kick off with salsa star and Latin Grammy Award winner Luis Enrique, along with pop artist/telenovela star Canela, April 7 at the Fillmore in Miami Beach. Enrique will be joined by urban

band that feels this way. On

March 12, Toronto group Holy

Fuck used Chatroulette to an-

nounce the May 11 release of

its new album, "Latin." The first

single streamed over an image

of a placard listing the band's

name, the title of the song and

album and a link to its Web site

the Nurses performed live on

Chatroulette earlier in the

month, setting up 15 webcams

to increase the likelihood that

users would happen upon their

zam stream, or for how long

performance.

Portland, Ore., indie outfit



bachata duo Xtreme April 8 at Chicago's V Live, April 10 at Houston's Stereo Live and April 15 at New York's Nokia Theatre, Regional Mexican stars El Compa Chuy and Los Dareyes de la Sierra will play April 17 in Los Angeles.

The Billboard Latin Music Concert Series is also sponsored by Corona, Western Union, Ritz, Goya, Time Warner, U.S. Cellular and American Airlines.

All tickets to Billboard en Concierto shows will be available for free exclusively through the sponsors, Telemundo and local radio stations in each market. The giveaways will be advertised on local TV and radio, and in print and outdoor ads.

"State Farm is proud to present the Billboard concert series to Latin music fans around the U.S.." State Farm advertising director Ed Gold says, "This concert series further extends our title sponsorship of the Billboard Latin Music Awards . . . and the passion the Hispanic audience has for music and these great artists."

At this stage, the biggest upside for artists using Chatroulette is the press coverage it generates. While Welt declines to reveal the number of users that tuned in to the Foxy Sha-

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UPFRONT

LABELS BY GAIL MITCHELL

KING-SIZED

Sony's Mega-Deal With The Michael Jackson Estate Not As Risky As It Seems

The magnitude of Sony Music Entertainment's landmark recording contract with the estate of Michael Jackson raises an inevitable question: Is it a smart deal for the label?

Given Jackson's superstar status, his influential creative legacy and the market's seemingly insatiable appetite for all things MJ, the consensus of executives who handle works of other deceased music stars is an overwhelming "yes."

Under the contract, which guarantees the estate between \$200 million and \$250 million, Sony will issue 10 releases of lackson's music through 2017, with the double-CD "This Is It" soundtrack counting as the first of these. Already in the pipeline is the planned November release of a collection of previously unreleased tracks and a 2011 reissue of Jackson's seminal 1979 Epic album "Off the Wall."

The Jackson/Sony deal eclipses such recent headline-making unions as Live

Nation Entertainment's pacts with Madonna and Jay-Z, pegged at \$120 million and \$150 million, respectively. And it places Jackson among a select group of deceased artists who posthumously remain major wage earners, including Elvis Presley, Ray Charles, Frank Sinatra and Jimi Hendrix, whose new album of unreleased material, "Valleys of Neptune," debuted at No. 4 on the Billboard 200.

LIFE AFTER DEATH

Michael Jackson's "This Is It" is part of a recording industry tradition: the posthumous hit album. Here are U.S. unit sales tallies for posthumous sets by a handful of music legends, including Nirvana's Kurt Cobain.

Notorious B.I.G., "Life After Death"	5,003,00
2Pac, "Greatest Hits"	4,791,000
Nirvana, "MTV Unplugged in New York"	4,740,000
Elvis Presley, "Elvis: 30 #1 Hits"	4,619,000
Ray Charles, "Genuis Loves Company" 3,238,	000
Jimi Hendrix, "Experience Hendrix: The Best of Jimi Hendrix" 2,931,00	0
Selena, "Dreaming of You" 2,890,00	0
Johnny Cash, "The Legend of Johnny Cash" 2,641,000	
Frank Sinatra, "Classic Sinatra" 2,069,000	
John Lennon, "Lennon Legend" 1,849,000	
Michael Jackson, "This Is It" 1,512,000	

Since Jackson's June 25 death, his catalog has generated sales of 8.7 million albums in the United States, according to Nielsen SoundScan, and a reported total of 31 million worldwide. To date, the "This Is It" double-CD has sold 1.5 million units domestically, according to SoundScan, and more than 5 million worldwide, according to Sony.

Sony has been in talks with the estate since late last summer when they came to-

gether to discuss the

"This Is It" movie and

soundtrack, according to

Columbia/Epic Label

Group chairman Rob

Stringer. The new con-

tract renews Jackson's

30-year association with

the company, which

wanting to do some-

thing long term," Stringer

says, "was there was mu-

sic that was out there

post the term of our

contract, and I wanted

that wrapped up as part

"My first premise for

dates back to 1979.

'We knew we had something incredibly buoyant in terms of the legacy of a fantastic artist. -ROB STRINGER.

COLUMBIA/EPIC LABEL GROUP

of our forward-going structure with the estate. For instance, it would have been a very strange process if we had to deal with the estate and then another record label signed the material post the term after 'Invincible.' It was a much-needed process for both sides to have everything in place. Both the 'This Is It' movie soundtrack and DVD exceeded our expectations. We knew we had something incredibly buoyant in terms of the legacy of a fantastic artist."

John Branca, who with John McClain serve as special administrators for the Jackson estate, says the contract is in keeping with future projects and other ideas he and Jackson had discussed before his death. "What John [McClain] and I have been trying to do is execute a game plan Michael would have been comfortable with," Branca says. "We have turned a lot of things down; we have been very selective. And yet we're also very aggressive about wanting to do these kinds of deals that Michael would have been proud of."

Tony Gumina, president of the Ray Charles Marketing Group, calls the Jackson/Sony agreement a great deal for the major. "The \$250 million figure sounds incredible, but so did the \$60 million that Columbia Pictures guaranteed for the footage used in the 'This Is It' film," Gumina says. "It has since grossed more than \$200 million in worldwide box office and DVD sales."

Bob Sillerman, chairman/CEO of CKX, which oversees Presley's estate, doesn't view the contract as much of a gamble because of Jackson's unique appeal. "If their experience with the Jackson catalog is anything like our experience with the Elvis catalog-where . . . there has been a treasure trove of unreleased material and the ability to repackage material-then the label and the estate have done something unique and will be immensely successful."

A senior executive at another major label also agrees that the deal is a wise investment, while observing that the speed at which it was completed suggests "just how much debt pressure there must be on the heirs." The executive adds that "the important thing now is for Sony to handle the assets and fans with care and respect and not overlook the demand at the moment."

The contract is also a testament to Jackson's worldwide appeal, Gumina says.



"When you're dealing with icons like Michael Jackson and Ray Charles," he says, "their appeal in the international markets is remarkable, so you're not just selling product in North America. If there are some great Michael Jackson recordings in the Sony vaults, this should be the best catalog investment they have ever made."

The key to maximizing this kind of material is respecting the artist's legacy and recognizing that less is more. "There is no urgency to rush these out," Sillerman says. "Being respectful of the integrity of the original creation and the original audience is something that the estate and the label know as well as anything."

Sustaining interest in any legacy act in the long term remains a challenge. But not every legacy act carries Jackson's cachet. "This deal shows you the power of the Michael Jackson brand," says Larry Mestel, CEO of Primary Wave Music Publishing, which owns a stake in Kurt Cobain's song catalog. "There are only a handful of artists who have that type of power. That's why Sony was very smart to make that deal."

Sillerman adds, "There are other world-class acts that I don't think have the reach and impact that Michael and Elvis have. I would put the Beatles up there and also the Rolling Stones."

Branca says there will always be interest in Jackson. "Look what happened with Elvis," he says. "To this day, there's interest in Elvis. And I think there will be enduring interest in Michael. It's our job to continue to expose Michael to new generations."

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Additional reporting by Louis Hau, Craig Marks and Ray Waddell.

UPFRONT

TheXFactor

BMG Rights Management Emerges As Potential EMI Suitor

That didn't take long.

On March 4, BMG Rights Management CEO Hartwig Masuch told attendees at Billboard's Music & Money Symposium that his 14-month-old company is gunning to become one of the world's top five music publishers.

Within a fortnight, press reports surfaced that its majority owner Kohlberg Kravis Roberts & Co. (KKR) had approached Warner Music Group to ex-

plore how the two companies might work together to

acquire and divide EMI Group. Because WMG includes Warner/Chappell Music, many industry executives and observers believe that government regulatory agencies wouldn't allow the publicly traded major to acquire EMI Music Publishing. But most observers also believe that regulators would let it buy EMI's recorded-music business.

Whatever plans KKR and WMG have in mind, they depend on whether EMI owner Terra Firma can raise £120 million (\$184 million) to stave off a technical violation of

its loan covenant for the £2.7 billion (\$4.1 billion) it borrowed from Citigroup to buy EM1 in 2007. If Terra Firma chairman **Guy Hands**

can convince investors to put up the cash, it would buy him another year to solve EMI's debt problem. If he can't, Citigroup would likely take control of EMI and seek a buyer for it.

Bertelsmann launched BMG Rights Management in January 2009, with 250 masters it retained following the sale of its 50% stake in Sony BMG Music Entertainment to Sony in August 2008.

In July 2009, Bertelsmann announced that KKR had taken a 51% stake in BMG Rights Management to form a joint venture, reportedly bringing €250 million (\$343 million) to the table for future investments. That same month, BMG Rights Management acquired Crosstown Songs America, an 8,000-song catalog that includes **Britney Spears'** "Toxic," **Ricky Martin's** "Livin' la Vida Loca" and **Sheryl Crow's** "All I Wanna Do."

Is the joint venture now setting its sights on EMI? Representatives at Bertelsmann, WMG and EMI say they don't comment on speculation. However, a management source at Bertelsmann's headquarters in Gütersloh, Germany, confirms that the company is interested in EMI—but only in cherrypicking parts of the publishing business, not in acquiring the record company.

The resources available to BMG Rights Management to make acquisitions could be far deeper than KKR's initial investment in the company. A source at BMG Rights Management says that a consortium of eight banks, headed by J.P. Morgan, has offered loans in excess of €600 million (\$823 million) to fund acquisitions. During a case-study discus-

sion at the Music & Money Symposium, Billboard editorial director Bill Werde asked Masuch why Bertelsmann decided to investi music immediately after un-

loading its stake in Sony BMG. Masuch responded that the company sold its Sony BMG stake because of fears that the transition to a new digital-based business model for the recording industry would be too costly for Bertelsmann if Sony BMG got it wrong. But he added that Bertelsmann still saw an opportunity within music and decided to develop an approach to serve the needs of talent in "a fragmented world."

In plotting a new approach, Bertelsmann drew upon its music publishing experience, having sold the BMG Music Publishing arm to Universal Music Publishing Group in 2006. At the time of the sale, "we saw Kobalt [Music Group] rising—it was a thorn in our side," Masuch said. "How do you an

Publishers Place ED CHRISTMAN ED CHRISTMAN Services to music publishers and songwriters. So B M G Rights

> Kobalt's service-oriented approach with a fast, transparent royalty delivery model and then expand its menu of services and capabilities, he said.

Management de-

cided to mimic

BMG Rights Management's signings have included Alison Moyet, a-ha, La Roux and Nena. It also just announced a deal March 9 with Leona Lewis.

During the case study, Masuch said the company currently had 40 deals in the works and that it had already passed on some deals. "A couple of deals don't work for us because the seller doesn't want to sell at the price being offered," Masuch said. Without getting into specifics, he said that BMG Rights Management likes to buy publishing assets that have a multiple between eight and nine times net publisher's share, which he labeled as realistic. Some sellers "need to wake up" to the pricing environment, he said.

That drew skeptical responses during a panel discussion of top music publishing executives later in the day. Based on what he had heard BMG Rights Management was paying for acquisitions, Warner/ Chappell chairman/CEO **Dave Johnson** wondered aloud whether those low multiples were accurate.

"The first question I have is whether they agree with it," Johnson said.

Additional reporting by Wolfgang Spahr in Hamburg.



na una fiscal

Advertisers have taken note. Disney and Nickelodeon unveiled their upcoming slates at the kids upfront March 2 and March 11, respectively. Industry sources pegged the 2009 kids upfront haul at \$225 million, down 18% from the prior year's \$1 billion take. While some media buyers suggest that this year's upfront ad sales season will be flat to slightly up from the 2009-10 period, their counterparts on the other side of the table are more optimistic.

"There's a feeling that the kids market really wants to come back, and we're seeing signs of that in a number of very important categories," says Jim Perry, executive VP of 360 brand sales at Nickelodeon/MTV Networks Kids and Family Group. He noted that ad spending in the areas of toys, games and movies has been on the rise since last fall.

"In 2009, movies surpassed food as our No. 2 category, behind toys," Perry says. "And given that we're going to see three Dream-Works [theatrical] releases ["How to Train Your Dragon," "Shrek For-After" ever and "Oobermind"1 between now and the end of the year. we think we'll continue

to see studio growth."

Perry has a clear view of the kids space, as Nickelodeon and its family of channels, including Nick Jr. and Nicktoons, earn about 70% of the category's total ad spend dollars. According to SNL Kagan estimates, the Nickelodeon brands took in \$999.7 million in net ad revenue in 2009, down 4% from \$1 billion in the prior year.

The Mouse is looking to roar in this year's upfront, ramping up its crossplatform opportunities and pitching buyers on its year-old boy-friendly upstart digital cable channel, Disney XD. Disney Media has already lined up some \$7 million in cross-platform deals in support of "Camp Rock 2," from brands like Best Western and Sara Lee. The hotel chain has placed its summer ad dollars exclusively with Disney in a buy that includes on-air billboards and messages as well as the company's online and radio platforms. (Disney Channel is blocked from airing advertising for commercial products during its TV programming under the terms of the carriage pacts the channel reached with cable systems.)

Kara Rousseau, senior VP of marketing and sales development for Disney Media's advertising sales and marketing group, says, "The Best Western summer promotion has always been a jump ball between us and Nickelodeon, and this is the third year in a row we took it."

TV BY ANTHONY CRUPI and ANN DONAHUE

The Kids Are Alright

New Teen-Oriented Nickelodeon, Disney Music Shows Buoy TV Ad Hopes

In the coming months, kids' programming powerhouses Nickelodeon and Disney will each debut a music-oriented TV show targeting teen viewers—and advertisers are responding with ad buys.

On March 27, Nickelodeon will debut "Victorious," which stars "Zoey 101" actor Victoria Justice and is set in a performing arts high school. Sony Music Entertainment is co-producer of the show as part of the deal struck in 2007 to co-finance TV and music projects, building upon a prior relationship to distribute soundtracks from Nickelodeon's roster of shows. On July 13, the Disney Channel will

On July 13, the Disney Channel will debut "Camp Rock 2: The Final Jam," the sequel to the wildly successful 2008 made-for-TV movie that starred the Jonas Brothers and introduced Demi Lovato. The first "Camp Rock" scored 8.9 million viewers, according to Nielsen. The Jonases and Lovato will reprise their roles in the sequel and will be joined by Disney up-and-comers Alyson Stoner and Meaghan Jette Martin.

After the ratings/box office and



soundtrack sales success of Disney's "High School Musical" and "Hannah Montana" franchises—as well as Nickelodeon and Sony successfully pairing up for the shows "iCarly" and "Big Time Rush"—music has proved itself as a consistent draw to the teen viewing audience.

Nickelodeon closed out last year tops in "total day" viewership (which includes all time frames except prime time), averaging 2.2 million viewers, according to Nielsen. The network also finished first in kids 2-11 (with an average of 1.2 million viewers) and eked out wins over rival Disney in the viewing demographics of kids 6-11 and 6-14.

If Nickelodeon is the top dog in total day, Disney Channel is the 800-pound mouse in the house between 8 p.m. and 11 p.m., closing out 2009 with an average of 2.5 million viewers. It continues to dominate core demos, enjoying a seven-year winning streak among kids 6-11 and a comfortable lead over rivals with tweens 9-14.

Fording The Stream

The Divergent Fortunes Of On-Demand And Noninteractive Services

As streaming music draws a growing base of listeners, it's important to draw a distinction between the two business models that are built around it.

One is noninteractive streaming, better-known as Internet radio, which provides a selection of music that's programmed by the service itself (like terrestrial radio simulcasts) or through a customized playlist generated around a "seed" song of the user's choice (like Pandora and Slacker).

Then there's the on-demand streaming of services like My-Space Music and MOG, which enable users to choose specific songs or playlists to listen to, much the same way they play iTunes downloads stored on their computers.

The latter model has been increasingly touted as the future of the music business, spurred by expectations that Apple may soon offer a "cloud"-based music service following its acquisition of Lala in December. But thanks to less onerous licensing costs, it's the noninteractive model that's demonstrated more promise. Moreover, there has been some evidence that such services spur music purchases, while on-demand services cannibalize sales.

NPD Group analyst Russ Crupnick made waves last month at the Digital Music Forum in New York when he pointed to data suggesting that heavy users of free on-demand services like Spotify or My-Space Music tend to buy 13% fewer digital downloads than lighter users. By contrast, he said, frequent listeners of Internet radio stations tend to buy 41% more digital downloads.

"The more time you spend with radio models, the more digital downloads you tend to buy versus those who spent a little time," he tells Billboard. "But if I can listen to Lady Gaga anytime I want as often I want, it's got to put some damper on my need to go to Amazon and buy that track."

So at first glance, it may seem like noninteractive services are the better bet for the music industry. But not so fast. While labels say they find noninteractive revenue interesting, they'd rather see



services that blend the advertising-supported discovery elements of Internet radio with an on-demand option that carries a monthly fee, such as what MOG offers today.

But getting there won't be easy. For starters, Crupnick says that when music fans are frequent users of both noninteractive and on-demand streaming services, the salesdampening effect of on-demand streaming trumps the positive effect of noninteractive discovery. The net result? They still buy fewer downloads.

At the moment, Crupnick estimates that heavy users of both services account for only 2% of the population. But as blended services become more mainstream, music fans who make use of both types of serv-

FOLD HERE

Yanko Design, a company that makes "architecture you can wear," has developed a one-of-akind design for its Play MP3 player. The Play doesn't feature buttons or a screen. Instead,

users have to fold the device into various shapes to operate it, sort of like origami. The player requires users to fold it in half to play music, slide the pieces around to rewind or fast forward and fold it back out to stop. The product isn't yet available for sale. —AB ices could expand dramatically.

Blended services have had a poor track record. Traditional music subscription services like Rhapsody and Napster have long offered a combination of on-demand and Web radio services, but they've never been able to appeal to more than a narrow segment of the market. Another blended service provider, CBS' Last.fm, plans to phase out its free ondemand capabilities in 2010. Instead, it will focus on integrating its "Scrobbling" personalized radio feature into free

on-demand services run by oth-

ers, according to David Good-

man, president of CBS Radio's

Why? Goodman doesn't

mince words. "Free on-demand

is a funky business," he says.

"It's not really making money

Just ask on-demand serv-

ices imeem and Lala, which

struggled on their own until

they were snapped up late

last year by MySpace Music

and Apple, respectively. Not

surprisingly, Larry Marcus,

managing director at Walden

Venture Capital in San Fran-

cisco, takes a dim view of on-

demand streaming services.

due to the licensing deals

they cut with major labels

that typically require large,

models, and with the mind-set

of licensing at the labels, it's

very difficult to go with some-

thing that's economic," Mar-

cus says. "Venture capitalists

like myself, who've been

around for a while, they can't

tolerate having their capital go

into upfront licensing costs."

That's not to say that Mar-

cus doesn't believe in the

commercial potential of

streaming music. He sits on

the board of Pandora, the

"These are just very difficult

upfront payments.

for anybody."

Interactive Music Group.

most successful noninteractive streaming service to date. It's noninteractive stream-

ing that has the best nearterm prospects to make money. The compulsory licensing rates for webcasters set last year through a settlement with SoundExchange allows anyone to start a music service based on noninteractive streaming without having to negotiate with labels individually. That's both cheaper and less time-consuming than the process needed to establish an on-demand

"If I can listen to Lady Gaga anytime I want, it's got to put some damper on my need to go and buy that track."

-RUSS CRUPNICK, NPD GROUP

streaming business.

SoundExchange, the entity that collects royalties from noninteractive streaming services as well as cable TV and satellite radio music services in the United States, says it distributed \$56.7 million in royalties based on noninteractive streaming services last year, up from \$49.7 million in 2008, and expects to distribute more than \$68 million this year based on internal projections. Pandora, the breakout star of Internet radio, reported its first profitable quarter at the end of 2009, a year that brought in \$50 million in revenue for the company.

Still, these sums are chump change compared with what the recording industry makes from CDs and downloads. More hybrid models combining noninteractive and on-demand streaming are likely to emerge. If on-demand streams do in fact dampen music sales, the success of these new streaming businesses will depend on technical innovation. flexible licensing and creative incentives tving streams to music sales or other revenue opportunities.

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

BITS&BRIEFS

JELLI ADDS MORE TERRESTRIAL RADIO STATIONS

Jelli, the "crowd-sourced" radio station, is expanding to new terrestrial radio markets thanks to a syndication deal with Triton Media. Jelli is an online radio station that users can program by voting on songs and essentially choosing the playlist in various genres. In June 2009, KITS (Live 105) San Francisco became the first terrestrial station to air Jelli-programmed music (Billboard, Feb. 20). The Triton deal expands the Rock Jelli and Pop Jelli stations to 10 markets nationwide, including Las Vegas, Boston and Philadelphia.

LOUDTRAX LICENSES ADA CATALOG

Loudtrax, a digital music download store focusing on punk, metal and rock, has teamed with Neurotic Media to offer users access to the download catalogs of the Alternative Distribution Alliance. Neurotic Media administers all licensing, hosting, delivery and payment/reporting services. Loudtrax currently is in beta mode.

SNOOP DOGG USES MYXER FOR 'MALICE' CLIPS

For the release of his upcoming album/DVD combo, "More Malice," Snoop Dogg will offer exclusive behind-the-scenes video to mobile phones using the MobileStage service from Myxer. The videos are "making of" snippets from Snoop's mini-movie "Malice N Wonderland." which is based on his previous album of the same name. The mobile content channel will also include ringtones and wallpaper images. More than 125.000 acts distribute content on the Myxer platform, which claims 30 million users.

WEEK	NEEK	WEEKS DN CHT	TITLE DOWNLED BY DICESCO ORIGNAL ARTIST Molille Score		
1	3	4	#1 RUDE BOY		
2	2	25	NEED YOU NOW		
з	1	13	BEDROCK YOUNG MONEY FEATURING LLOYD		
4	4	13	HOW LOW LUDACRIS		
5	22	2	MY CHICK BAD		
6	-11	5	BABY JUSTIN BIEBER FEATURING LUDACRIS		
7	5	7	HEY DADDY (DADDY'S HOME) USHER FEATURING PLES		
8	6	19	TIK TOK KESHA		
9	7	15	SAY AAH TREY SONG2 FEATURING FABOLOUS		
10	10	3	ALL THE WAY TURNT UP ROSCOE DASH FEATURING SOULIA BOY TELLEM		
100		0	the chart. This marks the fastest climb to No.		
7			the chart. This marks the fastest climb to No. for any female solo artist. "Rude Boy" also hits the top of the Billboard Hot 100 this week becoming Rihanna's sixth No. 1 on that chart		
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BY LOUIS HAU THE BILLBOARD

Aretha Franklin

The Queen of Soul talks about her new album and why she's releasing it on her own.

As Aretha Franklin celebrates her 68th birthday this month, she shows no sign of slowing down. She's planning to sing arias this summer in three charity concerts with former U.S. Secretary of State—and accomplished concert pianist—Condoleeza Rice. In September, she'll start holding master singing classes in Southfield, Mich., a suburb of her native Detroit; she hopes to bring the effort to New York next year.

The legendary singer even reports making progress in conquering her well-known fear of flying, saying that she plans to take a short flight in the near future—"probably Chicago or Cleveland"-and work up from there. That could eventually clear the way for her to perform again in Europe for the first time in years. "Hopefully this summer," she says optimistically.

And nearly seven years since the release of her last nonseasonal album. "So Damn Happy." Lady Soul is releasing a new studio set-surprisingly, on her own label, Aretha's Records. An exact street date wasn't available at press time, with Franklin saying she expects it out by the first week of April.

The timing of the album's release comes not long after Snickers began airing a hilarious TV ad starring Franklin and Liza Minnelli, who are shown poking fun at their diva reputations.

But during a phone interview with Billboard, Franklin showed nary a trace of divadom, instead fielding questions in a forthright manner befitting a veteran performer who also happens to manage her own career.

Your new album is called "A Woman Falling Out of Love." What inspired the title?

It was just a relationship that I had been in that did not quite finalize itself the way that I hoped it would. You have relationships—some work, some don't, you fall in love, you fall out of love.

Billboard first reported that you were working on the album in late 2006. Why has it taken until now to release it?

I've been really heavily into concerts, doing some writing and various other things.

When were most of the sessions for "A Woman Falling Out of Love" recorded?

In the last three years, off and on between concerts, between commercials and so on

You're releasing this album on your own label. Why did you opt against working with a major label?

I was with Arista and unfortunately, Arista and I could not come to terms. Clive [Davis] wanted me to stay and I wanted to stay, but we just things should be. So, I just decided that it was high time for me to do my own thing. I certainly had enough experience over the years to do my own record label. Of course, I'm not exactly fledgling. You don't come into the business being a fledgling label with as much experience as I have.

could not come to terms on what

Was it basically Arista or no major label at all? Surely, you could've gone with another label.

No, I really preferred Arista to the rest of the labels. I did talk with a number of people who wanted me to be on their label but I just felt that Arista, Clive and I have such a wonderful and great relationship that it was more the label for me.

I remember hearing that you were working on an album of arias.

Yes, I am working on some arias. Speaking of the arias, I am going to be doing three concerts over the summer, myself and Condoleeza Rice. Ms. Rice is a consummate classical pianist, and [since] I sing the arias, I thought that we could do something, a bipartisan effort for our favorite charities

What is it about opera that you find so moving?

I love the melodies, and I find that without even knowing who the composer is, I seem to gravitate to Puccini melodies. Some of the Mozart piano sonatas I like a lot. We've always had some classical music in my home from the time that I was a child. I've always heard it and it's always been there. And as a growing artist. I now seem to appreciate the classical side of myself as well.

You've managed yourself for years. Why do you like to take such a hands-on approach to vour career?

Because I think I know what I want more than anyone else. My brother Cecil was my manager for many years. Since he passed [in 1989], I have not had a manager. So it just became kind of necessary that I become a little more involved than I customarily would have. It isn't anything that I am thrilled about doing.

Well, you have to be involved, and sometimes I want to be involved because I am very particular when it comes to my projects and what I present to people.

During the past decade, some of your contemporaries like Solomon Burke, Mavis Staples and Al Green have recorded albums of traditional soul that evoke their classic early work by consciously avoiding contemporary production touches. Do you have any interest in recording an album in that vein? I don't know that I would. I don't

right now, anyway.

Why is that?

Just don't. I have very specialized things that I want to record and that's what I'm recording. And that was the other thing that was so attractive and appealing about putting together Aretha's Records. Instead of having a lot of spoons in the soup, there would only be one spoon and that would be mine, of course. And I'm a pretty good cook.

You did more recording sessions

with the late Jerry Wexler than with any other producer. What was it about his approach that appealed to you so much?

Probably something that he said often, [which] was to just let me sit down at the piano and do it my way. He was not interested in imposing his ideas and things on me. He wanted to get behind me and promote what it was that I wanted to do.

How much of a change was that from your years at Columbia?

That was a huge change, because at Columbia. I was a very young artist at the time and John Hammond pretty much selected all the musicians and songs. He did almost everything.

How would you describe the kind of control you had over your own work during the latter part of your career before you started your own label?

At Arista, it was similar and I appreciated, certainly, the arrangement that Clive presented to me, and that was where we both had an equal amount of control. I very, very much appreciate the brilliance of Clive Davis. He was certainly-he is certainly—one of the last great record men out there.

You haven't recorded an entire album of spirituals since "One Lord, One Faith, One Baptism" in 1987. Any plans to do another? Oh, absolutely. That's a given, and I will always do that. Those are my roots and my foundation.

When might you do that? Oh, probably early next year.

It sounds like you're going to have a pretty busy schedule. I always do.

One appealing thing about creating Aretha's Reco<mark>rds, inste</mark>ad of a lot of spoons in the soup, there would only be one, and that would be mine. And I'm a pretty good cook.



UPFRONT

GLOBAL NEWS LINE

www.billboard.biz/global

>>> PRS FOR MUSIC COLLECTIONS RISE

U.K. authors group PRS for Music has reported a 2.6% rise in annual collections for 2009 to £623 million (\$937.5 million). The figures reflect increased international collections and a 72.7% year-on-year rise in online revenue to £30.4 million (\$45.7 million), Income from international markets rose 19.4% to £166.9 million (\$251.1 million). The overall increase came despite a 9.3% fall in mechanical rovalties to £128.5 million (\$193.3 million), PRS CEO Robert Ashcroft, who assumed his post Jan. 25, says, "2009 was the first year in which the growth in revenues from the legal digital market compensated for the decline in revenues from traditional CDs and DVDs."

>>> AUSSIE FOLKIE MITCHELL WINS AMP HONOR

Singer/songwriter Lisa Mitchell's debut album, "Wonder" (Warner Music), has won the fifth annual Australia Music Prize, which recognizes the best album of the year by a domestic artist. The folk-styled set beat eight other shortlisted albums to claim the AMP and a \$30,000 Australian (\$27,400) prize March 12 at a Sydney gala. Now based in London, Mitchell's initial break came as a finalist in the 2006 series of "Australian Idol," but she has since established herself as a critics' favorite She's signed to Warner Music in Australia and to RCA/Sony Music for the rest of the world.

SALES CLIMB IN GERMANY

Classical music sales in Germany enjoyed doubledigit growth in volume and value in 2009, according to labels group BVMI. Sales rose 10% year on year to €119 million (\$162.7 million), with unit sales surging 16.7% to 14.7 million in 2009. According to BVMI, the figures reflect increased buying and marketing activity surrounding the anniversaries of composers George Frideric Handel Franz Joseph Havdn and Felix Mendelssohn

Reporting by Lars Brandle, Tom Ferguson and Wolfgang Spahr.

GLOBAL BY PAUL SEXTON MIND THEGAP

U.K. Retailers, Artist Managers Seek Shorter Radio Lead Times For Singles

LONDON—U.K. retailers and artist managers want to close a window through which they fear sales are escaping.

The Music Managers Forum and the Entertainment Retailers Assn. have asked labels to shorten the gap between the release of new singles to radio and to retail, claiming the practice squanders the chance of snaring potential buyers before they turn to illegal downloads.

MMF CEO Jon Webster says labels are "creating demand and not fulfilling it," while ERA director general Kim Bayley claims the approach generates needless frustration.

"Consumers are saying, 'Can I get this?,' and the retailer has to say, 'No, it's not out,' " Bayley says. "Record companies really are missing sales."

U.K. labels normally give lead singles off a new album an upfront media campaign aimed at achieving a high sales chart debut. In the United States, by contrast, where releases are generally simultaneous, promotion is focused on lifting singles up the chart.

Radio's prerelease playlist policies vary by station but tracks are generally serviced four to seven weeks before their release to retail. That's down from a decade ago, when the gap between radio and retail release was commonly eight weeks.

"Lead times are getting shorter, labels are beginning to react," Bayley says. "It just needs to be quicker." While simultaneous release works best "for bands

BRISBANE, Australia-Australian

record labels' legal attempt to increase

music license fees has opened a rift with

Labels and recording artists' neigh-

boring rights collecting society the

Phonographic Performance Co. of Aus-

tralia (PPCA) recently filed a lawsuit in

Sydney High Court challenging long-

standing caps that radio stations pay to

maximum license fee of 1% of commer-

cial stations' gross earnings. It also set

radio fees for public broadcaster the Aus-

tralian Broadcasting Corp. (ABC) at

\$0.05 Australian (\$0.046) per capita-

currently equivalent to about \$100,000

The 42-year-old caps act "as a mas-

sive subsidy on recording artists and

record labels for commercial radio,"

says Stephen Peach, CEO of the PPCA

and the Australian Recording Industry

The High Court hearing is expected

later this year. If the court finds in favor

of the PPCA, labels will seek to either

negotiate new licensing fees with radio

broadcasters or agree to accept revised

rates to be set by the independent Copy-

Peach declines to specify how much of

Australian (\$91,600) annually.

Assn. (ARIA).

right Tribunal.

The 1968 Copyright Act imposed a

broadcast recorded music.

the radio sector.



with a huge fan base, most songs need time to grow before sales will build," EMI head of radio Tina Skinner says.

In recent years, occasional singles have gone to radio and retail simultaneously, such as Arctic Monkeys' top 20 hit "Crying Lightning" (Domino), which came out in July 2009. But labels usually reserve simultaneous releases for instances when public awareness negates the need for an attention-building campaign, such as releases by "The X Factor" winners or Helping Haiti's charity single "Everybody Hurts."

After the release of a lead single from an album, U.K. labels usually use subsequent singles to keep the album on the front lines, rather than viewing them as moneymakers unto themselves. Yet some can become major sellers. For example, lastyear's best-selling U.K. single, Lady Gaga's "Poker Face" (Interscope/Universal), didn't have any prerelease marketing. It initially charted as an album track from "The Fame" but hit No. 1 nine weeks later, selling 882,000 copies by year's end, according to the Official Charts Co.

AC network BBC Radio 2 head of music Jeff Smith acknowledges that simultaneous release could benefit consumers and labels alike. But he notes that by re-

GLOBAL BY LARS BRANDLE



Aussie Labels Challenge Cap On Music Licensing Fees Paid By Radio

man and Universal Music Australia

managing director George Ash says.

In 2008, the most recent year for which

figures are available, the PPCA gener-

ated licensing income of \$20 million Aus-

tralian (\$14 million), up 19% from the

prior year. That included fees collected

from the broadcast, retail and hospital-

ity sectors. Peach says commer-

their 2009 revenue.

cial radio broadcasters alone

should pay about \$15 mil-

lion Australian (\$13.7 mil-

lion) annually, based on

doesn't publish total annual

revenue figures for its mem-

bers, counters that commercial

radio already pays nearly \$25 million in

fees for music. But that tally includes

royalties paid to the Australian Perform-

ing Rights Assn. on behalf of composers

"This is all about increasing the profit

and songwriters.

But the CRA, which

an increase the PPCA is seeking in license fee payments for music, but notes that the ABC, for example, pays "fair market rates" for TV programming. The ABC declined to comment.

Commercial radio's broadcast licensing fees are collected by industry trade group Commercial Radio Australia (CRA) and passed on to the

(CRA) and passed on to PPCA. All-music stations pay the maximum 1% of annual gross earnings, while other stations pay lower fees that vary based on how much music they play.

The PPCA says Australia's 261 commercial sta-

tions paid \$4 million Australian (\$3.5 million) in music licensing fees last year, about 0.4% of what it estimates was total revenue of \$1 billion Australian (\$916 million). That situation is "untenable and, in a new-media landscape, must change," PPCA chairleasing singles to radio and retail at the same time, "records would slowly clamber up the chart," which he says would require label sales and marketing exec-

utives to adjust their sights. His counterpart at top 40 network BBC Radio 1, George Ergatoudis, agrees that labels feel "that the leverage a good chart position gives is still really powerful in terms of marketing." Ergatoudis believes it could take another five years to get "nearer to where the labels will try to make a significant amount of music available to buy the minute it gets to radio."

In an example of a near-simultaneous release, EMI's Parlophone label made Gorillaz' single "Stylo" available at iTunes one day after its Jan. 25 radio debut. But because it was bundled with preorders for the act's new album "Plastic Beach." sales were only eligible for the singles chart after the release of "Beach."

"We've taken the hit on the single [not charting] because of the coverage it's given us on iTunes globally," Parlophone VP of promotion and press Kevin McCabe says, adding, however, that "we're clearer now [about lead times] than we've been for years. Do we really need seven weeks on a Coldplay record? I'm quite happy with three or four."

> margins of the multinational record companies at the expense of Australian commercial and public radio stations," CRA CEO Joan Warner said in a statement in February. Warner declined interview requests from Billboard.

> The labels' efforts to secure higher licensing fees have angered many in commercial radio. If the recording industry succeeds in increasing the fees, many stations will retaliate by not playing music by new domestic acts, warns Nick Lowther, PD at hot AC 94.9 Power FM Nowra, New South Wales.

> Instead, Lowther says, stations will concentrate on international repertoire while satisfying a statutory 25% domestic music quota by playing established Australian artists. "If we do get charged more," he says, "new music artists will suffer."

> Peach, who's stepping down from his posts at the PPCA and the ARIA in August, dismisses that threat, countering that "music choice is critical" if stations want to keep their listeners' interest.

Intellectual-property expert Graeme Hodgkinson, a partner at Sydney law firm Herbert Geer, says it's difficult to predict which side will prevail, observing that "both industries have had their margins squeezed and have a lot at stake."

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12 | BILLBOARD | MARCH 27, 2010



As the new COO of Universal Music Group International (Billboard.biz, March 15), Max Hole will be a serious contender for the title of "most powerful label executive outside America." He'll take over UMGI's central functions from chairman/CEO Lucian Grainge July 1, when Grainge relocates to New York to become CEO of Universal Music Group.

Formerly executive VP of UMGI and president of the company's Asia Pacific region, Hole is a 12year UMGI veteran, having joined the company in 1998 from Warner Music U.K. to become senior VP of marketing and A&R. He was promoted to executive VP in 2004.

"Whatever the market, there's 10 records in the chart every week," he quips, "and I'd like all of them."

Demand for domestic repertoire has strengthened in many international territories. Is that a trend UMGI will try to buck?

Quite the reverse. We've grown domestic market share in recent years, in Japan in particular, all through organic growth and domestic repertoire. The singles business is generally [about] locallanguage music, so if you want to dominate the digital world, you've got to have more hits than everyone else in that language. Lucian and I don't care where the music comes from—we care that the music's great and we have hits with it.

What stars will UMGI be looking to break internationally this year?

We decided to go strong in [the first quarter] on Cheryl Cole, Justin Bieber and Owl City, and they're all breaking. We haven't had a start to a year like that for a long time—three brand-new acts all happening at the same time. We've also got a Chinese artist called Sa Ding Ding that we have a long-term artist development plan for. You'll see her touring Europe in May, and she's worked with [Björk/Josh Groban producer] Marius De Vries. I still have a dream to break a Japanese artist outside Japan; we haven't managed it yet, but I've still got plans in that area. We'll be working on a plan with Ai—who's very successful in Japan but was brought up in Los Angeles so [she] speaks perfect English—toward the latter part of this year.

(3) In which international markets do you see recorded-music sales holding better than others?



Spain is an incredibly troubled marketplace, but zoom across to Sweden, South Korea or Australia and the markets grew in 2009. With Sweden and South Korea it's [down to] a combination of antipiracy legislation plus new services. The really exciting thing will be if we start to see France grow again. They have the [anti-piracy] legislation in place, so that's an exciting thing to look for in 2010.

How do you rate the prospects of India and China emerging assignificant markets?

India is very promising—it has a wealthy middle class, an orthodox legal framework to protect copyright and a huge, expanding mobile market. China is still fraught with difficulty. It will take a long time before we get a legit market there. Nokia's Comes With Music is launching and you've got a legit service through Google, but we've still got to get a legit service through Baidu and we have a long way to go with the telcos. I'm concentrating on building up Mandarin repertoire so when there's a commercially viable market, we've got more good music than anyone else.

() Is it possible to have a global digital strategy when different markets are at such different points of development?

You always have to recognize the local conditions, but there can be certain business models that will work everywhere. Comes With Music wasn't a huge success in the U.K., but in more developing markets we're starting to see it gaining traction. Spotify's in six markets now.

(i) Why were major labels willing to license Spotify in Europe before they were in the United States?

I don't want to comment on what my American colleagues are thinking but our view was, "Let's experiment, let's see if [Spotify CEO] Daniel Ek can build a platform which will convert to a premium service." And the early indications in Sweden and Norway are pretty good. You have to be brave because up to now, in the digital space, the only models that have really worked are iTunes and [Japanese mobile download service] Recochoku—and Spotify definitely has a pulse.

Imagem Music congratulates Genesis on their 2010 induction to the Rock and Roll Hall of Fame!

IMAGEM

GlimmerOfLight

With iTunes Launch, Digital Music Sales Begin Taking Root In Mexico

In the midst of continuing digital piracy and declining physical sales, a small miracle is happening in Mexico: The legal digital marketplace is finally showing signs of life.

And it's not just little spurts of life a sale here, a sale there. An actual business may be emerging.

In January, digital outlets accounted for 24% of the total value of reported music sales, according to **Fernando Hernandez**, head of Mexico's Assn. of Record Producers (Amprofon), which represents most labels in the country.

Latin

Notas

LEILA

That came on the heels of a strong December, when digital outlets made up 33% of sales, with **the Black Eyed Peas'** "I Gotta Feeling" ranking as the top-selling digital track for the holidays. Those figures mark a sharp increase from the 17% of

total sales that digital represented for all of 2009 and the mere 11.8% that it accounted for in January 2009.

What's going on? A key factor appears to be the opening of Apple's iTunes store in Mexico in August, which in turn has spurred new interest in online music purchases among rival retailers. Innovative partnerships between labels and big consumer brands are also showing promise. "Even some of the broader channels like over-the-air mobile downloading are showing new life," Sony Music VP of digital business for Latin America **Seth Schachner** says. "I view this in part as due to a 'rising tide lifts all boats' effect from the Apple launch."

Apple declined to comment for this column. While Amprofon doesn't compile sales data by retailer, Hernandez says overall sales figures reflect a clear before-and-after effect from iTunes. He applauds Apple's marketing of iTunes gift cards, which

are available at virtually every department store. That's particularly important in a country where online credit card use is low. "It's so easy," Hernan-

dez says. "You simply buy your card, take it home and download the songs. Other stores sell prepaid cards, but not in as many out-

lets as iTunes does." Universal Music Mexico and Central America president Victor Gonzalez likens the impact of iTunes' Mexico launch to that of a new department store chain opening in the country. Interestingly enough, though, the biggest percentage of Universal's online music sales in Mexico stems not from iTunes but from a novel part-



New partnerships: Universal's subscription service for American Express customers.

nership that the label launched in October with Hewlett-Packard.

Under the deal, buyers of HP products receive a PIN that gives them access to a Web site called HP Music, where customers can down load music by Universal artists. The numbers are good for downloads of 100 or 150 tracks, depending on their HP purchase.

Under a separate brand partnership with American Express, Universal has developed a music subscription service dubbed Express Music Shop. AmEx customers who sign up pay 250 pesos (\$20) per month to download up to 50 tracks by Universal artists.

AmEx launched the service in No-

vember, but only began marketing it heavily in January. Slightly more than 500 subscribers have signed up so far, but expectations are high, Gonzalez says.

"We see this as a growing outlet that we feel is very worthwhile," he says. "American Express has some 1.2 million subscribers in Mexico. If we get even 10% of that, we'll be very happy."

The bottom line, Sony's Schachner says, is that Mexico "is a market with quite a bit of untapped potential digitally, and you are starting to see some of that potential being realized."

... it creates lovalty." Cou-

president/CEO Joe Granda

has booked the Orlando and

Tampa series with a combination of classic acts (such as

Puerto Rico's El Gran Combo)

and ones that are currently

hot. "I definitely research the

charts. I call the record labels

and find out the artist's re-

lease schedule. Do they have

a new single coming? Do they

have an album coming?" Granda says, "It's a little bit

Granda adds that with the

concerts' heavy promotion on

TV, radio and directly to park

pass holders, artists benefit

from a marketing push-as

well as a performance fee that

competes with what they

might earn at a regular 2,500-

-Avala Ben-Yehuda

to 5.000-capacity venue.

of market research."

Granda Entertainment



ceiro savs.

SPLISH SPLASH

SeaWorld Books Latin Artists To Boost Off-Season Attendance

It's not every day one can take in a show by a top Latin act and a sea lion in the same family outing. But that's exactly how SeaWorld Parks & Entertainment is pulling in visitors before the summer rush.

This year, the parks' Viva la Musica concert series celebrates the 10th anniversary of its launch at SeaWorld in Orlando, Fla. The Latin music series returns in May to Sea-World San Diego for the second year, with a lineup featuring weekend shows by Julieta Venegas, Flex, Banda el Recodo, Mariachi Vargas de Tecalitlan, Reik, Camila, A.B. Quintanilla & Kumbia All Starz and Elvis Crespo. Another Latin concert series is being booked at SeaWorld San Antonio for May, while SeaWorld Orlando and Busch Gardens in Tampa, Fla., have hosted Victor Manuelle and Luis Enrique this month as part of a tropical concert series.

The concerts are included with park admission and have a festival-style atmosphere with Latin food and crafts for sale. The outdoor venues can hold as many as 5,000 people, with additional spillover capacity and screens showing the concert inside the park.

The series are marketed to local residents and visitors from Los Angeles, Miami and



Man on the mic: LUIS ENRIQUE kicks off the 2010 Viva la Musica festival March 7 at Busch Gardens in Tampa, Fla.

Puerto Rico as a way to drum up attendance in the offseason, SeaWorld Parks & Entertainment chief marketing officer Joe Couceiro says. And while the parks also book rock and soul acts, "it's not rocket science that with the Hispanic population growing as it is that we need to appeal to that segment," he says. "We're such a family-oriented theme park, and Hispanic families tend to...come with their whole extended family." Even if a family doesn't visit

the park specifically to see a concert, "we see the incremental impact of these events



BREVE WARNER ISSUES 'SUPER 6' EPS Warner Music Latina has released a "Super 6" series of

leased a "Super 6" series of EPs. The hits-and-remixes compilations from Tommy Torres, Alexander Acha, Cruz Martinez & Los Super Reyes, Jesse & Joy, Beto Cuevas and Maria José carry a suggested retail price of \$6.98. The concept is similar to Universal Music Latino's "6 Super Hits" series, which launched last fall with a price of \$5.99. Both series' digital versions sell for \$3.99.

JOSENID GOES BARBIE

Panama Music kiddie artist Josenid will wear Barbie clothes and accessories in her videos and promotional appearances as part of a deal with toy maker Mattel. The 11-year-old performer, who signed a label deal after appearing in the singing competition "Canta Conmigo," will sign autographs and give away posters at Barbie points of sale in Panama.

SONY RELEASES AVENTURA APP

Sony Music has released an Aventura karaoke app for the iPhone and iPod Touch called "Aventura Open Mic." The \$1.99 app allows players to sing along to "Un Beso" and "Su Veneno" by following the lyrics running across the device's screen. Updates will include new songs for the game licensed from Aventura's label Premium Latin. —Ayala Ben-Yehuda



The Billboard Latin Music Conference & Awards presented by State Farm in association with T-Mobile will be held April 26-29 in San Juan, Puerto Rico. Highlights include Q&As with Marc Anthony, Aventura and Universal Music Latin America/ Iberian Peninsula chairman/ CEO Jesus Lopez. The awards will air April 29 from the Coliseo de Puerto Rico on Telemundo. For more information, go to billboardlatinconference.com.

How'Sweet'ItIs

The Temper Trap's Template For Turning Synchs Into Sales

It's one of the great mysteries of the music industry: How do you take a prime ad placement and turn it into a sales opportunity?

For every Feist, there are thousands of other artists that never get beyond being "that one song . . . in that one ad that I liked.

Australian act the Temper Trap and the band's label, Glassnote Records, weren't about to sit back and let that happen. When Coca-Cola decided to run a 60-second Diet Coke ad

during the Academy Awards featuring the band's track "Sweet Disposition," the label, distributor RED and RED's Sony Music sibling Columbia seized upon the chance to sell some albums.

Working with Amazon, Glassnote and Columbia arranged for the band's latest album, "Conditions," to be the online retailer's "Deal of the Day" on the same day

as the Oscars. The album sold for \$2.99, allowing curious music fans to try it at a low price.

For the week ending March 7, sales of "Conditions" nearly doubled, totaling almost 4,000 units, of which 81% were digital, versus priorweek total sales of 2,000, of which 64% were digital. "Conditions" has sold 33,000 units to date, according to Nielsen SoundScan.

Sales of "Sweet Disposition" spiked too, with



nearly 8,000 tracks sold the week ending March 7, up 42% from the prior week. The track has sold 154,000 downloads overall.

Through the promotion with Amazon, the band was also promoted on the landing page of MySpace on the day of the Oscars. And in a stroke of luck, it was featured on the main page of iTunes, which places bands based solely on editorial recommendations.

"We made sure that when people did keyword searches for 'Diet Coke.'

> 'Oscars,' 'Sweet Disposition' and 'Temper Trap,' among other key terms, they would be directed to places they could purchase the album." Columbia VP of marketing Scott Greer says.

Greer also had an army of Twitterers ready to redirect the curious. Prior to the airing of the spot, he says the rate of tweets for "Sweet

Disposition" was 11 per hour. Immediately after the ad aired, there were 94 tweets per minute that mentioned both Diet Coke and "Sweet Disposition." Label staffers combed Twitter and responded to anyone who asked about the song. directing them to Amazon.

The promotional efforts weren't limited to the Web. Glassnote founder Daniel Glass says the radio promotion team sent an e-mail to sta-



THE TEMPER TRAP

tions on the Friday before the Oscar telecast, alerting them to the ad. Immediately after it aired, the label sent another message with a link to the ad and kept programmers updated about the increases in sales and Twitter traffic.

During the March 27 chart week, "Sweet Disposition" inched up a notch on Billboard's Alternative Songs chart to No. 17, its highest position to date, and climbed five spots on the Rock Songs list to No. 28, also a new peak.

At retail, Glass says his team worked with RED to ensure stores were well-stocked, even though the bulk of the sales have been digital.

"This could have been a one-time-only shot," says Glass, who notes that a shorter version of the song aired during an episode of "American Idol" a few days after the Oscars. "Even though I got a call from the president of Coca-Cola worldwide telling me he loved the spot, you never know how long the ad will air for."

The Temper Trap is a licensing veteran at this point, having seen "Sweet Disposition" also used in ads for Rhapsody and Chrysler. And while both of those placements helped boost awareness and some sales, Greer says the Diet Coke ad was "perfect" timing.

Still, the success doesn't mean Glass and the band will work with anyone who asks. "We say 'no' far more often than we say 'yes,' " he says. "We have to be selective because we're not interested in short-term gains as much as we are in building career rock bands."



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UPFRONT

BraveNewWorld

The Ticketing Business Turns The Page

Nearly two months after the U.S. Department of Justice's conditional approval of the Live Nation-Ticketmaster merger, the new ticketing landscape is starting to take shape.

The DOJ's conditions in approving the merger—that AEG can private-label Ticketmaster's primary ticketing software for its accounts and that Live Nation Entertainment must sell its Paciolan division to Comcast-Spectacor were designed to create competition for the newly formed giant. And it appears, so far, that competition will exist. But how it will play out is still anyone's guess.

Before it dropped Ticketmaster and launched its own ticketing division in early 2009, Live Nation had represented about 10% of Ticketmaster's overall business. The bulk of that was in Live Nation's 40-plus amphitheaters and the numerous clubs and theaters it operates.

A year later, Live Nation Entertainment appears certain to ticket its own venues. Indeed, that's where the synergies exist in being a venue owner, concert promoter, artist manager and

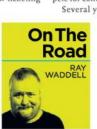
President PETE LUUKK

> ticketing company. Billboard estimates the combined company will sell about 200 million tickets this year.

The real battleground for new ticketing contracts will be in the box offices of arenas and stadiums. Ticketmaster is dominant in this area, but contracts with arenas and the teams that are their primary tenants (and often their owners and/or managers) expire all the time. And now, it seems, they'll be in play, making sports the wild card.

Comcast-Spectacor now has Paciolan to add to its New Era Ticketing, with many of Paciolan's 200 clients in college athletics. In addition to facility management firm Global Spectrum, Comcast-Spectacor owns Philadelphia's NBA and NHL franchises, the 76ers and the Flyers. Comcast-Spectacor president **Peter Luukko** says he expects the company to leverage its sports expertise.

"If you look at what we're doing with Paciolan, if you look at Comcast-Spectacor, we're a venue-/team-based company, and we're going to be taking that angle," Luukko says. "We're going to actively bid for any contract that's out there. Paciolan has a strong niche in the collegiate market and performing arts centers, and



we're in varied types of venues, so we're going to continue to blanket the marketplace and compete for contracts as they expire."

Several years ago, Ticketmaster saw the writing on the wall as barriers to market entry were coming down. So, armed with an unrivaled database, the company began adding marketing services to its proven ticketing abilities. As a promoter, Live Nation was already a marketer as well, and tapping into that ticket marketing tool was an important factor in its split with Ticketmaster.

Luukko says his company can compete on that front. "We're marketers," he says. "Ticketing is a marketing tool now, and it's going to be an even bigger marketing tool. The data collection, the ability to name the system, exclusive data, it's all very important."

And then there's Anschutz Entertainment Group, whose primary business is arenas and sports teams, despite owning the second-largest global concert promotion firm, AEG Live. This makes AEG a hugely influential player in the

market as a sort of hybrid of Live Nation Entertainment and Comcast-Spectacor. Asked about AEG's integration of the Ticketmaster ticketing system, AEG Live CEO **Randy Phillips** describes the situation as "status quo, with more advantageous economic terms."

These terms may be advantageous now, but sources told Billboard when the DOJ's approval of the merger

was announced that the agreement between AEG and Ticketmaster was a scaling deal that would become more expensive for AEG every year for the next three years. So even though it's a favorable deal for AEG now, it probably will be much less so in 2013. By

that time, however, all signs point to AEG launching its own ticketing system, whether through acquisition or building it from the ground up.

Ticket contracts for promoters and music venues from the club level on up will also be hotly contested. Take, for example, 1.M.P. Productions in Washington, D.C., which owns the 9:30 Club and books the Merriweather Post Pavilion in Columbia, Md. Both venues now have ticketing contracts with upstart Ticketfly. The Merriweather signing was significant because it was the first large-venue shift from Ticketmaster to another ticketing company since the merger was approved.

Did the merger's approval have anything to do with Merriweather going with Ticketfly? "No question about it," I.M.P. chairman **Seth Hurwitz** told Billboard.biz at the time. "I was happy with Ticketmaster, but I can't have my competitor selling my tickets. It's just no togoing to happen."

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BOXSCORE concert Grosses

APTIST(S)

GROSS/

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,505,430 (£2,156,760)	DEPECHE MODE		
	\$73.14 \$2,369,140	O2 Arena, London, Dec. 15-16, Feb. 20 THE X FACTOR LIVE	47,928 three sellouts	Live Nation-U.K.
2	(£1,564,813) \$43,15/\$21,95	Manchester Evening News Arena, Manchester, U.K., March 13-14	56,560 four sellouts	3A Entertainment
3	\$1,706,428 \$179/\$53.50	ELTON JOHN & BILLY JO INTRUST Bank Arena, Wichita,	DEL 14,029	Live Nation
4	\$1,362,821	Kan., March 3 JAY-Z, YOUNG JEEZY, T	sellout	
-	\$668.42/\$35	Madison Square Garden, New York, March 2	13,586 sellout	Live Nation
5	\$1,271,352 \$122/\$42	JAY-Z, YOUNG JEEZY, T Verizon Center, Washington, D.C., March 3	13,612 sellout	Live Nation
6	\$1,249,288 \$250.50/\$39.50	JAY-Z, YOUNG JEEZY, T Philips Arena, Atlanta, Feb. 27	REY SONGZ 13,741	Live Nation, in-house
7	\$1,225,970 (6906.665)	LADY GAGA, ALPHABE		
	\$54.09/\$43.95 \$1,181,680	02, Dublin, Feb. 20-21 THE X FACTOR LIVE	25,194 two sellouts	Alken Promotions
8	(£784,779) \$42,91/\$21,83	Aberdeen Press & Journal Arena, Aberdeen, U.K., March 4-7	28,608 six sellouts	3A Entertainment
9	\$1,075,956 \$89.50/\$49.50	MICHAEL BUBLÉ St. Pete Times Forum, Tampa, March 13	13,433	Beaver Productions
10	\$1,056,392	JAY-Z, YOUNG JEEZY, T		
	\$200/\$29	Greensboro Coliseum, Greensboro, N.C., Feb. 28 MICHAEL BUBLÉ	16,559 sellout	Live Nation, in-house
1	\$1,045,323 \$89.50/\$49.50	BankAtlantic Center, Sunrise, Fla., March 12	12,808 sellout	Beaver Productions
12	\$955,838 (£639,656) \$42,59/\$2167	THE X FACTOR LIVE Sheffield Arena, Sheffield, U.K., March 11-12	23,040 two sellouts	3A Entertainment
13	\$894,945	ERIC CLAPTON, ROGER		
	\$95/\$55	Arena at Gwinnett Center, Duluth, Ga., March 9 MICHAEL BUBLÉ	sellout	Beaver Productions
14	\$877,323 589.50/\$49.50	Amway Arena, Orlando, March 10	10,972 sellout	Beaver Productions
15	\$810,215 \$89.50/\$49.50	MICHAEL BUBLÉ Arena at Gwinnett Center, Duluth, Ga., March 14	9,765	Beaver Productions
16	\$793,049 \$5950/\$4950/\$	TAYLOR SWIFT, KELLIE		
	25 \$787,335	St. Pete Times Forum, Tampa, March 4 THE X FACTOR LIVE	13,861 sellout	The Messina Group/AEG Live
17	(E508,769) \$44,10/\$22,44	Cardiff International Arena, Cardiff, U.K., Feb. 23-26	18,880 four sellouts	3A Entertainment
18	\$777,442 \$5950/\$4950/\$ 25	TAYLOR SWIFT, KELLIE BankAtlantic Center, Sunrise, Fla., March 7	PICKLER, GLO 13,453 sellout	RIANA The Messina Group/AEG Live
19	\$742,954 \$59.50/\$49.50/\$	TAYLOR SWIFT, KELLIE		
20	25 \$742,084	American Airlines Center, Dallas, March 11 THE X FACTOR LIVE	sellout	The Messina Group/AEG Live
20	(E490,423) 94312/92194	S.E.C.C., Glasgow, U.K., March 8-9	17,846 two sellouts	3A Entertainment
21	\$710,893 (€490,200) \$36.26	DARA O'BRIAIN Vicar Street, Dublin, Jan. 14-17, 21-24, 28-31, Feb. 4-7, 18-21	19,608 19 sellouts	Aiken Promotions
22	\$704,461 (\$781.095 Australian)	TOM JONES, DAVID CAN Sydney Entertainment Centre, Sydney, March 3	MPBELL 7,272	Frontier Touring Co.
23	\$132.22/\$89.87 \$702,953	Sydney, March 3 MARIAH CAREY, RYDAZ	8,000 NRTIST	Prontier Tourning Co.
23	\$238.75/\$57	Oracle Arena, Oakland, Feb. 26	7,532 7,788	Live Nation, Haymon Entertainment
24	\$683,712 \$59.50/935	MUSE, SILVERSUN PICK Wachovia Center, Philadelphia, March 2	15,380 16.186	Live Nation, in-house
25	\$668,721 (\$739,445 Australian)	DIANA KRALL, MADELE Sydney Entertainment Centre, Sydney, March 4		
26	\$117.66/\$90.39 \$649,080	THE X FACTOR LIVE	8,000	Frontier Touring Co.
20	(£426,269) \$43,40/\$22,08	Trent FM Arena, Nottingham, U.K., March 1-2	15,440 two sellouts	3A Entertainment
27	\$642,705 \$59.50/349.50/\$ 25	TAYLOR SWIFT, KELLIE Frank Erwin Center, Austin, Texas, March 10	PICKLER, GLO 11,928 sellout	The Messina Group/AEG Live
28	\$625,381 (£410,393) \$43,43/\$2340	THE X FACTOR LIVE Brighton Centre, Brighton, U.K., Feb. 27-28	15,360	3A Entertainment
29	\$43,43/\$22,10 \$598,581 \$5950/\$49,50/\$	TAYLOR SWIFT, KELLIE	PICKLER, GLO	RIANA
	25	Amway Arena, Orlando, March 5 JOHN MAYER, MICHAEL	II,101 sellout FRANTI & SPE	The Messina Group/AEG Live
30	\$582,935 \$65/\$45	New Orleans Arena, New Orleans, March 10	10,286 12,000	Beaver Productions
31	\$518,843 (£330,135) \$102,16	DEPECHE MODE Royal Albert Hall, London, Feb. 17	5,079 sellout	Live Nation-U.K.
32	\$501,169	TAYLOR SWIFT, KELLIE	PICKLER, GLO	
	\$\$9.50 \$466,774	American Bank Center, Corpus Christi, Texas, March 12 JOHN MAYER, MICHAEL	8,423 sellout FRANTI & SPE	The Messina Group/AEG Live
33	\$66/\$46	Van Andel Arena, Grand Rapids, Mich., Feb. 28	9,010 11,268	Live Nation, in-house
34	\$440,747 (£291,515) \$56,70/\$27,97	RONAN KEATING, ARNO Royal Albert Hall, London, March 9-11	9,609 three sellouts	3A Entertainment
35	\$426,986 (E275,045)	LADY GAGA, ALPHABE	AT, SEMI PRECI	
	\$42.54	Odyssey Arena, Belfast, Feb. 22	10,038 sellout	Aiken Promotions

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HOW TEEN SINGER JUSTIN BIEBER AND HIS TEAM TURNED 40 MILLION YOUTUBE FOLLOWERS INTO FULL-FLEDGED 'BELIEBERS' BY MONICA HERRERA

E CAUSES RIOTS everywhere he goes, and my Mom loves him almost as much as I do!" sputters a blonde girl in a bubblegum pink sweater, flanked by two other breathless tweens. You'd have to be on a severe pop-culture fast not to know which star they're kvelling over, but in any event, they let his name be heard—loudly. "Justin Bieeeberrr!"

Sleepy-eyed before, the crowd perks up. Not to the point of full-on "Biebermania" or anything. It is, after all, 10 o'clock on a Thursday morning, and of the hundreds packed into New York's Hammerstein Ballroom, roughly three dozen are kids who've managed to score VIP seats. Bieber is performing at Nickelodeon's 2010 upfront presentation, where the youth-centric network is announcing its new slate of programming. After sitting attentively through pitches about "igniting fan position" and supercharging the Sponge-Bob SquarePants franchise, the Biebermaniacs, necks craned, phones and Flip cams in hand, angle to capture a frame of the most famous 16-year-old in the game.

"Your world is my world, and my heart is your heart," Bieber sings in a sweet tenor, perched on a stool and strumming the melody of his first hit, "One Time," on an acoustic guitar. Then he launches into his new single, "Baby," bounding through choreography, thwacking his drummer's kit, rapping Ludacris' guest verse and clutching his chest during swoon-worthy lines like, "We will nevah-evah-evah be apart." Afterward, Bieber sticks around to change the lives of a few brace-faced girls, who hug the lip of the stage and clutch their Converses in the hopes of an autograph.

"He-signed-my-shoes-and-my-arm-and-my-cell-phone," says Stephanie Mordoh, a breathless eighth grader from Westchester who's here with two friends. "He's just so talented and amazing." Bieber poses for a few photos and fields some on-camera questions. On the Jonas Brothers vs. Justin Bieber inter-fan beef (their shared initials are partly responsible, as anyone under 16 will tell you), he calmly says, "Our fans seem to fight and I don't know why. But I don't care, you know? It's whatever." Five minutes later, he's gone, whisked away by his handlers to the next appearance.

Since being plucked from his hometown of Stratford, Ontario, Bieber has grown from a 13-year-old with a popular YouTube account into a Taylor Swiftco-signed sensation, boasting sales and social-network stats that rival those of any Disney star. The difference between him and Miley Cyrus or the Jonas Brothers, though, is that their careers were jump-started by TV shows.

"There are other artists who have platforms and then get to the musical space," Island Def Jam Music Group (IDJMG) president/COO Steve Bartels says. "Yes, Justin is a phenom, but it's really backed up. He's got that viral cachet right now, but what he stands for is music. We're keeping our fingers crossed, but we think we have something here that has incredible longevity."

Bieber's debut album, "My World," was released last November on Island through the Raymond Braun Music Group (a 50/50 joint venture between R&B star Usher Raymond and Bieber's manager, Scott "Scooter" Braun). It arrived at No. 6 on the Billboard 200 with 137,000 copies and has since sold 1 million, according to Nielsen SoundScan, a total likely boosted by iTunes' Complete My Album campaign. Four tracks—"One Time," "One Less Lonely Girl," "Favorite Girl" and "Love Me"—were released prior to the album's street date and all have charted, making Bieber the first solo artist to have four top 40 singles before the release of his debut album. All seven of the album's songs have charted since, adding up to 3.3 million in individual track sales.

Bieber will release "My World 2.0"—his second album in less than five months—March 23. Once again, four tracks have already been released to iTunes, and at press time, two have reached the top 40 of the Billboard Hot 100. ("Baby" has charted the highest, debuting at No. 5.) Though Bartels and other label executives declined to give a specific sales projection, IDJMG plans to ship 1 million copies of "My World 2.0" in its first week of release—a stark increase from the estimated 300,000-400,000 copies shipped of "My World" in its first week.

PHOTOGRAPH BY PAMELA LITTKY

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"I've heard the forecasts, which make me smile because they're a lot higher than what they thought last time, "Braun says. "Last time, the Universal research team told the label that we would sell 30,000-60,000 records from Nov. 17 to Dec. 31. ["My World" sold 728,000 through SoundScan's last chart week of 2009.] Now they have a different outlook, and part of me is nervous because it's easy to be underestimated and then prove people wrong. It's not as easy when they have such high expectations."

Those expectations, however, are the result of Team Bieber's ability to harness his vast online fan base in ways unprecedented. "So many artists have Internet traction but are not able to attach anything to it and make money," Def Jam executive VP Chris Hicks says. "We monetized almost every corner of 'My World'—every record we released charted. That's why we sold albums and not singles over the holidays. People could feel confident that they were buying into a burgeoning superstar."

BIEBERMANIA

Like most young artists, Bieber has a back story that reads more like creation myth: Canadian musical prodigy teaches himself to play the drums at age 3, becomes a YouTube sensation at 12 by covering Chris Brown and Ne-Yo hits. His mother fights off pushy managers until finally choosing Braun, who immediately positions Bieber at the center of a bidding war between Justin Timberlake and Usher. Usher wins, IDJMG chairman/ CEO Antonio "L.A." Reid gives the green light, and voila— Donny Osmond reincarnate.

The real story, not surprisingly, is a little more complicated. Braun says that when he first found Bieber on You'Tube, he had only "six or eight" videos on his account, with a few thousand views each. "I was consulting for an act that Akon had in a production deal and I was looking at his You'Tube videos," Braun recalls. "The kid was singing Aretha Franklin's 'Respect,' and there was a related video of Justin singing the same song. I clicked on it thinking it was the same kid and realized that the 20-year-old I was watching was now 12."

Braun, who started out as a party promoter in Atlanta while attending Emory University, left his post as executive director of marketing at Jermaine Dupri's So So Def Recordings at age 23 to do independent consulting and start his own music business portfolio, Scooter Braun Projects. At a basketball game shortly afterward with Ludacris manager Chaka Zulu, Braun mentioned that he wanted to discover and break three acts: the next breakout white rapper (he signed "I Love College" MC Asher Roth two weeks later), an all-female singing group and a young kid who "could do it like Michael Jacksonsing songs that adults would appreciate and be reminded of the innocence they once felt about love." Watching those videos, Braun was sure he'd found his young charge. He eventually tracked down Bieber's mother, Pattie Mallette, by calling the town's school board and convinced her to fly with Bieber to Atlanta for a meeting.

ZOMG! (clockwise): JUSTIN BIEBER rocks the Pepsi Super Bowl Fan Jam in February; fans freakin' at a March radio station appearance; from left: TERIUS 'THE-DREAM' NASH, ANTONIO 'L.A.' REID, USHER and Bieber at Reid's post-Grammy Awards dinner.



"That was the first time either of them had been on a plane," Braun says. "They weren't a wealthy family... his mom worked different jobs and their grandparents kind of helped out, so they got by."

The three hit it off, and Braun signed Bieber, who had just turned 13, to a management deal. The next step was to find a major-label partner, which proved difficult at first. "Everyone said 'no,' " Braun recalls. "They said, 'He's an incredible singer and an amazing talent, but he's too young and he doesn't have Nickelodeon or Disney behind him." Among the earliest execs to show serious interest in Bieber was then-Epic president Charlie Walk; Sony had recently formed a partnership with Nickelodeon, under which the label group and cable network would jointly produce music-themed programming and albums. Walk approached Doug Cohn, the network's senior VP of music marketing and talent, about doing a show with Bieber, but there was nothing available, and Epic subsequently passed.

Braun next approached Justin Timberlake, whom he'd met while throwing parties for 'N Sync. "I wanted to bring in another artist to put his stamp on Justin, and I thought Timberlake might understand the space. I went to him, and he was 100% in."

WHEN IT'S TIME TO CHANGE Justin Bieber's Voice

Adjusts To Puberty

For most boys, the onset of puberty triggers feelings somewhere between gawky embarrassment and lowgrade shame. For young pop singers in the public eye, though, like just-turned-16 Justin Bieber, it has the potential to be much more calamitous.

The sudden increase of testosterone in teenagers causes the larynx to swell, among other developments, and can lead to wild vocal fluctuations, as famously depicted in a 1972 "Brady Bunch" episode, when middle son Peter croaked "Time to Change." New York-based vocal coach Robert Marks, who has worked with Britney Spears and "Glee" star Lea Michele, says that Bieber and others in his peer group "might not be sure of what key they're in, day to day, moment to moment. When they reach full puberty"—which can take up to a year—"it's going to be a whole different sound." Kuk Harrell, Bieber's vocal producer on both of his albums, acknowledges that they faced some pubertyrelated hurdles this time around. "A couple of years ago Justin could sing in a higher register," Harrell says. "But his voice is starting to get a little deeper, so the challenge on 'My World 2.0' was making sure we put all of the songs in the right key. We had to bring everything down a bit—but he didn't have any problems with control."

Pop music history is filled with teens who easily adapted to their newly huskier tone—Michael Jackson, most famously—as well as some who didn't fare so well: Hanson and Kriss Kross, to name two, never came close to duplicating their high-pitched, prepubescent popularity. The most famous, and tragic, case of all is that of doo-wop sensation Frankie Lymon.

Lymon was only 13 years old when he and his group, the Teenagers, recorded their indelible 1956 hit, "Why Do Fools Fall in Love." His piercing soprano propelled him to earlyrock stardom, but it was short-lived. When Lymon's voice changed, his popularity plummeted, and his career and life took a series of increasingly dark turns. Lymon died of a heroin overdose in 1968, at the age of 25.

-Melanie Bertoldi and Erin Clendaniel



At around the same time, though, Usher's road manager asked Braun if he had signed a new artist since Asher Roth, who was developing strong buzz on the mixtape circuit. Braun showed him Bieber's YouTube clips, and within a day Usher called him to set up a meeting. What the R&B star didn't realize, however, was that he had already heard Bieber sing a few months prior. "I said, 'You've met him already,' and Usher was like, 'I thought he was your cousin or something,' " Braun says. The second meeting with Usher took place the day before Bieber and Braun had their final meeting with Timberlake. Usher brought in Hicks to seal the deal with Reid, who himself had signed Usher as a young teen.

"I thought he was an amazing kid, charming with loads of personality," recalls Reid, who adds that the lack of a TV platform never discouraged him from doing a deal. "I've never had the benefit of an 'American Idol' or Disney type of platform. Maybe it's dated, but we launch artists in the traditional sense. Oftentimes, while these kids may be very talented, we think of them as TV stars first, and the music is secondary. Justin is music first."

Bieber signed a multirights deal with Raymond Braun Music Group, which was created specifically for him and which in turn inked a 50/50 joint venture with IDJMG in July 2008. The latter also reaps benefits from touring and merch.

Braun moved Bieber and his mother to Atlanta and got to work on recording original material. He and Hicks booked studio time with top R&B/pop producers and songwriters the-Dream, Tricky Stewart, Bryan-Michael Cox, Johntá Austin and Kuk Harrell.

"It was my first time ever being in the studio," Bieber says. "I think my emotion has always been there, but I know what to do better now, and my voice has developed."

As for writing for a 14-year-old, Stewart says that "it's just about making a universal-sounding record. In a way, it kind of helps you write better, because the lyrical content is limited and there's a lot less you can say. The melody really has to be there."

Braun cut eight songs before playing them for Reid at his Grammy bungalow in February 2009. "He was like, 'We've got singles. We're ready,' " Braun recalls. Reid signed off on a



'I'VE NEVER HAD

THE BENEFIT OF

"AMERICAN IDOL"

OR DISNEY.

MAYBE IT'S DATED.

BUT JUSTIN IS

MUSIC FIRST.

-ANTONIO 'L.A.' REID, IDJMG

\$50,000 budget for the "One Time" video, and the single was released in April. It didn't pick up steam, though, until midsummer when the video hit You'Tube, where Bieber's subscriber base already stood at 40 million. "One Time" debuted at No. 95 on the Hot 100 in late July, and the dominos fell from there. with traditional media outlets gradually catching up to the notion that a viral sensation without any national TV presence had fans eager to forge a deeper connection.

"He had such a huge online fan base that our biggest challenge was, 'How do we convince the traditional partners we work with that this kid is real, that these viral fans really exist?" " IDJMG senior director of marketing Gabriela Schwartz says. "So we did the more traditional promo tour and started getting out some of our creative assets, and we saw immediate reactions." An almost comical series of PR boons followed, in which Bieber would arrive for a promo appearance and the host venue was completely unprepared for the crowd that showed up to see him.

Top 40 WHTZ (Z100) New York PD Sharon Datsur describes an online chat that Bieber did for the station in September 2009.

"When the chat started, it nearly crashed the system and we had record-breaking numbers for any celebrity chat we've ever done. We started playing his music shortly after that."

Bieber's "Today" show performance Oct. 12 drew more than 2,000 fans, according to NBC, the most of any act in 2009. Things got out of hand at a muchpublicized Nov. 20 appearance at Long Island's Roosevelt Field Mall, where a surging crowd led to the event's cancellation. IDJMG senior VP of sales James Roppo was arrested and held overnight by Nassau County police for not sending a tweet from Bieber's Twitter page that instructed his fans to disperse. (Only Bieber and Braun know the password.) Roppo wouldn't speak on the in-

cident, which is still under investigation, but Braun says his lawyer is cooperating with authorities. The Nassau County district attorney's director of communications Carole Trottere said in an e-mailed statement, "We are working with the attorneys for Def Jam Records to further investigate what happened on that day. We are also in the process of looking into the level of responsibility held by the various corporations involved in the event and their agents."

In the middle of all this pandemonium is a kid whose music is quickly catching up to his popularity. Bieber turned 16 March 1, and "My World 2.0" reflects a more mature sensibility. It has dance-pop ear candy like "Somebody to Love" and "Runaway love," a slow-burner ballad in "Up," a catchy Sean Kingston collabo in "Eenie Meenie" and one potential career-maker titled "U Smile"-a piano-driven ballad that directly addresses Bieber's devout followers. "Baby take my open heart and all it offers," Bieber croons, his voice straining as much from puberty as emotion. It's the closest he's come to fulfilling Braun's wish, by sounding like a certain young Motown star. "This is as unconditional as it'll ever get/You ain't seen nothing yet."

Needless to say, Bieber is pretty tired these days. Between interviews and appearances, he studies a required three hours daily. "School sucks," he says defiantly, between bites of Chinese takeout while en route from biology lessons to a photo shoot with Seventeen magazine. His handlers also make sure he gets at least one day off per week, to just relax or play sports (basketball, hockey, skateboarding). About 30 of his friends were flown to Los Angeles for his 16th birthday, where he sumo wrestled with Young Money upstart Lil Twist.

"I'm only 16 once," Bieber says. "I got to live like it." In the same breath, though, he announces that he's excited to tour throughout 2010, an AEG-produced trek that Braun says will likely be followed by either a repackaging of "My World" and "My World 2.0" or a Christmas album for the fourth quarter. Bieber will headline arenas and theaters in 40-plus North American cities, and he says he's confident he can sell out New York's Madison Square Garden. "I just think that I have enough fans,

so I could pull in the people. I don't really get nervous anymore. I've already performed at Madison Square Garden, and I've performed for an hour before. What's the difference?" Bieber also wants to act, and Braun has raised funds to develop feature film projects. "I don't want to do the 'Hannah Montana' thing," Braun says.

Bieber doesn't let cries of "teen pop fad" faze him, either. "There's more people that like me than there are who hate me, so I kind of brush it off," he says. "People say, 'Oh, people just like him because he's pretty.' Or the funniest one: 'When he goes through puberty, he's not going to be a good singer anymore.' How does that make sense when we've seen people like Michael

Jackson and Usher and Justin Timberlake do it?

In the interim, Bieber's schedule is about to get even more hectic, with bookings lined up for "The View," "Saturday Night Live" and Nickelodeon's Kids Choice Awards. He also recently performed three sets on QVC, which helped propel Susan Boyle's sales last year. The shopping network is offering an exclusive DVD with pre-orders of "My World 2.0." "It's not an obvious look for Justin to be on QVC," IDJMG's Roppo says. "But every one of these kids' moms is a potential QVC viewer."

Millions of daughters and moms uniting for the common cause of Bieber fever surely won't hurt sales. But it's clear that the biggest driver in all of this is Bieber himself, who still replies to his fans on Twitter as though the past whirlwind eight months haven't turned his world upside down. "I still [use Twitter] as much as before," he says. "People write to me and say, 'I'm giving up, you're not talking to me.' I just write them a simple message like, 'Never give up,' you know? And it changes their life."

TEAM BIEBER

The Key Players **Responsible For** Drumming Up 'Bieber Fever'

SCOTT 'SCOOTER' BRAUN Founder/chairman Scooter Braun Projects



singer on YouTube and founded Raymond Braun Music Group to release his music in a joint venture with Island Def Jam Music Group.

RYAN GOOD

Artist relations manager. Scooter Braun Projects Good acts as road manager, wardrobe stylist and image consultant for Bieber.

ALLISON KAYE

GM. Scooter Braun Projects Oversees legal affairs for **Bieber and handles** licensing opportunities.

USHER RAYMOND IV Singer; Partner, Raymond Braun Music Group

The R&B star acts as mentor to Bieber. Partnered with Braun and brought the deal to his own mentor. Antonio "L.A. Reid" at ID.IMG.

ANTONIO 'L.A.' REID Chairman/CEO, Island Def Jam Music Group

Reid continues his history of breaking young artists

like Usher, Pink and Avril Lavigne with Bieber. STEVE BARTELS

President/COO, Island

team of

handle day-to-day promotion, marketing. retail and creative for Bieber.

CHRIS HICKS Executive VP, Island Def Jam Music Group



who helped broker the Bieber deal involving Braun, Usher and Reid.

SCHWARTZ Senior director of marketing, Island Def Jam Music Group



marketing campaign for "My World" and "My World 2.0," including a physical sales-boosting

campaign in which fans purchasing copies have the chance to find a "golden ticket" and meet Bieber in person.

JAMES ROPPO

Senior VP of sales, Island Def Jam Music Group The iTunes



Complete My Album campaign, as well the QVC

exclusive "My World 2.0" CD/DVD release, are just two of the Bieber sales drivers set up by Roppo.

ERIK OLSEN

Senior VP of top 40 promotion, Island Def Jam Music Group Olsen's promotional efforts at top 40 radio helped Bieber cross the threshold from Disney radio to WHTZ (Z100) New York and its sister stations.

JULES FEREE

Director of digita marketing, Island Def Jam Music Group Oversees the online marketing initiatives that help harness Bieber's vast social network, including the newly launched fan club Web site, BieberFever.com.

LAURA SWANSON Executive VP of media and artist relations, Island Def Jam Music Group

Oversees the publicity department at IDJMG and acts as press liaison for Reid.

MELISSA VICTOR Senior director of media and artist relations, Island Def Jam Music Group



day-to-day media campaign for Bieber. including national TV

bookings like NBC's "Today" and Nickelodeon's Kids Choice Awards.

RANDY PHILLIPS

President/CEO, AEG The AEG head will represent Bieber for his first headlining tour, kicking off June 23 and hitting more than 40 U.S. cities. -MH



Def Jam Music Group Under Bartels' purview is the core



Melting-Pot Sensation **Gogol Bordello** Has Been Hailed As The World's Most Visionary Band. Now, With Super-Producer Rick Rubin At The Helm, Can It Translate That Global Affection Into Record Sales? By David J. Prince

EARTH

EUGENE HÜTZ, guitar strapped over a shirtless shoulder, sweat shining atop his narrow frame, grabs the microphone and raises one arm over his famously mustachioed face, closing the night with a final coda: "We are your fucking friends Gogol Bordello!" Behind, his band ofgypsies—including a Russian violinist, Israeli guitarist, Ethiopian bassist, Latin American percussionist, Brazilian rapper and Russian accordionist—take their bows, while down in the mosh pit below the stage's edge an equally sweaty, multilingual and cross-generational horde raise their arms and howl in solidarity.

For the past two hours, Hütz has led his band through a turbocharged set of international dance music, mashing up punk, klezmer, ska, polka, samba, salsa and reggae into the distinct sound that has made Gogol Bordello the hottest global touring act to come out of New York in the last decade. And Hütz, a one-time Soviet refugee from the Ukraine who arrived in the United States in 1988 with \$400, a beat-up guitar and a handful of black-market vinyl, now carries Madonna's number in his mobile phone and is well on his way to rock-star status.

For his next metamorphosis, Hütz aims to turn what could be dismissed as a "world party" cliché into a fully developed musical vision. In the past two years, he's enlisted Red Light Management—home of touring titans like the Dave Matthews Band and Phish—to help steer his career, signed a long-term global record deal with Sonyaffiliated American Recordings and written some 70 new songs, more than 20 of which the band recorded for its major-label debut. And he did it all while maintaining a 200-plus-show-per-year touring schedule and relocating from New York to Rio de Janeiro, Brazil, where he moved to live with his girlfriend, Diana, a Romanian samba dancer who inspired some of his most emotional lyrics.

But it's Hütz's other new relationship, a partnership with Columbia Records chairman, Metallica producer and noted yoga enthusiast Rick Rubin, that may have the most dramatic affect on his future.

Rubin first discovered the group when Rage Against the Machine guitarist Tom Morello texted him from a show to exclaim that Gogol Bordello was the greatest band in the world. After seeing a typically raucous gig at Hollywood's Palladium and meeting Hütz backstage, Rubin was so taken by the group that he not only signed it to his American imprint but also gave Hütz the full Rubin treatment: long, deep discussions about art and spirituality; months of prodding and coaxing that eventually led to a geyser of new songs; and his daily presence during three months of round-theclock recording sessions. It's a mysterious process that's the stuff of music business legend, one that has turned many a jaded musician into a glassy-eyed disciple.

"So many things are known about Rick as being so gurumatic—it's all true," Hütz says one night in a Lower East Side hotel lobby, where he's now just a tourist in the city that served at Gogol Bordello's incubator. "In my case I was just able to experience it and see how strong his gift is. He's always able to see the light in a very messy creative process."

Rubin views the relationship as the beginning of an entirely new approach to recording for Gogol Bordello. "Previous albums were self-made experiments," he wrote in an e-mail interview with Billboard. "A great deal of time went into, first, the songwriting, then the band learning the songs, then the band learning how to play sounds decipherable in the studio, then learning how to be a band in the studio, and finally, Eugene getting in touch with his true self as a singer."

"It's very impressive," Hütz says in his signature Eastern European syntax. "It's mystical but practical. It's powerful, man."

Due April 27, "Trans-Continental Hustle" was recorded in a three-month period last spring when the entire band took up residence at Rubin's Malibu, Calif., estate and the nearby Document Room studio. The band is now picking up on the road exactly where it left off after ending the lengthy tour behind "Super Taranta," its 2008 SideOneDummy release that saw Gogol Bordello grow into not just a club- and theater-filling act but a festival headliner too—it played Coachella in 2007 and 2008, graduating from the Mojave tent to the main stage; both Bonnaroo and Lollapalooza in 2008; and was one of the top-billed bands at 2009's All Points West in New Jersey.

"This band has been all over North America, South America, Europe, Asia and Australia," says Val Wolfe, one of Gogol's two longtime booking agents at the Agency Group. "We're going to see the band continue to expand the regions in which they can tour, and in the places they've already been to they're going to do bigger and better things." Wolfe is still mapping out the band's 2010-11 itinerary, but has already confirmed an Australian trip, two weeks of East Coast dates in April and five weeks in Europe in May and June. This year's tour is dubbed Casa Gogol, and the group is bringing along like-minded acts like DeVothKa, Forro in the Dark, Jesse Malin and Mariachi el Bronx.

Patrick Jordan, the band's manager at Red Light, concurs. "I've never seen a band that works as hard as Gogol Bordello," he says, "and we work with a lot of very hardworking, focused acts who thrive on the road. But these



MICK JAGGER, 'WANDERING SPIRIT' (1993)

Jagger/Rubin just didn't have a ring to it, apparently, when the two collaborated on the Stones singer's third solo album. Maybe it's because Rubin started the process by telling Jagger that some of his songs sucked. **Copies sold: 423,000,** according to Nielsen SoundScan.

ANDREW DICE CLAY, 'DICE RULES' (1994) You might recall that Rubin signed the controversial comedian and produced his 1989 album, but did you realize Dice was still telling jokes five years later? And that Rubin produced his

fifth album? Copies sold: 21,000. DONOVAN, 'SUTRAS' (1996)

Rubin famously guided icons Johnny Cash and Neil Diamond to late-career renaissances, but less well-known is this Scottish legend's acoustic take on Buddhist and Irish prayers and Edgar Allen Poe poems. **Copies sold: 29,000.**

MELANIE C, 'NORTHERN STAR' (1999)

Rubin produced three songs (and three Bsides) for Spice Girl Melanie C's debut solo album. Although it was an international hit, he couldn't help spice up her American sales. **Copies sold: 96,000.**

BRANDI CARLILE, 'GIVE UP THE GHOST' (2009)

She didn't get an invitation to his Malibu, Calif., house, but Rubin did recruit friends Chad Smith from the Red Hot Chili Peppers and Benmont Tench from Tom Petty & the Heartbreakers to try and move the needle on a Columbia signing he inherited. Notable for the only documented Rubin/Elton John collaboration. **Copies sold: 88,000**. —DJP guys are completely tireless."

"Hustle" is certainly a major leap forward from 2005's "Gypsy Punks," Gogol's best-selling release to date (107,000 copies, according to Nielsen SoundScan) that includes the band's most anthemic song, "Start Wearing Purple," and concert staples like "Immigrant Punk," "Not a Crime" and "Undestructable." That album crystallized the "gypsy punk" aesthetic that the band had been cultivating since releasing its first single in 1999 and performing weekly at the downtown Manhattan dive know affectionately as the Bulgarian Disco. Lyrically, Hütz repeatedly returned to the themes of humiliation, discrimination and fear that are often the hallmarks of the immigrant experience. Musically, the ever-expanding band took the gypsyfolk traditions of Eastern Europe, Hütz's cantor-like approach to singing, and the minor-key accordion and violin that dominates dancehalls from Mexico City to Moldova, burning them up at a punk-rock tempo.

What sets "Hustle" apart from Gogol Bordello's previous work is the newfound spirituality in Hütz's lyrics, in which he's able to move past the traumas of immigration to take on subjects like broken hearts, long-distance romance, nomadic souls and death. Underneath it all is a newly sharpened rhythmic base, liberally incorporating the Brazilian beats Hütz picked up in Rio, played with Carnival precision by Gogol Bordello's newest musician Oliver Charles, a thirdgeneration Trinidadian drummer who was a longtime member of Ben Harper's Innocent Criminals.

"You know you're doing something right when you've got Rick Rubin jumping up and down on the couch," he says with a laugh. In fact, for Hütz, Rubin was the sole reason for signing with American and putting his music in Sony's hands.

"I signed with Rick," he says. "I signed with American. The rest comes with that. Our deal is very independent. I came far too long a way to do something as funky as a 360 deal. We're not losing anything. Right now everything is so upside down in the business, it's like, indie or major, it doesn't matter."

Rubin likens Gogo Bordello to the groundbreaking British two tone group the Specials: "It's music from another place we haven't seen before, wildly exciting and danceable with a political punk aesthetic." Buthe gets most animated when comparing Hütz to the Clash's late co-founder and singer/songwriter Joe Strummer, calling the "aesthetic kinship" between the two "so close, it's shocking."

That kinship is no accident—Hütz has long seen Gogol Bordello as the carriers of the flame that the Clash first sparked in 1977. "It's like a school of thought and influence, and that school of thought was later on continued by Mano Negro and Manu Chao," he says. "I was lucky to meet Joe Strummer and to know Manu and to see that the carriers of that school of thought were not fakers by any means. Artistically, party as a vehicle for positive change is definitely something that Gogol Bordello carries on. But a huge part of it is how humble—truly humble—those guys are. How democratic and approachable and humble."

American Recordings senior VP/GM Dino Paradis draws a parallel between the reactions to Gogol Bordello with those he recalls from when the label signed Armenian hard-rock band System of a Down. "There was a similar vibe, that this is definitely left of center, but it's special and it isn't so left of center that it can't connect to a really broad cross-section of people.

"It's 'Wow, this record's rocking' or 'That song is great,' not 'Isn't that the gypsy band?' or 'That's that Russian polka band' or whatever some of the tags people might throw on it," Paradis continues. "That puts the ball back in our court marketing-wise and it's also a wakeup call to make sure that we don't stray from the path that music can be universal, and if it's good, people will pick up on it. It's just not that complicated sometimes."

"The goal is to make great music," Rubin says. "If you loved a band live and they made a great album, would you want it? If it's great, everything else works itself out."

"They're not limited to being a small band," Paradis adds. "System became gigantic for us, and it was so cool because it wasn't defined by their ethnicity or their culture or those elements of their music. It got big enough where it just be came a great rock band. I would love to see the same thing happen for Gogol. That level of appreciation is deserved by a band that good."





Weird Science

For Its Sophomore Set, **MGMT** Forgoes Weird Dance-Pop For Even Weirder Psychedelic Post-Punk—But There's A Method To The Duo's Madness

BY MITCHELL PETERS

WHEN ANDREW VANWYNGARDEN AND BEN Goldwasser—the fashionably hip Brooklyn-based duo who comprise MGMT—handed over a copy of their forthcoming album, "Congratulations," to Columbia Records executives just before Christmas last year, the label seemed a bit apprehensive.

With the unexpected success of MGMT's 2007 debut, "Oracular Spectacular," which earned the group a best new artist nod at the 2010 Grammy Awards and spawned radio hits like "Kids" and "Time to Pretend," the major-label execs were taken aback by the duo's decision to release a decidedly weird nine-song follow-up. "Congratulations" includes a frenzied psychedelic surf-rock cut about Brian Eno; a creepy instrumental whose title, "Lady Dada's Nightmare," plays off a certain of-the-moment pop star; and a trippy, 12-plus-minute track with a loose theme about surfing the Arctic Circle off the coast of Russia.

"They started off saying it was a great album and that it was beautiful, and they loved it," Vanwyngarden says. "But then they said, 'We just need to make sure that this is what you want'—like, 'Are you *sure* this is what you want to put out there?' "They were sure, and the label greenlit the release of "Congratulations" without any request to commercially finesse the tunes. The album will be released worldwide by Columbia; a North American release date is set for April 13, and the set will be available a day earlier in the United Kingdom.

So far, the MGMT camp has received positive feedback from its peers and the music press about the band's new, offkilter direction. But like most acts that quickly rise to fame with a successful debut, the true test will be whether MGMT fans are open-minded enough to buy into the eccentricities of the group's sophomore effort. "Every indication we're getting is that people really want it," says Mark Kates, who co-manages MGMT with Dave Gottlieb. "That doesn't mean they're going to like it, or that they're going to buy it, or that it will sell more or less than the last record. However, in this environment, it's exciting to be involved with a record that people are actually anticipating, because that's really hard to do." >>>



FROM 'ORACULAR' TO 'CONGRATULATIONS'

MGMT has made an impressive mark since stepping into the spotlight three years ago. It has toured with acts like Of Montreal, Yeasayer, Beck and Paul McCartney, and has performed at nearly every major music festival in the United States and Europe. Word-of-mouth is fueled in a number of ways: the band's seemingly acid-inspired music videos that feature the goodlooking pair dressed like modern-day hippies dancing around beach fires; radio airplay; being remixed by Justice and covered by Weezer; collaborations with Beck and rapper Kid Cudi; and heavy exposure through song placements in TV shows like "Gossip Girl," "90210," "CSI: New York" and the 2008 film "21" (see chart, below right).

All these elements factor into a successful promotional scheme for a normal album. But "Congratulations" could present a challenge for Columbia if its content doesn't connect with consumers in the same way as "Oracular Spectacular." "I don't know what that will mean for the top layer, mainstream middle America," Columbia senior director of marketing Nina Webb says. "But I really do hope they do find a way into this album, because I think it stands apart from other releases coming out right now."

"Oracular Spectacular" has sold 580,000 copies in the United States, according to Nielsen SoundScan, and 461,000 copies in the United Kingdom, according to the Official Charts Co. The set peaked at No. 3 on the Billboard 200 last January and has spent 91 weeks on the chart. It topped out at No. 29 on Billboard's European albums chart and rose to No. 8 in the United Kingdom. Digitally, MGMT has sold 2.5 million tracks (the top seller being "Kids," which has sold 881,000 downloads), according to SoundScan. And in the United States, MGMT scored two radio hits on Billboard's Alternative chart with "Kids" (No. 9) and "Time to Pretend" (No. 23).

The figures aren't too shabby for a debut album from a virtually unknown act. But the question remains whether "Congratulations," one of the year's most anticipated rock releases, can live up to the high expectations of fans and critics. In recent interviews the band members freely admitted that people who loved the catchy, feel-good synth hooks of "Kids," "Time to Pretend" and "Electric Feel" may have trouble digesting their newer, more complex material. The duo's new album was coproduced by Spacemen 3 founding member Pete "Sonic Boom" Kember and influenced by the Beach Boys circa 1970 and obscure '80s music from post-punk psychedelic bands like Monochrome Set and Teardrop Explodes, Vanwyngarden says.

"They could've made a second album that was less ambitious, but that wouldn't be this band," Kates says. "They did not set out to write pop songs and hit singles."

The first test of whether fans would be open to MGMT's new musical direction came in early March. The band reluctantly gave the world a taste of the new album by posting the song "Flash Delirium" on its Web site. (The duo says "Congratulations" makes more sense when listened to it in one sitting.) As expected, music sites and blogs immediately reviewed the track, citing influences ranging from Syd Barrett-era Pink Floyd to doo-wop to David Bowie-tinged psychedelia. Some reader comments dubbed it the "best song of 2010 so far," while others were flat-out confused. The mixed reactions weren't a surprise, the band says. "It might not be something as immediately catchy as the stuff on our last album," Goldwasser says. "We think of this album as something that will grow on people after a few listens."

Recorded in 11 months last year in upstate New York, Brooklyn and Malibu, Calif. ("Oracular Spectacular" was recorded and mixed in about 20 days), MGMT wrote the new songs "thinking about how we were going to play them live." says Goldwasser, who splits songwriting duties with Vanwyngarden. To achieve a fuller sound, the duo brought in its touring band including Matt Asti (bass, backing vocals). Will Berman (drums, backing vocals) and James Richardson (guitar, backing vocals) while recording. Thematically, the set is a "collection of songs that reflect on how chaotic our worlds have been for the past year-and-a-half and what it did to us," says Vanwyngarden, who pens the lyrics.

Vanwyngarden and Goldwasser formed MGMT in 2002 while attending the artist-nurturing Wesleyan University in Middletown, Conn. They were signed four years later by Columbia A&R rep Maureen Kenny. Vanwyngarden points out that half of the tracks on "Oracular Spectacular" were written during the pair's experimental college days, when they were "super-idealistic pranksters who just wanted to mess with people." The remaining songs were "fueled by paranoia after signing to



Just Keep Synching

Part of MGMT's consistent sales can be attributed to its synch deals, which kept the band on the public's radar for nearly two years after its debut was released. Below is a sampling of placements.

PROJECT TITLE	SONG	DATE
"Tony Hawk: Ride"	"Electric Feel"	November 2009
"NBA 2K10"	"Electric Feel"	October 2009
"The Vampire Diaries"	"Kids"	Sept. 10, 2009
"NHL 2K10"	"Time to Pretend"	September 2009
"Alice in Wonderland" trai	ler "Time to Pretend"	July 2009
HBO's "24/7" series: Pacquiao Vs. Hatton	"Time to Pretend"	April 18, 2009
"Gossip Girl"	"Kids" "Electric Feel" "Time to Pretend"	March 23, 2009 Sept. 22, 2008 May 19, 2008
"Shaun White ' Snowboarding"		
"FIFA 09"	"Kids"	October 2008
"Midnight Club: Los Angeles"	"Electric Feel" (Justice remix)	October 2008

Columbia Records and not knowing what the fuck was going to happen," he adds.

With "Congratulations," however, the members have had more time to reflect on the direction they would like to take as songwriters and artists. And they don't feel the pressure of living up to the success of "Oracular Spectacular."

"We're not that concerned with having a No. 1 record or anything like that," Goldwasser says. "Of course, there are probably people at our label who would love to have a No. 1 record, but we try not to think about things like that."

Vanwyngarden concurs. "We never set out to be as big as possible. It was kind of a fluke, in a way," he says. "And we never felt completely comfortable with success, so it allowed us to make something that didn't have that in mind."

Columbia executives say they're supportive of MGMT's expansive new musical approach, which will ultimately "solidify them as career artists," Webb says.

NPR, 'LETTERMAN' ON DECK

Now, with less than a month before the release of "Congratulations," the primary challenge for Columbia is getting fans to hear the new music. The label recently began a marketing plan that aims to get fans to listen to the album in its entirety. To accomplish this, Columbia set up the Web site WhereIsMGMT.com, which is launching in six U.S. cities and eventually expanding to other worldwide markets. The site provides clues on a designated day to a location that will allow a select number of fans to hear "Congratulations"—the first listening session in New York was held in a 15-person passenger van—and then later write a review on MGMT's Web site.

MGMT also plans to appeal to its following's more offbeat sensibilities by selling a limited number of "Congratulations" with a scratch-off front cover (designed by cartoonist Anthony Ausgang) that includes a custom metal coin and a 32-page booklet of photos and lyrics. Thirty thousand copies of the scratchoff version will be available in the United States for \$13 apiece, according to Webb. Additionally, for Record Store Day (April 17), the band will release 2,000 copies of the lengthy track "Siberian Breaks" on 12-inch vinyl.

In late March, fans across the globe will be able to stream "Congratulations" in its entirety on NPR.org, and a number of music videos will follow in the next several months. MGMT is also scheduled to perform on "Saturday Night Live" (April 24) and "Late Show With David Letterman" (May 11).

To raise awareness of the album internationally, MGMT embarked on a four-week promo tour that began March 15 and was scheduled to include stops in London, Berlin, Paris and Australia. A key market for the group is the United Kingdom, where it played a club show March 18 at Heaven in London.

Columbia U.K. managing director Mike Smith says his focus will be getting songs from "Congratulations" heard on U.K. radio. "If we do that, everyone will fall in love with this album," he says, noting that MGMT was scheduled for a BBC Radio 1 live session with Zane Lowe in mid-March. "It isn't something that I expect people to get after one listen."

MGMT will spend the remainder of 2010 touring the world with its live band. Several concerts are already booked in Europe and Australia, and the group will spend the summer touring North America, beginning with a second-stage slot at next month's Coachella Valley Music & Arts Festival in Indio, Calif. Other confirmed U.S. festivals include a co-headlining performance at the Bamboozle festival (March 17) in East Rutherford, N.J., and an appearance at the Sasquatch Music Festival (May 2) in Quincy, Wash.

MGMT North American booking agent Heather Kolker at the Paradigm Talent Agency says a summer headlining tour is in the works. "The venues will range from very small, special moments to a couple of bigger ones," she says, adding that MGMT will play a handful of college campuses in April. "It's a work in progress."

Ultimately, only time will tell if all of these promotional efforts will lead to album sales. But if all else fails, MGMT can always revert back to what made it popular in the first place. "Our next album is probably going to be completely different from anything else we've ever done, but maybe it will be an electronic dance-pop album and everyone will be happy," Goldwasser says with a laugh.

Consistent control: VICTOR MANUELLE, head of his own Kiyavi Records label, maintained a streak of top five debuts on Billboard's Top Latin Albums chart with his latest release, "Yo Mismo."

VICTOR MANUELLE'S CREATIVITY PREVAILS IN CHANGING TIMES BY LEILA COBO

IT WAS NEARLY 20 years ago when salsero Gilberto Santa Rosa, already an established star, was winding down a gig in a northwestern province of Puerto Rico. He'd been performing with his band for nearly four hours, playing request after request, when a group of fans asked him to allow one of their friends onstage to sing. Santa Rosa good-naturedly agreed. It was a graduation party, after all, so why not allow some kid the chance to impress a girlfriend? "I never expected to hear what I heard," Santa Rosa says of the unknown singer. "I was struck by his capacity to improvise. Because that's what he did. I heard a very catchy voice with a natural capacity for improvisation."

This was the early '90s, when salsa was enjoying a resurgence, thanks to artists like Santa Rosa, and Latin labels were seeking young acts to develop. However, Santa Rosa recalls, "while there were a lot of singers, there were few natural salseros. And here was this country boy who had an interesting voice. He was young, and he dominated the style and the stage. So, I let him sing."

When Santa Rosa returned home around 4 a.m., he called his friend and bandleader Don Perignon, who was looking for a singer. "There's this young guy I heard," Santa Rosa told him. "He's a diamond in the rough, but I liked him."

Thus marked the beginning of one of the great careers in tropical music.

Today, that young country boy, Victor Manuel Ruiz Velazquez, better-known as Victor Manuelle, is one of the top salsa artists of his generation, with six albums reaching the top five of Billboard's Top Latin Albums chart—including two No. 1s—and 40 top 10 hits on the tropical airplay chart, more than any other artist.

More significantly, Manuelle has adapted to a changing business. Signed by Sony Music, Manuelle developed his craft and came to prominence during the salsa renaissance of the '90s and early '00s. Then four years ago he launched his own label and took control of all aspects of his career, from recording to touring.

During that process, Manuelle became an example of how artistry—a velvety, versatile voice that can croon as adeptly as improvise—coupled with business savvy can survive the ups and downs and musical shifts of a genre.

Like his friend and mentor Santa Rosa, Manuelle has recorded and performed pop and continued on >>p28

from >>p27 salsa, taken the genre to nontraditional venues like Carnegie Hall, hosted TV shows including the Latin Grammy Awards and Premios lo Nuestro, developed into a prominent songwriter who won ASCAP's 2008 Golden Note Award and now, as an independent artist, shown remarkable resourcefulness as an artist, album producer and head of his company, Kiyavi Records. The most recent evidence of Manuelle's creative and financial resilience, his 17th studio album, "Yo Mismo" (Kiyavi), debuted at No. 3 on the Top Latin Albums chart when it was released last November.

Born in the northwestern Puerto Rican town of Isabela, Manuelle grew up with little music in his background; his father was a baker, his mother a homemaker. But music was always playing in the house, and throughout his childhood, Manuelle sang whenever he could, first in talent shows, and later, in multiple bands in school.

His only formal musical education came from playing the trumpet in the school band. But later he left the instrument and dedicated himself to singing full time with his cousin's group.

"We had some eight members and we played in all the little parties around town," Manuelle says. "This was a town that had no conservatory, no music school. It was the kind of town where, if you wanted to do music, you had to take the initiative and do it yourself."

Manuelle went to college and took a job in a shoe factory to help pay the bills, quitting when he realized his singing gigs brought in more money. Even so, he didn't dream of stardom—not until he met Santa Rosa. Then, things exploded.

Manuelle recorded an album as part of Don Perignon's band and, more important, he began to share the stage with salsa's biggest names, many of whom used Perignon's band during their shows.

A couple of years later, when the "diamond in the rough" was far more polished, Santa Rosa approached his label, Sony, and convinced it to sign Manuelle as a soloist.

In 1993, Manuelle released his first solo album, "Justo A Tiempo," followed by "Sólo Contigo" the following year. But his breakthrough came in 1996 with a self-titled set, which was produced by Sergio George and yielded four No. 1s on the tropical airplay chart.

Manuelle established himself as the new voice of salsa and his subsequent albums— 10 in total—charted steadily, with "Instinto y Deseo" (2001) and "Travesía" (2004)—produced by Emilio Estefan Jr.—reaching No. 1 on the Top Latin Albums chart.

Along the way, Manuelle emerged as a songwriter, penning tunes for not only himself but also Santa Rosa and Millie Quezada.

In 2006, following the success of the live album and DVD "En Vivo Desde el Madison Square Garden," Manuelle founded his own label and surrounded himself with a team that includes manager Jose Diaz and publicist Blanca Lasalle.

With four albums out on Kiyavi, including "Yo Mismo," Manuelle says he doesn't plan to return to a major, even though he has a distribution deal with Sony. And as the owner of his own company, Manuelle doesn't have to compete with other acts for attention.

"When people ask, 'How can he compete with those big labels?,' I say, 'Because I have [a team] and the first option is for me, the second is for me, and everything that's left over is for me. I'm the only focus. It's tough, but we're focused."

HOW VICTOR MANUELLE STRUCK OUT ON HIS OWN BY LEILA COBO

ON FEB. 19, salsa star Victor Manuelle co-hosted Univision's Premios lo Nuestro Awards, looking dapper before a live audience of millions. The figure he struck had little in common with the painfully shy singer with braces who first gained national attention in the '90s as a new face of tropical music. Today, Manuelle is recognized as one of the finest tropical artists; a singer/songwriter with a piercing tenor who can croon as well

as he can improvise, carrying on the legacy of the great soneros of his native Puerto Rico. In the past two years, after parting ways with longtime label Sony and launching his own music company, Kiyavi, Manuelle has become an impresario who has made major-label achievements with a successful independent business model. Manuelle spoke to Billboard about the evolution of both tropical music and his career.

Your label, Kiyavi, is named after your three children. Was it merely a sentimental move? Yes, but at the same time, it allows me to be more involved. The company becomes something more emotional for the artist. The name of my label, from the onset, has meaning for me. Even though it seems like something fancy or superfluous, I did it with that intent. This feeds my children. And every day when I wake up and say "Kiyavi,"

Was that the primary motivation for creating your label?

that's what I'm working for.

That, and I felt I had arrived at a point where I could do other things and not simply be an artist. I was practically a label by then. I was the musical producer of my albums, I had input in the videos, in the album artwork, in much of the process.

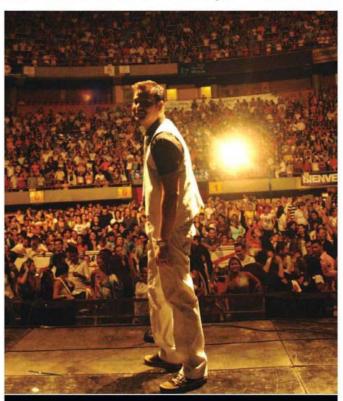
Talk about your childhood. Were there musicians in the family?

My father wasn't a musician but he was a very musical man, and at home he'd play whatever album was hot in the market. He was a big fan of tropical music. That was back when Fania was at its height. But as for me having an inkling of being musical, it started in the school talent shows. I liked to participate. I liked to sing.

It was the kind of town where there wasn't a conservatory or a music school. It was the kind of town where, if you wanted to do music, you had to do it yourself.

You recorded more than 10 albums in more than 10 years with Sony. When you look back, do you feel nostalgic for the time you lived through, when artists were developed rather than dropped after two albums?

Yes, it saddens me, but it saddens me more that I didn't know then what I know now about the industry. I think, "Wow, if at this point in time, with the industry in the state it is, I have my own label and I can see profits, can you imagine when you actually sold 1 million albums?" At the time, you would get an advance and you thought it was huge. But it's an evolution and I can't complain; I lived one of the best moments in the record



Shy no longer: VICTOR MANUELLE enchants fans in Medellin, Colombia, during his 2009 summer tour. The once-reticent singer is now a dynamic live performer.

industry, when salsa was at its height. And when the industry began to change, I didn't complain about my company; I just thought I had to change with the industry. I can't ask of a company things that don't make business sense for them.

When did you begin writing your own songs?

Since my second album. The person who really opened my eyes was Gilberto [Santa

Rosa], who said, "These songs are as good as anyone's." And at one point he told me if I wasn't going to record them, he would. That's when I started to gain confidence as a writer and started giving songs to other artists like Milly Quezada, Ismael Miranda and Gilberto.

But I've always thought that the mix of writers brings more variety to an album. Even in the past three, four years, when I've been writing more continued on >>p32

Congratulations Victor!

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A life well-lived (clockwise from top left): VICTOR MANUELLE with MARCO ANTONIO SOLÍS (center) and GLBERTO SANTA ROSA (right); with children from the Boys and Girls Clubin Puerto Rico, where he was named 'godfather' of the group's center in 2008; with SIN BANDERA during a performance in Puerto Rico; with boxer TITO TRINIDAD (center) and EDDIE PALMIERI (left); and as a baby with his parents.

from >>p28 than ever, you'll maybe find six of my songs on an album.

What is your writing process? Do you write lyrics or music first?

Because I don't play an instrument, a melody can come to me when I'm in the middle of a flight [he begins singing] and I add the lyrics. And if they don't suit the music, I erase everything and start from scratch. Sometimes, I get my best ideas from movies; I'm motivated by things I see. And I write most of my songs on airplanes. Or, when I'm in Puerto Rico, driving from San Juan to Isabela, a melody will come into my head, and if I don't have my tape recorder on hand, I'll have to sing it to myself the whole way so I don't forget it. And sometimes the melody just vanishes. It's the worse thing.

Now, the BlackBerry has saved me. Listen, for example, I have a melody recorded in here [takes out his BlackBerry and plays back his humming voice]. The problem is, if I'm on a plane, I don't want the person next to me to feel uncomfortable so I have to just kind of mumble into my BlackBerry.

You also sing pop. Do you see yourself as a pop or tropical artist?

My name is Victor Manuelle and, in the pages of Latin music history, I'm a salsero. I took advantage of my status as a salsero to sing pop. Tropical music is very hard. It's not something you learn to do. Or you have it inside you or you don't. Tropical music is like a pair of jeans; it never goes out of style. But today's salsero has to represent a new generation.

Many people think tropical music is in a downward slide.

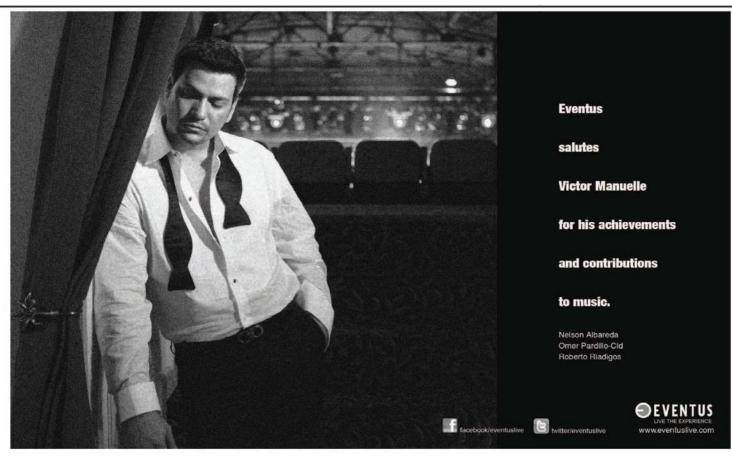
People always want to blame the current generation. But tropical music from the 1960s has nothing to do with the music from the 1990s. It has to change. It's a different listener. Music by Tito Puente and Machito was big band music, which was spectacular, but it sounds nothing like Hector Lavoe, nor does Hector Lavoe sound anything like Luis Enrique or Jerry Rivera. We need to take into account that today's listener is more [a fan of] top 40.

The question is, how do you carry the message of tropical music without losing the essence of the music? You have to do something new so you can hook the younger listener. It's what happened to reggaetón. It became the top-selling genre and they realized they had to fuse it with bachata or merengue because the sound had become repetitive.

We're in the middle of that evolution. With bands like Aventura, we're reinventing the sound of tropical music. And it's not about sacrificing the essence of the music. If that were the case, Hector Lavoe and Willie Colon wouldn't have done what they did, sacrificing the essence of a big band. Because it used to be 25 musicians onstage and they switched that for two trombones and for a sound that was initially very criticized.

Since you launched Kiyavi, each of your albums has been specific in its intent. Talk about your most recent one, "Yo Mismo."

It's a continuation. My first solo album was titled "Soy" (I Am) and this is a follow-up of that line, "Yo Mismo" (Myself). So, my three albums [since creating Kiyavi] have been "Soy," "Muy Personal," (Very Personal), "Yo Mismo." It sounds egocentric but I've gotten so involved in the businessin the businessman, in the artist, in the A&R process—that I feel each one of my albums has more of Victor Manuelle in them.



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COLLABORATORS SHARE MEMORIES OF MANUELLE

In the Hector Lavoe film "El Cantante," in which Victor Manuelle portrayed Ruben Blades, "he had no problem whatsoever playing one of his idols. [At an audition], he sang like Ruben and that was it. He got the part in a matter of 60 seconds. Once we did the shoot and he wore Ruben's trademark hat and started to hum the acoustic version of Ruben's song in the auditorium, it was magic. He whispered the song, with the intimacy of that moment that I remembered witnessing, when Ruben stepped onstage and dedicated the song to Hector Lavoe. Victor got it, nailed it. From that moment on, all the work stopped. [Co-stars Marc Anthony and Jennifer Lopez] were in awe. And so was I."



Screen presence: VICTOR MANUELLE'S performance in 'El Cantante' won the praise of director LEON ICHASO (right).

-LEON ICHASO, DIRECTOR OF "EL CANTANTE"

"We dressed him for a concert tour and for one of his albums ["Decision Unanime"]. He's like a young Elvis Presley. He has such great looks and charisma, and it's very easy to create a frame for that personality. I got to see him at Carnegie Hall and it was so great because he looked so handsome and [had] all those women screaming. I had taken a [young female] friend who had heard of him but had never seen him. It was so funny to see the power of Victor—because she's very proper and she was up there screaming and was in love with the rest of the crowd. It's really exciting to watch him perform because you understand how some people got it. And he really does. He had the crowd at his feet."

-NARCISO RODRIGUEZ, FASHION DESIGNER

"I brought him in to co-host with Lucero the Latin Grammys in New York. What I admire about him the most is his ability to [improvise] on-air. He's got this ability where in the middle of a salsa jam he can take a look around and see or pick up situations that are happening. He did this at the Grammys. We introduced Lucero first and then he came out singing—not one of his songs, but singing to what was going on there, pointing out different artists and different people in the audience, and he just kept improvising over it. It blew everybody's mind. What I respect most about him is that ability. It's a great gift." —CISCO SUÁREZ, UNIVISION VP/DIRECTOR OF SPECIAL EVENTS

"Victor Manuelle is one of those artists who is here to stay. Every achievement, every step forward he takes in his career is welldeserved. I'm happy to see I wasn't mistaken when I saw in Victor Manuelle a special talent."

-GILBERTO SANTA ROSA

"He's a great artist and a great person. He was there when I launched my last album. We did the launch [concert] in Cartagena [Colombia] and he wanted to surprise me onstage, [but] they didn't warn me in advance that he'd be there. He suddenly came up out of the audience singing a song we'd recorded together. I always sing it with a member of the chorus. It was a beautiful surprise and that came from him, not us; he wanted to be there at a really special moment for me. It was an unforgettable moment."

-JORGE CELEDON

Quotes compiled by Ayala Ben-Yehuda.

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SHY GIRL Laura Marling's songs take center stage



BARE IT ALL New singer, album for Barenaked Ladies

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WAH-WAH PEDDLER Peter Frampton, OG of Auto-Tune

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SAM I AM Boston rapper rockets into notoriety



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NUSC.



ROCK BY CORTNEY HARDING

NOVEL CONCEPTS

Coheed And Cambria's Surprisingly Accessible 'Year Of The Black Rainbow'

There's pop culture that can be consumed in bite-sized chunks, and then there's pop culture that requires investment. Top 40 singles and sitcoms can generally be enjoyed in a vacuum one doesn't need much context to enjoy a poppy beat or a halfhour about the antics of a group of funny friends. But increasingly, there's culture that renders all but the most devoted follower completely baffled unless they know the back story—think "Lost."

Until recently, the proggy hard rock band Coheed and Cambria belonged in this category as well—all of its albums were concept pieces based on a series of comics called "The Armory Wars" written by lead singer Claudio Sanchez. Coming in halfway through and understanding what was happening was nearly impossible.

But the group is taking a more populist approach with its fifth alburn, "Year of the Black Rainbow," due April 13 on Columbia. While it's officially a "prequel" to the comic series, the alburn is also written in a way that makes it enjoyable to the uninitiated. "For a long time, I had a hard time conveying myself when I was writing songs," Sanchez says. "I was hiding behind a work of fiction. But now I think we've come a long way and written something that can appeal to our fans and people that aren't familiar with us."

Manager Blaze James says the band has always wanted to appeal to a broader base. To help new fans catch up, the group is releasing a short video that outlines the Coheed and Cambria story so far. A key piece of the marketing campaign for new fans, according to Nina Webb, the band's product manager at Columbia, is the idea that "the story starts now."

Longtime fans, however, shouldn't feel left out. The act will release a deluxe version of the new album with a novel, cowritten by Sanchez and comic book author/novelist Peter David, that covers the entire story of "The Armory Wars."

"The story was convoluted even to really hardcore fans," James says. "This allows them to get a full picture of everything that happened over the cycle."

The deluxe set, which retails for \$39.99, will also contain a "black card" that allows fans early entry to shows, discounts on merchandise and access to downloads and contests. There's also a DVD that details the making of the album and two extra bonus tracks not available on the standard release.

Webb says the band has sold almost 10,000 pre-orders of the deluxe package on its Web site, and that half of those were made

before any of the music was available. This might be because rabid fans are used to buying deluxe sets—after the band performed its discography across four nights in three cities, it released a CD/DVD of the shows called "Neverender: Children of the Fence Edition," a nine-disc set that retailed for \$110 and sold out the entire 15,000-copy run.

To reach beyond hardcore fans, the band is taking the track "Juggernaut" to radio, and Webb says it's starting to see signs of success. "I've been getting e-mails from DJs and program directors at modern rock stations telling me the song has been wining nighttime battles, and they are really excited about it," she says. "We've been working at this for years, and I do feel like it's their time to break at radio."

Coheed and Cambria is also planning a tour to support the new album, starting stateside in April before heading to Europe in June. Last year, the band played festivals like Bonnaroo and Austin City Limits in hopes of reaching a wider audience.

"They were playing to an audience that is interested in jam bands, and they got a strong response," Webb says. "People are starting to see these guys are very talented musicians and not just ignoring them because of preconceived notions about who they are."

Sanchez says the act's ability to attract new fans is indicative of how far it has come as a group. "The band is more coherent, and we have a great production team, so we can really focus on the music," he says. "I feel like that atmosphere led to this record being leaps and bounds beyond our earlier stuff, and I think people will respond."

LATEST BUZZ

>>>WORLD CUP ACTS ANNOUNCED

The Black Eyed Peas, John Legend and Alicia Keys will be joined by a host of South American and African music stars for the EIEA World Cup **Kick-Off Celebration** Concert June 10 in Johannesburg, Other acts include Colombian superstars Juanes and Shakira: Mali's acclaimed duo Amadou & Mariam, singer/ guitarist Vieux Farka Toure and desert blues outfit Tinariwen; and Benin's Angelique Kidio. So far, host country South Africa has three acts in the lineup: rock acts BLK JKS and the Parlotones and folk singer/songwriter Vusi Mahlasela. It's the first time the tournament has been staged in Africa.

>>>LADY GAGA. **BEYONCÉ MATCH** MARIAH'S RECORD With one song, two divas make history on **Billboard's Pop Songs** chart. With a 2-1 rise for "Telephone," Lady Gaga and featured artist Beyoncé have tied the record for most No. 1s since the Nielsen BDSbased radio airplay chart launched in 1992. The two join Mariah Carey, who tallied six chart-toppers between 1993 and 2005. Lady Gaga and Beyoncé pass Avril Lavigne, Pink, Britney Spears and Justin Timberlake, each with five No. 1s. Beyonce first led Pop Songs with "Crazy in Love" in 2003, while Lady Gaga first appeared on the chart just 16 months ago

>>>KINGS OF LEON PREP SUMMER SHED TOUR

Kings of Leon have announced a summer amphitheater tour. The trek, which runs June 5-Sept. 23, begins in Atlantic City, N.J., with three East Coast dates before the band heads to Tennessee to headline the Bonnaroo festival. The tour then picks up in July. The band's most recent album, "Only by the Night," earned three Grammy Awards earlier this year, including record of the year.

Reporting by Diane Coetzer, Connor McKnight and Gary Trust.



FOLK BY ANDRE PAINE TwiceShy Laura Marling Returns, Bigger And Bolder

When Laura Marling first emerged from the U.K. alt-folk scene, she was a painfully shy if precociously talented—17-year-old. But now her second album finds her growing in confidence, both as a person and as a songwriter.

"I was just a tiny little kid, so I found it quite weird and difficult," says Marling, now 20, of the attention that surrounded her 2008 debut, "Alas I Cannot Swim," and its nomination for that year's Mercury Prize.

The record moved 13,000 copies in the United States, according to Nielsen SoundScan, while the Official Charts Co. confirms 73,000 U.K. sales. But Marling's team expects the follow-up, "I Speak Because I Can"—released March 22 on Virgin in the United Kingdom and Europe and April 6 in the States on Astralwerks —to significantly build on that success.

At home, rousing lead single "Devil's Spoke" was B-listed at national top 40 network BBC Radio 1, while her live following has grown to the extent that she sold out London's 2,800-capacity Royal Festival Hall last August.

"It's definitely moved up to a different audience," London-based Virgin Records VP of marketing Sarah Sherry says. "It shows that Radio 1 wants to support her as an artist."

"I Speak Because I Can" is a rich, assured set, helmed by Ryan Adams/Kings of Leon producer Ethan Johns, who brings some subtle Americana textures to her rootsy, live sound. Marling says she chose Johns partly because Adams' "Heartbreaker" was the "first album I fell in love with on my own account," as opposed to being influenced by her father or older sisters.

Nonetheless, that family upbringing in the Berkshire countryside remains part of such songs as the sprawling ballad "Goodbye England (Covered in Snow)." "I've clung to that landscape as a kind of identity." the Londonbased Marling says. "I try to go back as often as I can."

Her visits home are likely to be less frequent in the coming months as she plans U.S. live dates and promotion in May, following her European/U.K. tour that starts April 1 at Berlin Privatclub.

New York-based Astralwerks senior director of marketing Risa Morley says Marling's eight-date North American tour in February was practically sold out thanks to her "loyal and growing following."

"She has roots in an Anglophile audience," Morley adds. "But this album could break new ground for her," thanks to its "American sensibility."

"Devil's Spoke" will go to noncommercial, college and specialty radio in late March, while there has been a good response from music and lifestyle press, Morley adds, with American Vogue recently featuring the singer.

Marling is part of a new, close-knit U.K. folk scene with acts including Noah & the Whale and Mumford & Sons, whose multi-instrumentalist Marcus Mumford was also her longtime drummer.

Morley believes such associations will help Marling "get recognition and media attention in the U.S., particularly as Mumford & Sons have built a solid [American] following."

Marling describes Mumford & Sons' recent stateside success as "just phenomenal," although she ruefully concedes Mumford will now likely be too busy to appear on her next album, which she expects to record in June. Nonetheless, one suspects the sense of wonder that infuses her music will prevail.

"I find something incredibly magical about playing music with people," she says.

ROCK BY ROBERT THOMPSON

NAKED AMBITION

Barenaked Ladies Bounce Back After Split With Singer

There were double takes aplenty from sports fans attending the recent Winter Olympics in Vancouver. Was that really Canada's favorite quirky poprockers the Barenaked Ladies busking on Robson Street? True, there's been plenty of upheaval for the band in the last couple of years, but surely things weren't that bad.

In fact, with new album "All in Good Time" due March 23 in Canada and March 30 in the United States, the stunt was an attempt to mirror the band's late-'80s beginnings, when it first captured attention by playing on the streets of its Toronto hometown.

"It is absolutely a rebirth and reinvention of the band," says Ed Robertson, now the band's lead vocalist after the departure of co-singer/guitarist Steven Page in February 2009. "It was something we'd worked hard at for 20 years—I wasn't going to let it die away."

Page left the group following his 2008 arrest for cocaine possession, just before the act released its kids' album "Snacktime!" (Desperation), which has sold 111,000 copies in the United States, according to Nielsen SoundScan.

While many people saw Page as the band's linchpin, Robertson stepped up on the new record, composing and singing nine of the album's 14 tracks. Multi-instrumentalist Kevin Hearn and bassist Jim Creeggan also write and sing (Tyler Stewart sticks to the drums), with Hearn's guitar-driven "Another Heartbreak" one of the standouts on an album chockfull of the Ladies' trademark witty, melodic songs. The lead single, the poignant ballad "You Run Away," may pointedly discuss Page's departure but, musically at least, the band doesn't seem to be missing him at all.

GLOBALPULSE EDITED BY TOM FERGUSON

>>>BOXING CLEVER

In musical terms, Katie Noonan is a great explorer—since her 1998 recording debut in alt-rock band George, the Australian singer's career has expanded to take in jazz and classical music. But the latest stage in her voyage of discovery finds her back on rockier shores with new album "Emperor's Box," backed by her new three-piece band, the Captains.

Co-produced by Noonan with Grammy Award winner Nick Didia, the album is due April 9 in Australia on Sony Music. It's her second album for the major following her 2008 covers set, "Blackbird." This time, Noonan, who's published by Mushroom Music Publishing, has penned all the tracks with a little help from some famous friends, including Split Enz mainstay Tim Finn, pop singer Sia Furler and Don Walker from veteran Aussie rock act Cold Chisel.

Noonan's first album, George's "Polyserena," was an Australian No. 1 in 2002; but with "Emperor's Box," she's targeting a wider audience. "I feel we've made a record which has international legs," she says. "It's the best thing I've ever done."

An international strategy is now being drawn up, she adds. Meanwhile, Noonan and the Captains are touring domesti-



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MUSIC

The Ladies' erstwhile singer isn't the only significant figure missing from the scene these days. In July 2009, the band split with Nettwerk Music Group CEO/manager Terry McBride, who helped guide the act to its major U.S. breakthrough with 1998's 3.6 million-selling "Stunt" (Reprise/Warner).

Instead, the group signed with Cam 8's Jordan Feldstein because of what Robertson dubs Feldstein's "comprehensive vision for the band." While the new album appears on the act's own Raisin Records imprint, a one-album North American deal with EMI Music's label services unit will see the major provide sales, digital, marketing and other support, making for the band's closest relationship with a major since it split from Warner after 2003's "Everything to Everyone" album, which sold 360,000.

Feldstein says the EMI relationship is paying dividends, with Olympics-related appearances on NBC's "Today" and CTV's "Canada AM." Further U.S. TV appearances, including ABC's "Live With Regis and Kelly" are scheduled around the release date. Meanwhile, "You Run Away" is gaining at triple A and hot AC formats and has so far peaked at No. 30 on Billboard's Canadian Hot 100.

The band kicks off its Canadian tour April 6 at the Save-On-Foods Memorial Centre in Victoria, British Columbia, with U.S. dates starting May 10 at Nashville's Ryman Auditorium. A digital copy of the album is bundled with each online ticket purchase.

"We're promoting this album with a lot more concentration than we have in quite a while," Robertson says. "We're doing it because we're really excited about the songs we've written and it's fun for us to see people rooting us on."



cally through March 27 in support of lead domestic single "Page One," which dropped Feb. 19. The singer is booked in Australia by the Harbour Agency. —Lars Brandle

>>>TUNNG TIED

U.K. folk/electronica act Tunng has been on the road in the two-and-a-half years since releasing its third album "Good Arrows" (Full Time Hobby), which has meant a slowing in a previously rapid-fire release schedule of three albums within three years.

While its predecessors were swiftly recorded, on its European release ". . . And Then We Saw Land" (March 1), Tunng "really wanted to push the production and songwriting into a full-band, uplifting megachorus, wonky brass experience," founding member Mike Lindsay says, After touring, he adds, "taking the biggest tunes from the last three albums to produce a live show that left us jumping in the air, we wanted to create a record that had all those moments in one." Factor in the departure of

Lindsay's songwriting partner

Sam Genders, and it's little surprise that the fourth album has a new, yet refreshingly robust sound. But it retains the distinctive Tunng elements that the band claims has helped it garner global sales of around 30,000 units per album.

The act's appetite for touring remains healthy and the Windish Agency is scheduling May North American shows, following a Coda-booked European tour that wraps April 30. PIAS handles European distribution, while Thrill Jockey will issue the album stateside in April. —Gary Smith

>>>NEW FIELDS

Sunderland, U.K.-based artrock outfit Field Music is nothing if not ambitious.

After a self-imposed threeyear hiatus, the band-cofronted by multi-instrumentalist brothers Peter and David Brewis-returned Feb. 15 with its third album, the 20track double-CD "Field Music (Measure)," released worldwide through U.K.-based indie Memphis Industries and local distributors.

At less than 70 minutes

long, the album could fit on one CD, but the brothers were determined it should be a double. "I like shorter albums," Peter Brewis says, "and putting it on two discs splits it into smaller morsels."

The siblings were members of early versions of U.K. acts Maximo Park and the Futureheads before forming Field Music in 2004. Its 2005 selftitled debut album drew critical acclaim, as did the 2007 follow-up "Tones of Town," although neither entered the charts. "Tones" has sold 7,700, according to the Official Charts Co., and after two weeks of release, the new set's U.K. sales had matched the debut's 6,000 copies.

After five months in the studio, Brewis says the bandwhich performs as a four-piece live-is enjoying touring. A nine-date U.K. tour booked by Free Trade Agency wrapped March 6 ahead of North American shows March 15-29booked by the Agency Groupopening for fellow Brit band the Clientele. Field Music's publishing is copyright control.

-Steve Adams



Since he started his career in the '60s, Peter Frampton has maintained his reputation as an electrifying guitarist and solo artist, most famously on 1976's multiplatinum live set "Frampton Comes Alive!" Five days after his 60th birthday, the British legend will release one of the most personal albums of his career, "Thank You Mr. Churchill" (April 27, A&M/New Door/UMe), which features songs that reflect on early memories as well as troubling world issues. Frampton spoke with Billboard about his childhood, upcoming touring plans and winning his first two Grammy Awards in 2007 for the instrumental album "Fingerprints."

How is the album autobiographical?

There are two songs that make it autobiographical. "Thank You Mr. Churchill" uses [Winston] Churchill as the man signifying the winning of the Second World War and bringing my father home. I just thought, "What if he hadn't been there? Would I be here today?" That led me to "Vaudeville Nanna and the Banjolele." I had this memory as a child of my grandmother leaving a banjolele in our attic and saying to my father, "Leave this up there, and maybe Peter will get curious and you can show it to him one day." So it is the story of how I started playing, and the track is very important to me.

2 Why was it a good time to release an album with such topical lyrics?

I don't think it was necessarily the right time, it was just when it happened. In the past you wouldn't hear me voicing my opinion on the



greedy pigs on Wall Street, but I felt that I wanted to say something about it, because we're all thinking it, and people are still dealing with it. Becoming more open to what's going on around me gave me so much more to write about. Yes, there are love songs and rock'n'rollers on the album, but there are some things that have special meaning for me too.

3 There are many straightforward rock songs on "Churchill." What made you veer away from more technologically advanced music?

For me, live music is where it's at. I went through a computerized phase in the '90s, and afterward I realized that it's sort of soulless. The more I turn the computer on to write a song, the less I get from the song. My most enjoyable times playing are in front of a live audience. It's all about moving and breathing and playing off other musicians, and that's what I tried to capture on the record.

4 After decades of working in the music industry, how did it feel to finally get recognized by the Grammy Awards in 2007?

I had thought that it was just not in the cards for me, so it really was a surprise when I got nominated twice for the same album. And I thought I'd never win, because I was up against

[legendary guitarist] Larry Carlton. And then I got it, and it was a very surreal moment for me. The first person that ran toward me after the ceremony was Larry Carlton, and he gave me a big hug and congratulated me. I couldn't speak. I think that meant as much to me, if not more, than the award.

5 Do you feel you've made your definitive statement as an artist?

The day I drop dead, I will be remembered for "Frampton Comes Alive!" But for me, every day is a bonus. I'm working on my eighth year of sobriety, and the last seven years have been pretty amazing. It's wonderful to have the energy and the clear head now to enjoy the creativity. I do see the best things up the road—not necessarily for blockbuster albums, but for the enjoyment of me as the musician and the person.

6 How do you plan to tour behind the album?

We're starting the American tour halfway through May. We'll be doing dates alone, some festivals with Steve Miller, and we have a co-headlining tour for six weeks with Yes, who I played with many times in '75 and '76 and haven't played with since. Then we're going to possibly Australia in August, and maybe Europe in October. We'll see what we do next year, but I want to work this year.

ALBUMS

LATIN

JORGE DREXLER Amar la Trama Producers: various

Producers: various Warner Spain Release Date: March 16 On Jorge Drexler's latest album, "Amar la Trama," the Uruguayan singer/songwriter -perhaps best-known for his Academy Award-winning song "Al Otro Lado del Rio" from the 2004 film "The Motorcycle Diaries"-delivers another set that encourages repeated listening. Poetic lyrics address some of his familiar themes: fated encounters, global wanderings, the South American experience and the universal wonder of everyday moments. Drexler and a diverse band of musicians recorded "Amar la Trama" in front of an audience during a four-day period in Madrid. Highlights include "Toque de Queda," on which Drexler returns to his Southern roots musically and thematically (the title means "curfew") in a duet with Spanish actress Leonor Watling, who's also the mother of his son. The jazzy pop fanfare on opener "Tres Mil Millones de Latidos" can seem fussy at times, distracting from Drexler's voice. which is more expressive when set off by quieter arrangements. That's apparent on tracks like "Noctiluca," which is dedicated to his son and features electric guitar, drums and some evocative tinkling from a child's music box.-JCN

ELECTRONIC THE KNIFE/MT. SIMS/ PLANNINGTOROCK Tomorrow, in a Year

Producers: The Knife, Mt. Sims, Planningtorock Mute

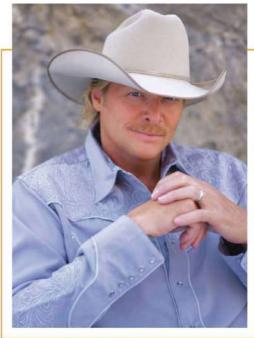
Release Date: March 9 Given the increasing sophistication of the Knife's recent live shows-not to mention the outright performanceart weirdness of singer Karin Dreijer Andersson's other musical project, Fever Rayit makes sense that this Swedish electro-pop duo would turn to opera for its follow-up to its 2006 breakout album, "Silent Shout." But that's about all that makes sense on the Knife's latest release, "Tomorrow, in a Year," which is said to be based on the life and work of Charles Darwin. Commissioned by Danish theater group Hotel Pro Forma, the album is a sprawling, experimental work defined more by ambient synth hum and field-recording rustle than by melodic hooks or danceable grooves. (The Knife wrote and recorded the 90-



MARVIN SAPP

Producer: Aaron Lindsey Verity Records Release Date: March 16

The sonorous voice behind the long-running gospel No. 1 and R&B crossover hit "Never Would Have Made It" is back with his eighth album. "Here | Am." Recorded live at the same Michigan church where Marvin Sapp laid down 2007 album "Thirsty," the singing preacher once again delivers powerful and emotional messages focusing on inspiration, praise and spiritual guidance. The joyous fervor of album opener "I Came" sets the pace as Sapp and accompanying singers feed off the energy of the enthusiastic audience. After shifting into revivalist mode on the aisle-dancing praise jam "Fresh Wind," Sapp taps back into the uplifting lessons of "Never" on the album's encouraging lead single, "Best in Me," as well as its deeply moving title track. In a surprise move, a fearless Sapp upends the proceedings with the rockveined anthem "Praise You Forever." It's that ability to skillfully stretch convention without compromising his gospel roots that makes Sapp such a vital force.-GM



minute piece in collaboration with underground electronic acts Mt. Sims and Planningtorock.) Hooks and grooves do crop up occasionally, as heard on "Seeds," a supremely lonely-sounding avant-house jam, and the 11-minute "Colouring of Pigeons," where the musicians marry moaning strings to ominous tribal drums.—*MW*

LUDACRIS Battle of the Sexes Producers: various

Disturbing Tha Peace/Def Jam Release Date: March 9

Originally conceived as a sort of Marvin-and-Tammi-style collaboration between Ludacris and Shawnna, "Battle of the Sexes" shifted game plan after Shawnna decamped from Luda's Disturbing Tha Peace crew in 2009. But the rejiggered album pairs the affable Atlanta rapper with a handful of feisty female MCs, including Lil' Kim and Nicki Minaj. The set also includes appearances by Gucci Mane ("Party No Mo' "), Lil Scrappy ("Everybody Drunk") and Flo Rida ("I Know You Got a Man")-none of whom makes much of an effort to conceal his preference for bodies over minds. "Hey Ho" gestures toward an examination of gender-based double standards ("If men sleep around we some players," Ludacris observes, "But for women they be saying, 'Hey, ho' "), while the R&B-leaning "Sex Room" finds the rapper generously offering to "power down your inhibitions and power up your inner freak." Yet with its rowdy gang vocals and efficient club beats. "Battle of the Sexes" is ultimately more concerned with partying than with politics. Surprised?-MW

KIDZ IN THE HALL Land of Make Believe

Producer: Double-O Duck Down Music Release Date: March 9

MC Naledge and producer Double-O, who comprise alternative hip-hop duo Kidz in the Hall, don't fit the rap stereotype-the pair graduated from the University of Pennsylvania and the latter was on the Belize track team during the 2004 summer Olympics. However, the title of the group's third album, "Land of Make Believe," refers to the larger-than-life accommodations of rappers and celebrities. Naledge's rhymes are a complex web of pop culture references and braggadocio (on "Flickin'," he raps, "Skin like cocoa/ Bounce like Pogo/Toss like ALAN JACKSON Freight Train Producer: Keith Stegall Arista Nashville Release Date: March 30 Although the style vs. substance debate has been raging for more



than 50 years along Nashville's Music Row, there's no mystery about which side Alan Jackson falls on. Just as the fruit-flavored martini is for drinkers who don't much care for the hard bite of gin, the vast majority of Nashville's most famous export is intended for folks who don't much care for country music-at least not Jackson's brand of traditionalism. His 14th studio album, "Freight Train," opens with the bluecollar tribute "Hard Hat and a Hammer." which could be a giant radio hit, given the current economic woes in the heartland. He duets with Lee Ann Womack on Vern Gosdin's 1977 weeper, "Til the End," and recruits bluegrass queen Rhonda Vincent for harmony on three tracks, including the haunting, lovely "Every Now and Then." And Jackson combines genuine emotion with a clever twist on "Tail Lights Blue,"-WJ

Romo/Fly kids call my closet doio/Rich Boy but don't know Polow"). Double-O's pop-soul production serves as a bright, sugary backdrop for Naledge's brag-rap, Although it would probably complement their "smart is the new gangster" shtick to condemn the superficial rapper lifestyle, the closest the act comes is "Simple Life," on which Naledge considers a life free of luxuries and indulgences. Album closer "Rise & Shine." on the

other hand, is a triumphant exoneration of the duo's career choice.—*EJN*

DJ KHALED Victory

Producers: various We the Best/Terror Squad/F1

Release Date: March 2 Last year, DJ Khaled was appointed the head of Def Jam South. As a result, "Victory," his fourth album in five years, finds the artist pulling the strings on an under-



DISCO BISCUITS Planet Anthem Producers: various Diamond Riggs Release Date: March 16

Philadelphia electro jam band Disco Biscuits has been rolling out its fifth studio album for months, starting last fall with the EPs "On Time" and "Widgets," for the professed reason, among others, of taking a fan-friendly approach to unveiling its everevolving sound. And "Planet Anthem" certainly doesn't fit any predictable jam mold-the album's tight, diverse offerings stand to attract audiences outside of the group's faithful live scene. The single "On Time" is a technology-themed, high-energy dancefloor track that has been remixed by and serviced to club DJs, while "You and I" is a crunchy, disco-driven rocker that could hold its own against any licensable indie single on the air. The song "Widgets" represents the more classic, guitar-driven jam contingent; "Rain Song" brings in female vocals and avant-garde synth effects; and "Fish Out of Water" shows the Biscuits' upbeat, lovesick power-pop chops.-EN

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THE BILLBOARD REVIEWS

SINGLES

standably triumphant affair. Khaled's approach, however, remains the same, with a constellation of hip-hop stars (Rick Ross, Young Jeezy, T-Pain) imbuing straightforward anthems with their branded swagger. But Ludacris' comedic candor and Snoop Dogg's cool collectedness add differing dimensions to "All I Do Is Win." On the title track. Nas' eternal conflict between ghetto poetry and brag-rap surfaces ("We be on that real shit/Luxury four-wheel shit"). while Usher, Lil Wayne and Drake seem to get lost in the mix on the uninspired, synthdriven "Fed Up," which features production by the Runners. Similarly, Schife & OhZee, another pair with numerous contributions to the album, fail to distinguish themselves from their contemporaries.-DC

THE BESNARD LAKES The Besnard Lakes Are the Roaring Night Producer: Jace Lasek

Jagiaguwar Release Date: March 9 The Besnard Lakes amp up

the energy with a more guitar-driven approach on third album "The Besnard Lakes Are the Roaring Night." But this added vigor doesn't distract from the rock band's more familiar fare of gentle vocal deliveries and downplayed drums, "Like the Ocean, Like the Innocent Pt. 2: The Innocent" represents this balance well-distorted power chords and grungy levels of feedback don't overpower the soft vocals. The shoegaze-sounding gui-

tars that make up the foun dation of "Glass Printer" build around a powerful walking bassline, while "Light Up the Night" includes a wailing guitar solo that would make Queen guitarist Brian May jealous. But too much of a good thing can be tedious-lead single "Albatross" could benefit from less reverb and cloudy distortion. However, turning up the amps has definitely sent the Besnard Lakes into a more

BLACK REBEL MOTORCYCLE CLUB Beat the Devil's Tattoo Producers: Black Rebel

Motorcycle Club, Michael Been

Release Date: March 9 Rock trio Black Rebel Motorcycle Club's newest album. "Beat the Devil's Tattoo," draws from the better and better-left-alone components of the group's previous efforts The result is a collection rich in fan favorites, but lacking in momentum. The band is at its best on tracks like "Conscience Killer" and "War Machine," which are born out of the same distorted. Jesus and Marv Chain-inspired garage rock of the group's 2001 debut, "B.R.M.C." Other songs on the new set-"Sweet Feeling" and "The Toll"-recall the mellower sounds and Americana influence found on 2005's "Howl" but they're less engaging than their predecessors. Overall "Beat the Devil's Tattoo" is in the same vein-a substantial effort, but one that could benefit from a step outside the box.-LF

LEGEND & CREDITS

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

CONTRIBUTORS: Judy Cantor-Navas, Devin Chanda, Erin Clendaniel, Mariel Concepcion Lindsey Fortier, Wade Jessen, Connor McKnight, Michael Menachem, Gail Mitchell, Evan J. Nabavian, Evie Nagy, Deborah Evans Price, Mikael Wood

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

user-friendly direction.-EC

Abstract Dragon/Vagrant

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

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

JANELLE MONÁE FEATURING BIG BOI Tightrope (4:48)

Producers: Nate "Rocket" Wonder, Chuck Lightning, Janelle Monàe

Writers: various

Publishers: Jane Lie Publishing/Tang Nivri Publishing/Ink Is an Instrument (ASCAP), Mosquito Puss (BMI) Wondaland/Bad Boy To say that Janelle Monáe merges R&B, funk and rock-'n'roll isn't enough-she's simply ahead of her time. Monáe's new single, "Tightrope," is a genre-blasting, cinematic fantasy that finds the Atlanta artist seesawing between retro and futuristic and remaining fearless throughout. Lyrical stutters ("T-t-t-tightrope") cascade over nimble drums, horns and tambourines that recall vintage soul records-"We gettin' funky on the scene," she pronounces with swagger. While Big Boi drops a signature stoic verse. Monáe captures the raucous energy of her live performances by bringing the listener into her world, saying, "Ladies and gentlemen, the funkiest horn section in the 'tropolis!" With her Judy Garland-like gaze and James Brown-esque showmanship, Monáe has plenty of allure to back up her sound, which is in full force on her May-slated debut album, 'The ArchAndroid."-MM

DRAKEOVER

COUNTRY

BUCKY COVINGTON A Father's Love (The Only Way He Knew How) (3:10) Producers: Mark A. Miller, Dale Oliver Writers: L. Hengber, T.

Shepherd, S. Williams Publishers: various

Lyric Street Bucky Covington leveraged his stint on the fifth season of "American Idol" as a springboard to a country career. His 2007 Lyric Street debut bowed at No.1 on Billboard's Top Country albums chart and spawned top 10 singles "A Different World" and "I'll Walk." This relatable tune from Covington's upcoming sophomore set sounds like another winner. "A Father's Love" describes a stoic parent who's "hard to read, hard to please," but in time, his son realizes that all the little gestures-from checking the oil to changing door locks-are expressions of love. It's a finely crafted song with a sentiment that many will find relatable, and Covington gives an earnest performance that should remind country radio programmers what this talented young artist can do -DEP

POP

JAVELIN Oh! Centra (3:44) Producer: Javelin Writers: G. Langford. T. Van Buskirk Publisher: ODND

DRAKE

Over (3:54) Producer: Boi-Ida

Writers: A. Graham, M. Samuels Publishers: Live Write/EMI Blackwood Music (BMI), 1da Boi

Productions/Sonv/ATV Tunes (ASCAP) Young Money/Cash Money/Universal Motown/UMRG Living up to expectations can be a tricky thing, but with the release of his debut single, "Over," Drake continues to prove he's worthy of the hype. "Making sure the Young Money ship is never sinking/'Bout to set it off in this bitch, Jada Pinkett," the 23-year-old confidently rhymes in a paced, aggressive flow over epic marching-band drums and violin-heavy production by longtime producer Boi-1da. The Toronto rapper continues boasting about the admiration he's received from the rap industry in the chorus: "I know way too many people here right now that I didn't know last year, who the fuck are y'all?/I swear, it feels like the last few nights we been everywhere and back, but/Liust can't remember it all." It definitely isn't over for Drake-this is only the beginning.-MC

MGMT

Flash Delirium (4:16) Producers: MGMT. Sonic Boom Writers: A. VanWyngarden, B. Goldwasser Publishers: 2010 Old Man Future



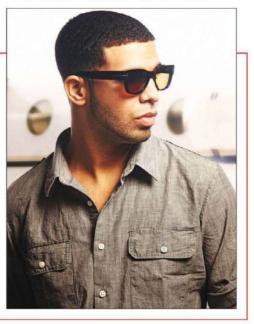
and Sadguitarius, administered by BMG RM (SESAC) Columbia

Fans searching for another party jam by MGMT may not find it in "Flash Delirium," the group's new single and a song best enjoyed by the light of the lava lamp. A dizzying sonic odyssey, the track blazes through no less than seven distinct parts-from new age to old hippieand finds the cosmic-pop group falling farther down the psychedelic rabbit hole. "Flash" is rife with cryptic verses and schizophrenic chord changes; the closest thing to a chorus is the line. "Even if this hall collapses. I can stand by my pillar of hope." While it may not have the infectious charm of "Kids" and "Time to Pretend"-MGMT's breakout songs that instantly made heads bob-"Flash" is well-suited for repeat listening and metaphysical pondering.-CM

Publishing (ASCAP) Luaka Bop

If vintage Nintendo 64 characters Yoshi and Donkey Kong convened in a Brooklyn junk shop and concocted a bouncy summer anthem from found parts, the result might sound something like "Oh! Centra." Javelin's debut single wastes no time in flaunting its punchy, 8-bit beat from the start. Cousins George Langford and Tom Van Buskirk weld danceable percussion with flute-like

blips and an unapologetic nod to Salt-N-Pepa's "Push It." while delivering helium-toned verses about Cranston, R.I., and kangaroos. The outcome is as infectious as it is peculiar. Javelin gathers the pop scrap metal left behind by MGMT and Islands and fuses it with the lightheartedness all too absent in modern hip-hop. And with Star Fox 64 throwback references ("Let's do the barrel roll!") thrown into the mix, the track is hard to resist.-LF



MUSIC HAPPENING NOW

HIP-HOP BY MARIEL CONCEPCION

Cinderella Story

Rapper Sam Adams Brews Fame On iTunes, Billboard Charts

The name "Sam Adams" most commonly has been associated with several American historical figures and a favored Boston beer—until now.

The city of Boston is laying claim to yet another Sam Adams: an upstart Trinity College rapper who emerged from virtual obscurity when his primarily self-produced EP, "Boston's Boy," debuted atop iTunes' hip-hop digital albums chart. Outpacing the sales of hip-hop superstars like Lil Wayne and DJ Khaled, the 22-year-old's set sold nearly 8,000 digital copies in its first week.

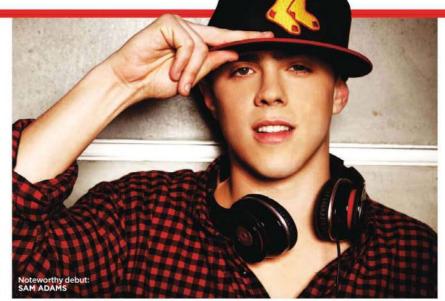
Adams' single, "I Hate College" a remix of the Asher Roth hit "I Love College" in which Adams raps about such behavior as "blowing trees" and "getting laid"—has tallied more than 1 million views on YouTube. He also counts more than 25,000 Facebook friends and close to 2,000 followers on Twitter.

"I was in my room and the instrumental [of Roth's song] was playing," says Adams (born Samuel Adams Wisner) as he recalls the origins of "I Hate College." "I hated it at first, then I was humming it to myself. Then the humming turned into this catchy tune. The song isn't a dis to Asher; I was excited when he came out because he was another white kid doing well. I just ended up loving that beat."

Adams' Cinderella story quickly faded, however, after rumors spread that he and his promotional team may have gamed the iTunes system by directly purchasing the majority of the units sold. Adams denies the allegations.

"I knew I didn't buy those copies," he says. "I'm a middle class kid from Boston—I would never have that kind of money. It was a laughing point for my whole camp but also disappointing at first to hear what was being said. But with success comes pain. There are a lot of people who wish they were in my position."

So far, there isn't any evidence to



support the blog-fueled allegations. Nielsen SoundScan data shows that 22% of his sales came from the Boston area—not surprising considering the rapper is from there. Another 18% came from New York, where he recently presented a showcase. The remainder came from more than 100 markets nationwide, including Philadelphia, Los Angeles, Chicago and Washington D.C., and no one market totaled more than 5%.

"We believe in our product," Adams says, "but to outsell some of the guys that we look up to, especially in terms of digital sales, was definitely a surprise. We released another single, Tab Open,' a month before the EP and it sold 5,000 with no promotion or marketing. Once we saw that, I thought the album could do well."

Adams, who initially set out to be a songwriter/producer, was in Los Angeles last week shooting the video to his latest single, "Driving Me Crazy." The track enters at No. 6 on Bubbling Under Hot 100 Singles and at No. 13 on Heatseekers Songs. He has also signed with independent label 1st Round Records as well as booking agency William Morris Endeavor Entertainment.

Only a few songs into recording his yet-untitled hip-hop/electronic/dance

debut album due in late 2010, Adams is already in talks with multiple labels, including Atlantic, Universal Motown, Interscope, Sony, Jive and E1. He's also set to open for fellow rappers Drake, Kid Cudi and LMFAO in the coming months.

"People are going to come at us for the rest of my career, whether out of envy or simply because they think my music sucks," Adams says. "There are so many people trying to be successful in the music realm, and now there goes a white kid from Boston getting all this attention."

Additional reporting by Antony Bruno.

ON A ROLL

His album may be titled "Get Off on the Pain," but Gary Allan isn't feeling any discomfort this week as his latest album debuts at No. 2 on Billboard's Top Country Albums chart and at No. 5 on the Billboard 200 with 65,000 copies sold. ¶ The MCA Nashville set is the singer's seventh consecutive top 10 on the country tally—a streak that stretches back to "Smoke Rings in the Dark," which debuted and peaked at No. 9 in 1999. ¶ The album's lead single, "Today," peaked at No. 18 on Hot Country Songs last month and spent 34 weeks on the list. It was his longest-charting hit on the tally since "The One" also earned 34 frames in 2002. ¶ Allan's latest single, the new album's tille track, is bubbling under Hot Country Songs and should debut on the list in the next week or two. ¶ Allan is on tour and has dates lined up through September. He'll join Brooks & Dunn's farewell trek beginning May 4 in Calgary, Alberta. —*Keith Caulfield*

GARY ALLAN'S TOP COUNTRY ALBUMS

nradiohistory con

TITLE, LABEL	PEAK	WEEKS ON CHART	DEBUT DATE
"Used Heart for Sale," Decca/MCA Nashville	No. 20	40	Oct. 12, 1996
"It Would Be You," Decca/MCA Nashville	No. 21	28	June 6, 1998
"Smoke Rings in the Dark," MCA Nashville/UMGN	No. 9	104	Nov. 13, 1999
"Alright Guy," MCA Nashville/UMGN	No. 4	104	Oct. 20, 2001
"See If I Care," MCA Nashville/UMGN	No. 2	103	Oct. 18, 2003
"Tough All Over," MCA Nashville/UMGN	No.1	77	Oct. 29, 2005
"Greatest Hits," MCA Nashville/UMGN	No. 1	78	March 24, 2007
"Living Hard," MCA Nashville/UMGN	No. 3	78	Nov. 10, 2005
"Get Off on the Pain," MCA Nashville/UMGN	No. 2	new this week	March 27, 2010

Top 10 streak



COUNTRY BY DEBORAH EVANS PRICE

Moving Forward

Danny Gokey Leaves Strong Imprint With Debut Album

Fueled by a return performance on "American Idol," Danny Gokey bowed at No. 3 on Billboard's Top Country Albums chart with his 19 Recordings/RCA Records debut, "My Best Days." Coming in at No. 4 on the Billboard 200, the album sold 65,000 firstweek copies, according to Nielsen SoundScan, giving him the best opening-week sales by a debut country male since 1992.

With more than 19,000 downloads, Gokey also notches the best first-week digital album sales by a debut country artist. The March 2 release is No. 4 on this week's chart.

"The impact of Danny's March 4 return to 'American Idol' was huge," Sony Music Nashville VP of marketing Tom Baldrica says. "We saw an instantaneous lift in downloads on both the single and the album, and we had increased physical sales velocity over the three days following the performance. The timing was perfect to tell all the 'Idol' fans who followed Danny that his new album was available. It was a classic case of 'fishing where the fish are.' "

A former truck driver who honed his musical skills singing in church, Gokey finished third on the show last season. The Milwaukee native says Randy Travis encouraged him to pursue a country career. "I never want to look back," Gokey says. "I want to be known as a country singer the rest of my life. I like what it stands for. I love the people. I love the format."

Working with producer Mark Bright, Gokey crafted a contemporary country album that showcases his soulful vocals. Penned by several of Nashville's top writers—including Marv Green, Kent Blazy, Jeffrey Steele and Lady Antebellum members Charles Kelley and Dave Haywood the songs are a mix of upbeat anthems like lead single "My Best Days Are Ahead of Me" (No. 29 on Hot Country Songs) and poignant ballads like "I Will Not Say Goodbye," which expresses Gokey's feelings about the loss of his wife, Sophia.

Made available through a pre-order campaign with iTunes, the album was included in the store's two-week "American Idol" sale, which featured other previous contestants and coincided with the set's release date. "This account proved to be a strong partner for the release," Sony Music Nashville VP of digital business Heather McBee says.

Further tapping the show's fan base, AmericanIdol.com supported Gokey by premiering the single's video. McBee says, "This was a great way to introduce Danny's single to fans who had been following his career since the end of the eighth season."

Gokey's wife, who was born with a congenital heart defect, died just a month prior to his "Idol" audition. He says his focus on music helped him cope. "I have a mission to help people, and that's what I want my music to do," says Gokey, who launched the charitable organization Sophia's Heart Foundation in her memory. "I want it to be a very cool way of giving people hope."

THE NEXT CHAPTER

Just three months ago, Thaddis "Kuk" Harrell was standing onstage at Los Angeles' Staples Center accepting the song of the year Grammy Award for Beyoncé's "Single Ladies (Put a Ring on It)" with co-writers Chris "Tricky" Stewart and Terius "the-Dream" Nash. Now the Atlanta-based songwriter/arranger/vocal producer is celebrating another milestone: the launch of his own label and its first signing.

Suga Wuga Entertainment is up and running with its first signing: sister act Calvillo, comprising Emma, Angelique and Dominique Calvillo. Due later this year, the group's debut album will be released through Interscope. Working with Harrell on the album are cousin and fellow Red-Zone Entertainment principal Mark Stewart (brother of Tricky) and Universal Music Publishing Group senior VP of A&R Monti Olson.

Harrell describes the sisters—ages 20, 17 and 15—as the "modern-day Wilson Phillips," referencing the harmony-rich pop/rock female trio that scored three No. 1 singles in the early '90s.

Despite the relative lack of success of girl groups in the post-Destiny's Child era, Harrell declares the timing is right for Calvillo. "I'm not concerned because I know we have a legitimately talented group," he says. "And over the years this industry has proven that you can never deny real talent. And I think we're back at the place where the consumer really wants to hear good songs. Look at Lady Gaga: She's doing areat records and everyone is gravitating to that. And I know we have that in these girls."

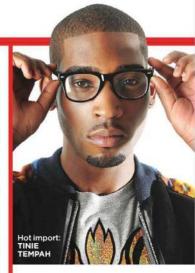
Through his other business venture, production company Suga Wuga Music, and his Red-Zone alliance that started in 2004, Harrell has worked with a number of today's top hitmakers, including Mariah Carey, Mary J. Blige, Usher, Sting and Rihanna, for whom he co-penned "Umbrella." He also co-wrote Leona Lewis' "I See You," the closing song for the film "Avatar."

In the midst of launching Suga Wuga Entertainment, Harrell found time to produce the vocals on teen sensation Justin Bieber's upcoming second album (see story, page 18). The pair also worked on Bieber's debut, "My World," including the track "One Time." Harrell and the RedZone team recently finished four songs for Katy Perry's forthcoming album, and he'll be going into the studio shortly to work with Jennifer Lopez, who recently signed to Def Jam. In addition, Harrell is taking his production act overseas, collaborating with several U.K. artists including Alesha Dixon, Charlie XCX and songwriting duo Xenomania (Brian Higgins and Miranda Cooper).

"I never want to stay in one zone," Harrell says. "I'm always ready for a new challenge." —*Gail Mitchell*

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TEMPAH RISING

While compatriots Jay Sean and Taio Cruz are exploding stateside, the United Kingdom is busy grooming another new, home-grown hero: Tinie Tempah.

The 21-year-old Londoner debuted at No. 1 on the Official Charts Co.'s March 7 singles listing with his first major-label single, "Pass Out" (Parlophone/EMI), an infectious blast of Cockney-accented banter over a bassheavy dance beat. It also held at No. 1 the following week, with sales to date of 157,000, according to the OCC.

"We couldn't have asked for a better start," Parlophone president Miles Leonard says. "We always believed it was a very exciting track, but you always wonder, "Will everyone else get it?" And my God, did they get it."

Although Tempah had previously built a fan base through mixtapes and personal appearances, Leonard cites strong support for "Pass Out" from national top 40 network BBC Radio 1 and MTV U.K. as key factors in its success. The video has logged 4.3 million views on YouTube, where Tempah's underground grime track, "Wifey," was also a hit, racking up more than 1 million views since 2006.

Tempah (real name: Patrick Okogwu) will embark on a U.K. tour supporting fellow British artist Mr. Hudson in May, booked by William Morris Endeavor Entertainment. Then Tempah will play the London Wireless Festival July 4.

A follow-up single to "Pass Out" is due in May. Tempah's debut album, tentatively titled "The Disc-Overy," is set for an August U.K. bow. International plans are still being formulated by EMI, which signed a worldwide deal with the upstart artist.

Looking ahead, Leonard harbors no doubt that Tempah has the potential to follow Sean and Cruz across the Atlantic. International feedback "has just been fantastic," Leonard says. "We really feel we can have success outside of the U.K. This is not just a one-off single. Tinie Tempah is a great albumbased artist." —*Richard Smirke*

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CLASSIC ROCK

Tankian shows up on the most unlikeliest chart this week as his "Elect the Dead Symphony" arrives at No. 2 live set was recorded with the Auckland (New Zealand)

LEGENDARY

>>Selena has her first top 10 on Top Latin Albums (see ge 58) since January 2003 er top 10 albums total to 3—the most for any solo female. Among all solo leads with 18 top 10s.



HOT STATS

>>Beyonce calls up her 14th top 10 hit on the Billboard ot 100 (see page 50), tying her with Jay-Z and Rihanna for the second-most top 10 pan of time, with 16.

Battle of the Sexes" isn't just the title of Ludacris' new No. 1 on the Billboard 200: It could describe the competition between songs about girls and boys on the Billboard Hot 100. With a 4-1 leap, Rihanna's "Ru Boy" becomes the 10th Hot 100 1 to feature "boy" in its title Rihanna's gender, however, maintains a comfortable lead in the race. Twenty-one songs with "girl" in their title have led the Hot 100.

Continued sales gains following the 82nd annual Academy Awards March 7 send this year's best original song winner to its first Billboard chart. Ryan Bingham's "The Weary Kind," the theme from "Crazy Heart." debuts on Heatseekers gs at No. 15.



Billooard **CEARS**

Ludacris Earns Fourth No. 1 Album With 'Battle'

Over The

Counter

Ludacris scores his fourth No. 1 on the Billboard 200 as "Battle of the Sexes" debuts atop the tally with 137,000 copies, according to Nielsen SoundScan.

It's the rapper/actor's follow-up to "Theater of the Mind," which peaked at No. 5 in its opening week with 213,000. Counting "Battle," he's scored seven top 10 sets, including



previous No. 1s "Release Therapy" (2006), "The Red Light District" (2004) and "Chicken N Beer" (2003).

Ludacris' fourth No. 1 on the big chart ties him for third-most charttoppers among rap acts. His total brings him up to speed with the Beastie Boys, but trails 2Pac, DMX, Eminem and Nas, who each have five. The all-time leader among rap acts is Jav-Z, with 11.

"Battle of the Sexes" is the first rap album to top the Billboard 200 in nearly six months. The last time a hiphop set crowned the list was Jay-Z's "The Blueprint 3," which spent its second and final week at No. 1 on the Oct. 3, 2009, chart.

In 2009, only four rap albums reached No. 1. Aside from the Jay-Z record, there were toppers from Eminem ("Relapse"), Rick Ross ("Deeper Than Rap") and Fabolous ("Loso's Way").

Not since 1994 has there been a year where only four or fewer rap

albums reached No. 1. That year, just three rap sets topped the list: the soundtrack to "Murder Was Tha Case," the Beastie Boys' "Ill Communication" and Snoop Dogg's "Doggystyle."

The high-water mark for the most rap No. 1s in a year was 2004, when a dozen such sets visited the penthouse.

VERY EXPERIENCED: As for the second-highest debut on the Billboard 200 this week animated hand Gorillaz debut at No. 2 with third studio effort "Plastic Beach." It's the act's highest-charting album and arrives with its best sales week yet-112,000 copies. Gorillaz reached

their previous high rank with previous studio set "Demon Days": It debuted and peaked at No. 6 with 107,000 in 2005.

"Plastic Beach" settles for the runner-up slot on both sides of the Atlantic, as in the United Kingdom, the

album starts at No. 2 on the Official Charts Co. albums tally behind Boyzone's "Brother" (see page 59).

The Billboard 200's next debut is Jimi Hendrix's "Valleys of Neptune," which starts at No. 4 with 95,000. It's the legendary guitarist's

highest-charting album since "The Cry of Love" reached No. 3 in 1971. The new set is a collection of previously unreleased studio recordings Hendrix made before he died in 1970. Since his death, Hendrix has been a regular presence on the Billboard 200, as he's charted 34 posthumous albums, including "Valleys of Neptune."

The new set was released concurrently with reissues of Hendrix classics "Are You Experienced," "Electric Ladyland," "First Rays of the New Rising Sun" and "Axis: Bold as Love."

The biggest seller among the reissues is "Are You Experienced," which shifted 12,000 copies. The remaining three titles moved between 9,000 and

10.000 each.

Those sets rank at Nos. 2-5, respectively, on the Top Pop Catalog Albums chart (see page 48), making Hendrix only the fifth act to score four of the top five on the tally in one week. In the past, Johnny Cash and AC/DC have held down four out of five, while both the Beatles and Michael Jackson have ruled the entire top five.

Blocking Hendrix from No. 1 on the Catalog list is Chris Tomlin's "See the Morning," which continues to benefit from discount pricing at the Family Christian Stores chain. With 14,000 sold, it's up 97% in sales.

PHANTOM RETURNS: The cast recording of the new musical "Love Never Dies"-the sequel to Andrew Lloyd Webber's "The Phantom of the Opera"-debuts at No. 82 on the Billboard 200 and at No. 1 on Top Cast Albums with 7,000 copies (see page 48). While the show opened March 9 in London, it isn't slated to reach Broadway until November. In turn, "Love" earns the best debut sales week in the Nielsen SoundScan era for a show that has yet to play in the United States. It also nets the highest SoundScan debut sales week for any cast album since September 2008 when the 2008 Broadway cast recording of "Gypsy" debuted at No. 58 with 8,000.



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Go to www.billboard.biz for complete chart data | 45

THE Billooard 200

5	u	n	d		a	1

WEEK	NEEKS	ARTIST	Title	PEAK	7	NEEK	WEEK	NEEX NEEX	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
HOT SHOT	л <u>1</u>	#1 LUDACRIS	Battle Of The Sexes	1	Broken Bells' Brian	51	45 3	AND DESCRIPTION	KIDZ BOP KIDS	op 17
NEW	1	GORILLAZ	Plastic Beach	2	Burton (aka Danger Mouse) and Shins	and the second	44 4		JOHN MAYER Bettle Stu	
		MRGIN 27547/CAPITOL (18.98) ⊛ LADY ANTEBELLUM			singer James Mercer	10010-00	48 4		KINGS OF LEON	
1 2	-	GAPITOL NASHVILLE 97702 (18.98)	Need You Now		debut with their self-titled set selling	1000000		22	RCA 32712/RMG (13.98) Only By The R	
NEW	1	EXPERIENCE HENDRIX/LEGACY 64056*/SONY MUSIC (11.98)	Valleys Of Neptune	4	49,000. The Shins	54	47 3	4 72	LAFACE 36759/JLG (13.98)	2202
NEW	1	GARY ALLAN MCA NASHVILLE 013382/UMGN (10.98)	Get Off On The Pain	5	most recently	55	46 4	7 69	NICKELBACK ROADRUMMER 618028 (18.98) Dark H	Hors
2 1	5	SADE EPIC 63933*(SONY MUSIC (13.98)	Soldier Of Love	1	charted with "Wincing the Night	56	50 3	1 13	ROBIN THICKE STAR TRAKINTERSCOPE 013708/064 (13.98) Sex Therapy: The Ses	ssio
NEW	1	BROKEN BELLS COLUMBIA 55865*/SONY MUSIC (11.98)	Broken Bells	7	Away" (No. 2 in	57	43 3	7 27	JAY-Z ROC NATION 520856*/AG (18.98) ⊕ The Bluepr	arint
7 5	72	LADY GAGA	The Fame	2	2007 with 118,000 in its first week).	68	NEW	1	BLACK REBEL MOTORCYCLE CLUB Rest The Deutline Te	Tatto
8 4		STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98) THE BLACK EYED PEAS	The E.N.D.	1	to mar needy.	59	59 5	9 7	ABSTRACT DRAGON 579-VAGRANT (13.98) CELTIC WOMAN Songs From The H	Hea
3 -		BLAKE SHELTON	Hillbilly Bone (EP)		STATE OF	60	RE-ENT		THE JIMI HENDRIX EXPERIENCE	
		REPRISE/WARNER BROS. (MASHVILLE) 522642/WMN (8.98)		•		-			EXPERIENCE HENDRIX/LEGACY 62164*/SONY MUSIC (11.98 CD/DVD) ⊕	
5 10	3 17	SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG (9.98)	My World (EP)	ð		61	51 5	22	SICCE MARKE State Vs. Radric D SKILLET	Dav
2 6	6	LIL WAYNE CASH MONEYJUNNERSAL MOTOWN 012737/UMRG (13.98)	Rebirth	2	18	62	74 7	6 29	ARDENT/INQ/ATLANTIC 519927/AG (13.98)	Awak
5 -	2	SOUNDTRACK BUENA VISTA 005166/WALT DISNEY (18.98) Alice In	Wonderland: Almost Alice	5	A full week's worth of impact after the	63	RE-ENT	RY 12	JIMI HENDRIX First Rays Of The New Rising EXPERIENCE HENDRIX/LEGACY 62158*//SONY MUSIC (11.98 CD//DVD) ⊕	g Su
3 7	10	KE\$HA KEMOSABE/RCA 49209/RIMG (11.98)	Animal	1	set's "The Weary	64	81 7	4 23	THE SCRIPT The Strength The Str	Scrip
NEW	1	PASSION SIXSTEPS 07175(SPARROW (17.98)	Passion: Awakening	15	Kind" (co-written by Ryan Bingham,	65	35 5	6 35	DAUGHTRY 19/RCA 53744 RMG (18.98) (*) Leave This T	Tow
4 -	2	DANNY GOKEY	My Best Days	4	pictured) won the	66	55 5	8 78	DARIUS RUCKER	o Liv
0 16		19/RCA NASHVILLE 60554/SMN (11.98)	The Foundation	10	best original song	67	REPENT	RY 54	CAPITOL NASHVILLE 85696 (18.98) EBBITT IO THE JIMI HENDRIX EXPERIENCE Axis: Bold As I	1.00
		BOAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AB (13.98)		10	Oscar yields a 38% sales gain. The title				DETED CARDIEL	
0 25		FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart	18	moves 24,000-its	68	26 -		REAL WORLD 1 (16.98)	14.0.04
6 12	2 16	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013872*//6A (10.98)	The Fame Monster (EP)		best sales week and a new chart peak.	69	52 5	2 43	WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13,98)	alaps
7 9	70	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless 6	1	a new chart peak.	70	14 -	- 2	WE THE DEDT 2074 ET (17.98)	licto
0 -	2	EASTON CORBIN MERCURY MASHVILLE 013644/UMGN (10.98)	Easton Corbin	10	42	71	49 5	4 16	ADAM LAMBERT 19/RC4 54801/RMG (13.98) For Your Entertainer	nme
2 14	1 16	RIHANNA SRP/DEF JAM 013736/IDJIMG (19.98)	Rated R	4	The band played	72	94 9	6 71	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 515923*/AB (18.98) ⊕ Twi	vilig
9 13	3 13	ALICIA KEYS MBK.J 465717/RMG (13.98)	The Element Of Freedom	2	"Saturday Night Live" March 6 and	73	69 4	5 24	BREAKING BENJAMIN Dear Ar	Agon
í -	2	RAHEEM DEVAUGHN	Love & War Masterpeace	9	then "Late Night	74	56 5	7 7	HOLLYWOOD 902388* (18.98) ⊕ WOW Gospel 2	201
5 26	28	TREY SONGZ	Ready	3	With Jimmy Fallon" March 12. In turn,		66 7		TIMBALAND Timbaland Presents Shack Visi	
		SUNG BDOK/ATLANTIC 518794/AG (18.98) SUSAN BOYLE			the album is up by				Waler/BLKokohouno/Initeratione unables/Ilok (18.36)	2002-00
8 8		SYCD/COLLIMBIA 59829/SONY MUSIC (11.98) MICHAEL BUBLE	I Dreamed A Dream		20% and collects its	E CONTRACTOR OF	57 4	MA	MULEPIC 76067*/SONY MUSIC (17.98) WICHael Jackson's This is it (Soundin	
7 19	9 23	143/REPRISE 520733/WARNER BROS. (18.98) 🛞	Crazy Love	1	first sales gain since its debut.	77	58 5	3 48	MUL/EPIC 88998/SONY MUSIC (14.98)	One
8 21	1 19	CARRIE UNDERWOOD 19/ARIISTA NASHVILLE 49923/SMN (13.98)	Play On	1		78	131 1	20 22	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 519421*/AG (18.98) The Twilight Saga: New M	Moo
1 -	2	JASON DERULO BELUGA HEIGHTS 519657/WARNER BROS. (10.98)	Jason Derulo	11		79	68 7	2 24	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854/SMM (12.98) Revolu	lutio
9 17	7 12	MARY J. BLIGE MATRIARCH/GEFFEN 013722/064 (13.98)	TRONGER withEach Tear	2		80	65 7	3 29	MILEY CYRUS HOLLYWOOD 004719 EX (10.98) The Time Of Our Lives-	s (EF
1 3	3	IONNIA CASH	nerican VI: Ain't No Grave	3	SET OF BERNET	81	53 5	17	CORINNE RAILEY RAE	e Se
4 18	8 5	JOSH TURNER	Haywire	5	88	82	NEW	1	ORIGINAL LONDON CAST RECORDING REALLY USEFUL 814835/DEC4 (29.98) ⊛ Love Never	r Die
3 15		MCA NASHWILLE 013353/UMGN (13.98)	Another Round	3	A \$7.99 special on the set in the iTunes		62 6	0 60	BEYONCE	Fior
		ATLANTIC 522783(AG (18.98)			store coupled with		No. 1		MUSIC WORLD/COLUMBIA 19492/SUNY MUSIC (11.98)	2.896
6 -	2	GEFFEN 0137531GA (13.98) YOUNG MONEY	Smoke & Mirrors	0	the act's perform- ance March 13 on	84	NEW		FATCAT 0084* (14.98) WINter Of Mixed Dr	
2 29	9 12	CASH MONEY/UNIVERSAL MOTOWN 013766/UMR6 (13.98)	We Are Young Money	9	"Saturday Night	85	76 9	1 26	HELIUM-3 521130*/WARNER BROS. (18.98) 🛞	tanc
1 22	2 15	P0x 622421(Hmm0 (16.90)	pmunks: The Squeakquel	6	Live" lift the album	86	78 7	9 26	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG (9.98) So Far Gone	e (EF
NEW	1	THE CHIEFTAINS FEATURING RY COODER HEAR 31321/CONCORD (18.98)	San Patricio	37	with a 66% increase. It sold 7,000 last	87	84 7	8 90	AICKSTO 311244 RD (10.90)	dnes
2 -	62	GREATEST CHRIS TOMLIN GAINER SIXSTEPS 62828/SPARROW (17.98) (1)	See The Morning	15	week, the title's	88	168 1-	40 25	PARE READI IAM	paci
NEW	1	DEMON HUNTER	The World Is A Thorn	39	best frame since January.	89	42 -	- 2	JAMIE CULLUM The Pu	ursu
4 24	10	SOLID STATE 96387 (13.98) LADY ANTEBELLUM	Lady Antebellum	4		90	40	-	FLOGGING MOLLY	
		CAPITOL NASHVILLE 03206 (12.98) TOBYMAC			98	91			CHRIS YOUNG The Man I Went To	2009200
3 20		FOREFRONT 26371 (13.98) ® VAMPIRE WEEKEND	Tonight		You couldn't miss	02550	85 9		RCA NASHVILLE 22818/SMN (10.98) The Man I Want I SOUNDTRACK Glee: Season One: The Music Volur	
4 48		30_429* (14.98)	Contra	1	the group (which is in the midst of a	92	90 8		20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98)	
9 30	24	SELENA GOMEZ & THE SCENE HOLLYWODD 002831 (18.98) ⊕	Kiss And Tell	9	U.S. tour) on many	93	88 1	32 23	GRAPHICE BODDS (18:36)	
E-ENTRI	W 10	THE JIMI HENDRIX EXPERIENCE EXPERIENCE HENDRIX/LEGACY 62162*/SONY MUSIC (11.98 CD/0V0) ⊕	Are You Experienced	5	PBS stations last	94	91 8	7 19	SOUNDTRACK Glee: Season One: The Music Volur 2014 CENTURY FOX TV/CCLUMBIA \$4090/SONY MUSIC (11.98)	ume
6 32	2 49	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	4	week, as pledge- drive season	95	63 3	9 43	PHOENIX LOYAUTE 0105*/GLASSNOTE (11.98) Wolfgang Amadeus Pho	ioen
1 33	3 35	OWL CITY	Ocean Eyes	8	returns. The act,	96	71 4	3 5	SOUNDTRACK StarSt	Struc
NEW		UNIVERSAL REPUBLIC 013141*5UMR6 (10.98) FOUR YEAR STRONG	Enemy Of The World	47	whose album is up by 62%, performed	97	79 7		CASTING CROWNS	
		I SURRENDER/DECAMDANCE/UNIVERSAL MOTOWN 013890/UMR6 (10.98)			March 12 on CBS'	-			CELTIC THUNDER	
1 35		COLUMBIA 07756-SONY MUSIC (12:98)	Save Me, San Francisco	17	"Early Show." Watch for a St.	98	177 11		CELTIC THUNDER 013924/DECCA (18.98)	
8 44	9 19	EMUUNIVERSAL/ZOMBA 58647/SONY MUSIC (18.98)	NOW 32	5	Patrick's Day-fueled	99	119 -	2	PLG/EMI CMG 887999/WORD-CURB (17.98) WOW WORSHIP (PU	urple
7 27	7 19	MELANIE FIONA SRC/UNVERSAL MOTOWN 013160/UMR6 (10.98)	The Bridge	27	spike next issue.	100	86 8	0 36	MAXWELL COLUMBIA 89142/SONY MUSIC (11.98)	nigh
BII	I F	SOARD 200 ARTIST INDEX MICHAEL BUBLE	CELTIC THUNDER	CURRIN	IGTON 154			_	H J K LADYG	GAGA
JIL		SOARD 200 ARTIST INDEX	6, 200 CELTIC WOMAN	GYRUS	80 EMINEM		.69 PE	TER GAB	BER HARPER AND MICHAEL JACKSON CHRISTMA KAME T59 ADAM I 68IEL 68 RELEWTLESST 151 76, 77, 124, 146 KESHA 14 MIRANU KEY 16 JIMI HENDRIK 4, 63 JAHEIM 33 TOBY KETH 157 KD LK	NDA LA

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

 173
 E

 176
 BEYONCE
 83

 45
 JUSTIN BREER
 11

 112
 BIRDMAN
 158

 199
 BLACK REBEL
 5

 5
 MOTOR/CLE CLUB
 58

 172
 THE BLACK EYED PEAS
 9

MARY J. BLIGE BON JOVI SUSAN BOYLE BREAKING BENJAI BROKEN BELLS BROKS & DUNN ZAC BROWN BANE LLIKE BRYAN

.194 .17 .93 AN BAND

MARIAH CAREY JOHNNY GASH CASTING CROW

t data Data for week of MARCH 27, 2010 CHARTS LEGEND on Page 51 WWW.journal-plaza.net & www.freedowns.net

KENWY CHENKY 133 50 THE CHERNINS FEAT 139 RY COODER 37 USAND HUNT 148 KELLY CLARSON 169 148 KELLY CLARSON 169 148 CREEP 169 148 CREEP 169 148 CREEP 169 149 CREEP 169 149

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BOB MARLEY AND THE

THE Billooard, 200, **200**

WEEK	MEEKS	ARTIST TILLE TILLE TILLE TILLE TILLE TILLE TILLE TILLE	CERT. PEAK	141	WEEK	WEEK WEEKS Z WEEKS AGO WEEKS WEEKS	ARTIST TIN MARINT & NUMBER / DISTRIBUTING LABEL (PRICE)
07 93		KID OUDI	4	and the second se	151	NEW 1	BEN HARPER AND RELENTLESS7 VIRGIN 28238 (CAPITOL 120-98 (CD/DVD) (#)
03 92	17	NORAH JONES The Fall	3	to the chart for the	152	NEW 1	VARIOUS ARTISTS DisnovMania 7: Music Stars Sing Disnov Their Way
02 101		BLUE NOTE 99286*18LG (18.98) THE PART		That the same 1990	\sim	163 167 13	SOUNDTRACK Avata
NEW		CAPITOL MASHVILLE 35751* (18.88) ISLES & GLACIERS The Hearts Of Lonely People		previewing the new	-	and a second	FOX/A7LANTIC 521681/AG (18.98)
100		EQUAL VISION 171 (10.98)	104	hand the Prinaways	~	137 197 56	MERCURY MASHVILLE 009550/UMGN (13.98)
87 81		WORD-CURB/PROVIDENT-INTEGRITY 14857/EMI CMG (17.98)	- 33	The film opened		162 173 25	VALORY 0100 (10.98) JUSTIN MOO
28 117		ABM/00TONE 013512/04 (13.98)	8	March 19, while its soundtrack hits	~	169 159 98	143/REPRISE 100313/WARNER BROS. (18.98)
0 62		LOUD & PROUD 617792*/ROADRUNNER (18.98)	8	retail March 23.	157	132 124 23	SHOW DDG-UNIVERSAL 027 (18.98) American Hic
00 97	177	BIG MACHINE 079012 [18.98]	4 5		158	166 138 16	BIRDMAN CASH MONEYUMIVERSAL MOTOWN 013080/UMRG (13.98) (6) Priceles
4 23	3	CHAYANNE Striv Music LATIN 61972 (14.98) No Hay Imposible	23	150	159	NEW 1	CHRISTIAN KANE OUTLAW SAINTS DIGITAL EXBIGGER PICTURE (3.98) Christian Kane (El
NEW	1	SANCTUS REAL SPARROW 26506 (10.98) Pieces Of A Real Heart	110	152 The series, which	160	156 136 44	CAGE THE ELEPHANT DSP 49658*JUVE [13.98] Cage The Elephan
15 125	9 49	RASCAL FLATTS UNIC STREET 002604 (18.98) Unstoppable	1	boasts pop acts	161	148 150 64	SLIPKNOT All Hope Is Gon
5 98	24	ALICE IN CHAINS VIRGIN 67159* (CAPITOL (18.98) Black Gives Way To Blue	5	covering familiar Disney-related	162	172 158 754	PINK FLOYD Dark Side Of The Moo Dark Side Of The Moo
45 134	4 16	JAY SEAN CASH MONEY/UNIVERSAL REPUBLIC 013683/UMRG (13.98) All Or Nothing	37	songs, is in its	163	72 - 2	JOHN HIATT The Open Roa
NEW	1	TED LEO AND THE PHARMACISTS The Brutalist Bricks	114	seventh chapter as the new compilation	164	155 137 84	JAMEY JOHNSON That Lonesome Son
NEW	1	OF MICE & MEN Of Mice & Men	115	arrives with 4,000	165	138 67 41	MERCURY MASHVILLE 011237-(UMGN (13.98) DAVE MATTHEWS BAND DAVE MATTHEWS BAND Big Whiskey And The GrooGrux Kin
0 99	42	CREEDENCE CLEARWATER REVIVAL Chronicle The 30 Greatest Hits	8 99	copies. While the first album in the		135 114 89	SADE The Best of Sad
18 115		PARTARY 2* CONDOND (17.98/12.98) PARTAMORE Parend New Even		franchise neaked at			
		THELE BY RAMEN S18250*/AG (18.98) Brand New Eyes THEM CROOKED VULTURES		NO. 52 III 2002,		141 154 122	CAPITOL 30334* (16.98) GIGARGET PI
1 55		DECINTERSCOPE 013783*//EA (13.56)	12	volumes two through six peaked	-	140 105 20	PROSPECT PARK 50100* (13.98)
3 94	23	BBC 31105/MALACO (14.98) 3001	12	in the top 30.	169	RE-ENTRY 104	S/19/RCA 64491/RMG (18.98) DF08KaWa
0 61	8	VARIOUS ARTISTS 2010 Grammy Nominees	5		170	NEW 1	PAVEMENT Quarantine The Pa
7 49	5	K.D. LANG Recollection	36		171	158 135 90	JASON MRAZ ATLANTIC 4485987/AG (18.98) ⊕ We Sing. We Dance. We Steal Thing
6 110	0 38	AVENTURA The Last PREMIUM LATIN 20800(SONY MUSIC LATIN (14.98)	2 5	153 Perhaps bolstered	172	92 82 17	KRIS ALLEN Kris Alle
3 89	21	TIM MCGRAW Southern Voice	• 2		173	160 151 117	ABBA Gold - Greatest Hi
3 85	23	MICHAEL JACKSON EPICLEGACY 94287/S0XY MUSIC (19.98) The Essential Michael Jackson	2 54	Academy Award	174	164 176 41	CHRISETTE MICHELE Eninbar
4 115	5 126	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers		wins March 7, its companion	175	144 128 19	FOO FIGHTERS
3 -		SAM ADAMS Boeton's Boy (ED)	73	soundtrack nets a		159 169 23	ROSWELL/RCA 36921*/RMG (11:98) ● Oreatest Hit CHRISTINA AGUILERA Keeps Gettin' Better: A Decade Of Hit
		ORIANTHI Believe	88			10000 - 100000	NUM BHB/ (IT.BE)
3 88		TAL/GEFFEN 013502/IGA (9.98)				142 126 18	BEC 67174 (13.98)
15 107		COLUMBIA 44493 (13.98)				154 147 37	EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC (18.98)
16 64	17	SHADY/AFTERMATH/INTERSCOPE 012393*/IGA (13.98 CD/DVD) ⊕ Before 1 Self-Destruct	• 5		179	143 123 13	THE XX VOUNG TURKS 450* (14.98)
34 100	0 18	BON JOVI ISLAND 013700/DJMG (13.98)	• 1		180	147 130 12	THE WHO GEFFEN 013800/UME (13.98) Greatest Hit
8 116	6 151	GUNS N' ROSES Greatest Hits	61 3	169	181	130 106 7	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/EMI 07645/CAPITOL (18.98) NOW That's What I Call Low
7 112	2 25	THREE DAYS GRACE JIVE 46256/JL6 (13.96) Life Starts Now	3		182	125 164 67	RASCAL FLATTS LYRIC STREET 002764 (13.98) Greatest Hits Volume
1 127	7 42	KENNY CHESNEY BIA 65555(5WII (11.98) Greatest Hits II	3	64, 113 and 169 all profit from being	183	99 86 6	NICK JONAS & THE ADMINISTRATION Who I Am Who I Am
1 118	8 51	SOUNDTRACK Hannah Montana: The Movie	1		184	122 65 5	SOUNDTRACK Valentina's Da
7 66	24	MARIAH CAREY Memoirs Of An Imperfect Angel	• 3	Amazon MP3 store	185	136 83 5	THE CANADIAN TENORS The Canadian Tenor
6 121		LIL WAYNE The Center III		last week; each was offered for \$2.99.		187 168 20	PASSION PIT Monno
9 122		REBA		Clarkson (pictured),	-		FRENCHKISS 43888 (COLUMBIA (12.98) SUGARLAND
	30	STARSTRUCK MOTOLORY (18.98) (*)		for example, takes a 125% jump.		167 162 86	MERCURY NASHVILLE 011273*/UMGN (13.98)
NEW		BLK DIGITAL EX (9.98) Swindde	138	1000		165 103 5	SOMY MUSIC LATIN 59881 (14.98)
9 113	1	UNMERSAL REPUBLIC 013194/UMRG (13.98)	1		-	153 171 85	CREED Greatest Hi WIND-UP 13103 (9-56 CD/OVD) ⊕ Greatest Hi
4 75	3	JOANNA NEWSOM Have One On Me DRAG (ITY 390* (24.98)	75		190	NEW 1	DEAS VAIL MONO VS STEREO-BOTEE 522453 WARNER BROS. (9.98) Bird & Cage
NEW	1	JOAN JETT AND THE BLACKHEARTS Greatest Hits BLACKHEART 5370" (12.98)	141		191	179 153 14	THIRTY SECONDS TO MARS IMMORITAL/VIRGIN 65111*/CAPITOL (18.98) This Is We
6 141	1 121	MICHAEL BUDLE	3 7		192	192 191 37	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98) American Saturday Nigi
3 77	3	VARIOUS ARTISTS RHND CUSTOM PRODUCTS 8405 EXISTARBUCKS (12.98) Tango: Variations	77	170	193	182 - 8	MOTLEY CRUE NOTLEY 380° (CLEVEN 52VEN (13.98) (D) Greatest Hit
7 28	3	JOSH THOMPSON Way Out Here	28	The band's hits set		189 189 27	BROOKS & DUNN #1e And Then Som
4 104		R. KELLY	4	is timed to coincide		178 166 98	THEORY OF A DEADMAN Scars & Souveni
		MICHAEL JACKSON		first live appear-		10447 177 CO. 1000	DA LIGUERDY
0 105		EPICILESACY 17986*/SONY MUSIC (17.98)		ances since 1999. The act will play its		151 146 162	19RCA 88860 RMG (9.98) ⊕
2 155	5 16	MOSLEYINTERSCOPE 013607/IGA (13.98)	21	first U.S. date April		171 145 12	EPIC 62163*/SONY MUSIC (11.98) MUOVAYI
9 -	2	SOUNDTRACK Alice In Wonderland	89	18 at the Coachella Valley Music & Arts	198	157 133 3	VARIOUS ARTISTS SORY MUSIC CUSTOM MARKETING BROUP 64331 EXISTARBUCKS (12.98) Good OI' Nashvill
0 00	14	SNOOP DOGG Malice N Wonderland	23	Festival in Indio.	199	97 11 3	ALKALINE TRIO HEART & SKULL 87075*/EPITAPH (16.98) @ This Addictio
2 69	10.00						

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ALBUMS Billboard.

SALES DATA COMPILED BY niclscn SoundScan

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EXCLUSIVE CHARTS FROM BILLBOARD

TOP POP CATALOG

1			
PERT	ARTIST Title	WEEK WEEKS DN CHT	WEEK
-	GREATEST GAINER CHRISTOMLIN See The Morning SIXSTEPS 52828/SPARROW (17.98) @	2 4	1
E	EXPERIENCE HENDRIX/LEBACY 62162*/SDNY MUSIC (11.98 CD/DVD) 🕥	RE-ENTRY	2
E	THE JIMI HENDRIX EXPERIENCE Electric Ladyland EXPERIENCE HENDRIX/LEGACY 62164*/SDNY MUSIC (11.98 CD/DVD) (*)	RE-ENTRY	3
	JIMI HENDRIX First Rays Of The New Rising Sun EXPERIENCE HENDRIX/LEGACY \$2158*/SONY MUSIC (11.98 CD/DVD) @	HOT SHOT DEBUT	4
C	THE UNIVERSITY EVERSIENCE And Date to Low	RE-ENTRY	5
E		1 122	6
E	TAYLOR SWIFT Taylor Swift BIG MACHINE 079012 (18.98) ⊕	NEW	7)
E	CREEDENCE CLEARWATER REVIVAL Champing The 20 Createst Lite	4 673	8
E	MICHAEL JACKSON The Essential Michael Jackson	3 45	9
4	EPIC/LEGACY 94287/SONY MUSIC (19.98) BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers	5 920	10
4	JOURNEY Journey's Greatest Hits	6 761	11
	COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕ GUNS N' ROSES Greatest Hits	7 170	12
E	SEFFEN 001714/IGA (16.98) LIL WAYNE Tha Carter III		-
E	CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	9 12	13
1	143/REPRISE 48946/WARNER BROS. (18.96) ⊕ MICHAEL JACKSON Thriller	12 156	14
-	EPIC/LEGACY 17986*/SONY MUSIC (17.98)	8 177	15
	143/REPRISE 100313/WARNER BROS. (18.98)	20 51	16
4	CAPITOL 46001* (18.98/10.98)	21 950	17
-	JAMEY JOHNSON That Lonesome Song MERCURY NASHVILLE 011237*/UMGN (13.98)	15 6	18
L	SADE The Best Of Sade EPIC 85287/SDNY MUSIC (9.98)	10 176	19
8	BOB SEGER & THE SILVER BULLET BAND Greatest Hits CAPITOL 30334 (16.98)	11 669	20
C	KELLY CLARKSON Breakaway S/19/RCA 64491/RMG (18.98)	RE-ENTRY	21
C	JASON MRAZ ATLANTIC 448508*/AG [18.98] (*)	16 13	22
E	ABBA Gold – Greatest Hits POLAR/POLYDOR 517007/UME (18.98/12.98)	17 422	23
E	SUGARLAND Love On The Inside MERCURY NASHVILLE 011273*/UMGN (13.96)	19 10	24
E	CREED Greatest Hits WIND-UP 13103 (9.56 CD/DVD)	14 140	25
E	DAUGHTRY Daughtry	13 21	26
Ē	19/RCA 88860/RMG (9.98) ⊕ MICHAEL BUBLE Michael Buble	24 217	27
1	143/REPRISE 48376/WARNER BROS. (18.98) ORIGINAL BROADWAY CAST RECORDING Wicked	28 215	28
1	DECCA BROADWAY 001682/DECCA (18.98) THREE DAYS GRACE One - X	22 22	29
-	JIVE 83504/JL6 (18.98) MGMT Oracular Spectacular	32 15	30
4	COLUMBIA 19512*/SDNY MUSIC (9.98) THE BEATLES Abbey Road	23 234	31
-	APPLE 82468*/CAPITOL (18.98) VAMPIRE WEEKEND Vampire Weekend		-
	XL 318* (11.98) NICKELBACK All The Right Reasons	45 8	32)
E	ROADRUNNER 618300 (18.98) CARRIE UNDERWOOD Some Hearts	34 69	33
2	GARTH BROOKS The Ultimate Hits	18 76	34
	PEARL 213 (25.98 CD/DVD) 🖲	29 29	35
•	HOLLYWOOD UNDEAD Swan Songs AAM/DCTONE 011331/IGA (12.58)	27 3	36
E	JOHN MAYER Continuum AWARE/COLUMBIA 27976*/SONY MUSIC (18.98)	25 24	37
E	FLEETWOOD MAC Greatest Hits WARNER BROS. 25801 (18.98)	40 458	38
	TOM PETTY AND THE HEARTBREAKERS Greatest Hits GEFFEN 010327/UME (13.98)	38 66	39
E	LED ZEPPELIN Mothership SWAN SONG 313148*/ATLANTIC (19.98) ⊕	39 35	40
Z	EVANESCENCE	36 179	41
	BON IOVI Creat Band	30 252	42
E	LINKIN PARK MACHINE SHOP 44477*/WARNER BRIOS. (18.98) @ Minutes To Midnight	33 42	43
•	GARY ALLAN Greatest Hits	42 2	44
	MCA NASHVILLE 008196/UMGN (13.98) ORIGINAL BROADWAY CAST RECORDING Jersey Boys	RE-ENTRY	45
	RHINO 73271 (18.98) ELTON JOHN Rocket Man: Number Ones	35 16	46
	CHRONICLES/ROCKET/ISLAND/MERCURY 008661/UME (13.96) FRANK SINATRA Nothing But The Best	37 11	47
E	REPRISE 438652/WARNER BROS. (18.98) EMINEM Curtain Call: The Hits	31 23	48
-	SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.96/8.98) THE BEATLES 1		
V	APPLE 29325/CAPITOL (18.98/12.98) USHER Confessions	41 357	49 50
1			JU

For the first time in memory, a student-produced college show's cast recording debuts on a Billboard chart. Kudos to the Team StarKid production group and the University of Michigan's Basement Arts student-run theater organization, as the troupe's cast album of its cheeky show "Me and My Dick" debuts at No. 11 on Top Cast Albums. The musical had a limited run last October at the college and is available to view at youtube.com/user/starkidpotter.



💽 TOP DIGITAL"

WEEK	LAST WEEK	WEEKS DN CHT	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	RANKING	CERT.		
1	W	W		Plastic Beach	2			
2	NE	w	LUDACRIS DTP/DEF JAM /IDJMG	Battle Of The Sexes	1			
3	NE	w	BROKEN BELLS	Braken Bells	7			
4	NE	W	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY /SONY &	Valleys Of Neptune	4			
5	5	7	LADY ANTEBELLUM	Need You Now	з			
6	N	w	GARY ALLAN	Get Off On The Pain	5			
7	7	68	LADY GAGA	The Fame	8	3		
0	NE	w	PASSION SIXSTEPS /SPARROW	Passion: Awakening	15			
9	1	ż	SOUNDTRACK Alic BUENA VISTA (WALT DISNEY	ce In Wonderland: Almost Alice	13			
10	NE	w	FOUR YEAR STRONG	Enerny Of The World	47			
11	9	39	THE BLACK EYED PEAS INTERSCOPE /IGA	The E.N.D.	9			
12	14	10	KE\$HA KEMDSABE/RCA /RMS	Animal	14			
13	18	9	VAMPIRE WEEKEND	Contra	42			
14	21	б	SOUNDTRACK	Crazy Heart	18			
15	25	3	THE SCRIPT PHONOSENIC/EPIC /SDNY MUSIC	The Script	64			
16	2	2	LIFEHOUSE GEFFEN /IGA	Smoke & Mirrors				
17	8	5	SADE EPIC /SONY MUSIC	Soldier Of Love				
18	10	2	SAM ADAMS 1ST ROUND	Boston's Boy (EP)	126			
19	N	w	BLACK REBEL MOTORCYCLE (ABSTRACT DRAGON /VAGRANT	CLUB Beat The Devil's Tattoo	58			
20	3	2	DANNY GOKEY 19/RCA NASHVILLE /SMN	My Best Days	16			
21	N	w	SWINDOE	Swindoe	138			
22	NE	w	FRIGHTENED RABBIT	Winter Of Mixed Drinks	84			
23	20	24	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME BROWN/	The Foundation ATLANTIC /AG	17			
24	6	2	EASTON CORBIN MERCURY NASHVILLE /UMGN	Easton Corbin	21			
25	NE	w	CHRISTIAN KANE OUTLAW SAINTS /BIGGER PICTURE	Christian Kane (EP)	159			

O TOP INTERNET

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THIS	UAST WEEKS WEEKS	ARTIST Title	BB 200 RANKING	CERT.
1	NEW	#1 JIMI HENDRIX Valleys Of Neptune two EXPERIENCE HENDRICLEBACY 64056*/SONY MUSIC	4	
0	NEW	GARY ALLAN Get Off On The Pain MCA NASHVILLE 013362/UMSN Get Off On The Pain	5	
3	NEW	GORILLAZ Plastic Beach	2	
4	NEW	BROKEN BELLS Broken Bells COLUMBIA 55855*50WY MUSIC	7	
5	1 5	SADE Soldier Of Love EPIC 5393*/SONY MUSIC	6	
6	8 8	SOUNDTRACK Crazy Heart	18	
7	NEW	FDX/FDX SEARCHLIGHT 6184/NEW WEST ORIGINAL LONDON CAST RECORDING Love Never Dies	82	
8	4 2	REALLY USEFUL 014035/DECCA ⊕ DANNY GOKEY My Best Days	16	
9	5 3	JOHNNY CASH JOHNNY CASH American VI: Ain't No Grave	31	
10	NEW	AMERICAN/LOST HIGHWAY 013594*/UMGN THE JIMI HENDRIX EXPERIENCE Are You Experienced	44	4
m	NEW	EXPERIENCE HENDRIX/LEGACY 62162*/SONY MUSIC THE JIMI HENDRIX EXPERIENCE Electric Ladyland	60	2
12	7 7	EXPERIENCE HENDRIX/LEGACY 62164*/SONV MUSIC @ LADY ANTEBELLUM Need You Now	3	
13	NEW	CAPITOL NASHVILLE 97702 THE JIMI HENDRIX EXPERIENCE Axis: Bold As Love	67	
14	NEW	EXPERIENCE HENDRIG/LEGACY 62152*/SONY MUSIC DEMON HUNTER The World Is A Thorn	39	
15	3 2	SOLID STATE 06387 ⊛ PETER GABRIEL Scratch My Back	68	
1	NEW	REAL WORLD 1 THE CHIEFTAINS FEAT. RY COODER San Patricio	37	
17	NEW	JIMI HENDRIX First Rays Of The New Rising Sun	63	
10	17 7	EXPERIENCE HENDRIK/LEGACY 82158*/SONV MUSIC CELTIC WOMAN Songs From The Heart	59	
19	NEW	MAN HATTAN 58360/BLG 🛞 SERJ TANKIAN FEAT THE AUCKLAND PHILHARMONIA ORCHESTRA — Boxt The Dead Symptony	-	
20	NEW	SERJICAL STRIKE/REPRISE 522987*/WARNER BROS. ⊕ LUDACRIS Battle Of The Sexes	1	
21	NEW	DTP/DEF JAM 014030*/IDJMS ISLES & GLACIERS The Hearts Of Lonely People	104	
22	10 5	EQUAL VISION 171 K.D. LANG Recollection Recollection	121	
23	14 16	NONESUCH 523268/WARNER BROS. SUSAN BOYLE I Dreamed A Dream	26	4
24	RE-ENTRY	SYCO/COLUMBIA 59829/SONV MUSIC BARRY MANILOW The Greatest Love Songs Of All Time		
25	19 23	ARISTA 59777/RMG LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA	8	3
		or new memory of one of the participation of the pa	and a	

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THIS WEEK	LAST WEEK	WEEKS DN CHT	TITLE The week's most-streamed videos on AOL. ARTIST (MPRINTALABEL)
1	-	10	#1 MY IMMORTAL SWKS EVANESCENCE (WIND-UP)
2	1	14	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)
3	9	40	LOVE STORY TAYLOR SWIFT (BRG MACHINE)
4	2	24	HOT N COLD KATY PERRY (CAPITOL)
5	10	38	WHITE HORSE TAYLOR SWIFT (BIG MACHINE)
6	4	16	ROCKSTAR NICKELBACK (ROADRUNNER/BRP)
7	5	14	I KISSED A GIRL KATY PERRY (CAPITOL)
8		1	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT (MCA/GEFFEN/UME)
9	8	10	I HATE THIS PART THE PUSSYCAT DOLLS (INTERSCOPE)
10	12	22	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
11		2	DON'T CHA THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES (AAM/INTERSCOPE)
12	-	4	LOVE SUGARLAND (MERCURY NASHVILLE)
13	11	14	RIGHT NOW (NA NA NA) AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
14	-	1	JANET MEGAMIX 04 JANET JACKSON (VIRGIN/CAPITOL)
15		4	SWEET THING KEITH URBAN (CAPITOL NASHVILLE)

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WEEK	LASY WEEK	WEEKS DN CHT	TITLE The week's most-streamed songs on Yahoo! Music. ARTIST (INPRINTILABEL)
1	1	17	#1 REPLAY IVAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE/WARNER BROS.)
2	2	з	ACCORDING TO YOU ORIANTHI (TAL/BEFFEN/INTERSCOPE)
3	З	14	TIK TOK KESHA (KEMOSABE/RGA/RMB)
4	4	10	DO YOU REMEMBER JAY SEAN FEATURING SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
5	5	3	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)
6	6	4	TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEATURING TAYLOR SWIFT (COLUMBIA)
7	7	3	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)
8	14	3	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)
9	9	3	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
10	10	15	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)
11	8	35	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
12	12	3	TELEPHONE LADY GAGA FEATURING BEYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
13	15	2	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
14	13	3	BEDROCK YOUNG MONEY FEATURING LLOYD (CASH MONEY/UNIVERSAL MOTOWN)
15	11	22	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)

tetal Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pup Casalog Albums. **TOP DIGITAL:** pudh internet merchants, based on data collected by Neisen SeandScan. Catalog titles are included. See Chants Legend for rules an

 false below No. 10D on The Billboard 200 or re-issues of oldar download services. TOP INTERNET: Reflects physical albums or SoundScan, Inc. All reghts reserved.

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CATALOG: Raflacts 18-month-old titles or bloor 1 bloages sold as a complete album bundle through one. All charts = 2010, 45 Global Modia, LLC and

dod

TOP

0		тс	DP CAST ALBUMS
WEEK	LAST WEEK	WEEKS DN CHT	TITLE ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	-	1	HI LOVE NEVER DIES
2	1	220	WICKED ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
3	2	218	JERSEY BOYS ORIGINAL BROADWAY CAST RECORDING (RHING)
4	3	204	THE LION KING ORIGINAL BROADWAY CAST RECORDING (WALT DISNEY)
5	4	166	SPRING AWAKENING ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
6	6	220	MAMMA MIA! ORIGINAL CAST RECORDING (DECCA BROADWAY/DECCA)
7	5	91	IN THE HEIGHTS ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BODM/RAZOR & TIE)
0	8	141	MARY POPPINS ORIGINAL LONDON CAST RECORDING (WALT DISNEY)
9	-	28	ANNIE ORIGINAL BROADWAY CAST RECORDING (LEGACY/COLUMBIA/SONY MUSIC)
10	9	110	THE PHANTOM OF THE OPERA ORIGINAL LONDON CAST RECORDING (REALLY USEFUL/UNIVERSAL CLASSICS BROUP
0	-	1	ME AND MY DICK (A NEW MUSICAL) ORIGINAL CAST RECORDING (STARKID)
12	14	36	ROCK OF AGES ORIGINAL BROADWAY CAST RECORDING (NEW LINE)
13	10	42	HAIR THE NEW BROADWAY CAST RECORDING (GHOSTLISHT/SH-K-BOOM/RAZOR & TIE)
14	13	193	AVENUE Q: THE MUSICAL ORIGINAL BROADWAY CAST RECORDING (RCA VICTOR)
15	12	48	NEXT TO NORMAL ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BODM/RAZDR & TIE)

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

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

Data for week of MARCH 27, 2010

Bloord 200 or be top (or fing R&Pho-He) Aburs, For Curris Aburs, For Christian Aburs, or Top Coopel Aburs, in a the mediam any of troat levels, it and the acts subcastered aburs are then neighble to appose on Hencoles and administration and administration and administration and administration a

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HEATSEEKERS ALBUMS: The best-soling albums HEATSEEKERS SONGS: The most popular songs were horsen BTS, sales d

Billboard, LAUNCH PAD 27

-	Æ	EATSEEKERS ALB	JMS [™]						
VEEK	LAST WEEKK WEEKS	ARTIST	Title	CERT	0	NES VEEK	AST VEEK VEEKS M CHT	ARTIST LINERAL DISTRIBUTING LARL (PRICE)	CERT.
0	HOT SHO DEBUT	HI ISLES & GLACIERS	The Hearts Of Lonely People		While seeing the entire top seven	26	RE-ENTRY	DAVID BAZAN BARSUK (083* (14.98) Curse Your Branches	
2	NEW	TED LEO AND THE PHARMACISTS	The Brutalist Bricks		(plus No. 9) as debuts is eve-	27	NEW	THE BESNARD LAKES JAGJAGUWAR 126* (14.98) The Besnard Lakes Are The Roaring Night	
3	NEW	OF MICE & MEN RISE 089 (12.98)	Of Mice & Men		popping, it's not	28	18 4	LOCAL NATIVES FRENCHKISS 042* (12.98) Gorilla Manor	
4	NEW	SWINDOE BLK DIGITAL EX (9.98)	Swindoe		exactly new. The top seven were last	29	NEW	IMMOLATION Majesty And Decay	
6	NEW	CHRISTIAN KANE DUTLAW SAINTS DIBITAL EX/BIGGER PICTURE (3.98)	Christian Kane (EP)		all-debuts on the Nov. 14, 2009, list,	30	NEW	IRATION Time Bomb	
6	RE-ENTR	DEAS VAIL MONO VS STERED/GOTEE 522453/WARNER BROS. (9.98)	Bird & Cages		while the entire top	31	RE-ENTRY	THE HEAVY COUNTER 028* (14.98) The House That Dirt Built	
7	NEW	TITUS ANDRONICUS XL 477* (14.98)	The Monitor		nine were new entries Oct. 24.	32	RE-ENTRY	THE KNIFE IN COLLABORATION WITH MT. SIMS AND PLANNINGTOROCK RABID 9444/MUTE (18.98) Tomorrow, In A Year	
8	3 4	MUMFORD & SONS GENTLEMAN OF THE RDAD 0109/GLASSNOTE (12.98)	Sigh No More		-	33	NEW	ANAIS MITCHELL Hadestown RIGHTEOUS BABE 70 (15.98) Hadestown	
9	NEW	KIDZ IN THE HALL DUCK DOWN 2125 (16.98)	Land Of Make Believe		955 3 31	34	25 68	RANDY HOUSER Anything Goes SHOW DOG-UNIVERSAL 011699 (10.98)	
10	4 14	THE TEMPER TRAP LIBERATION/GLASSNOTE 80022/COLUMBIA (12.98)	Conditions			35	10 4	PRESERVATION HALL JAZZ BAND Preservation PRESERVATION HALL 01* (13.98) Preservation	
11	NEW	LIARS MUTE 9429 (15.98)	Sisterworld		41 11 11	36	27 25	LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/IGA (10.98)	
12	6 55	COLT FORD AVERAGE JDE'S 1001 (16.98)	Ride Through The Country		Formed in 2005, the	37	5 2	MEREDITH ANDREWS WORD-CURB DISITAL EXWARNER BROS. (9.98) As Long As It Takes	
13	2 4	CAROLINA CHOCOLATE DROPS NONESUCH 516995/WARNER BROS. (15.98)	Genuine Negro Jig		Glen Rock, N.J., band's second	38	21 5	HOT CHIP ASTRALWERKS 07500* (16.98) One Life Stand	
14	NEW	THE MORNING BENDERS ROUGH TRADE 566* (14.98)	Big Echo		album—a concept set about the Civil	39	33 17	ADELITAS WAY VIRGIN 65760(CAPITOL (12.98) Adelitas Way	
15	NEW	DARK TRANQUILLITY CENTURY MEDIA 8855* (18.98) @	We Are The Void		War-becomes its	40	7 2	LITTLE BOOTS Hands	
16	NEW	JOSH ROUSE YEP ROC 2220* (16.98)	El Turista		first to chart (3,000 copies).	41	38 19	GREATEST ASKING ALEXANDRIA Stand Up And Scream SUMERIAN 022 (13.98)	
17	1 2	ROGUE WAVE BRUSHFIRE 012968*/UMRG (13.98)	Permalight			42	26 8	SURFER BLOOD Astro Coast KANIKE 50048" (16.98)	
18	14 2	TYRONE WELLS POSITION DIGITAL EX (7.98)	Metal & Wood		8 6	43	NEW	JJ jj n degree 3 SECRETLY CANADIAN 212* (14.98)	
19	16 28	SIDEWALK PROPHETS FERVENT/WORD-CURB 887900/WARNER BROS. (9.98)	These Simple Truths			44	40 4	CARNIFEX Hell Chose Me VICTORY 540 (13.98)	
20	8 6	CHACKER BARHEL 810640/RDUNDER (11:98)	ley & Vincent Sing The Statler Brothers		The album's "How	45	NEW	PATTY LARKIN SIGNATURE SOUNDS 2028 (18.98) 25	
21	11 31	EDWARD SHARPE & THE MAGNETIC ZEROE COMMUNITY/FAIRFAX 542*/VABRANT (13.98)	S Up From Below		You Like Me Now" is	46	13 2	GROOVE ARMADA Black Light	
22	NEW	BEFORE THEIR EYES RISE 91 (12,98)	Untouchable		heard in a Kia TV ad that premiered	47	34 5	RECKLESS KELLY YEP RDC 2209 (16.98) Somewhere In Time	
23	NEW	ELUVEITIE NUCLEAR BLAST 2479 (16.98)	Everything Remains As It Never Was		during the Super Bowl and is still	48	30 23	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170/UMRB (13.98)	
24	19 3	NEWWORLDSON INPOP 71503 (8.98)	newworldson		airing. The set is up	49	28 5	OVERKILL Ironbound	
25	NEW	CHASEN IND/COLUMBIA 84709/SONY MUSIC (11.98)	That Was Then This Is Now		74% this week.	50	NEW	WOMEN OF FAITH WORSHIP TEAM WOMEN OF FAITH 91136 EXCTHOMAS NELSON (13.98) Women Of Faith Worship Team	

HEATSEEKERS SONGS

	1 1	
LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
2	10	#1 O LET'S DO IT WAXA FLOCKA FLAME (BRICK SOUAD/ASYLUM/WARNER BROS.)
6	3	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
5	8	WOMEN LIE, MEN LIE YO GOTTI FEATURING LIL WAYNE INEVITABLE/POLD GROUNDS/J/RMG)
8	9	HELL ON THE HEART ERIC CHURCH (CAPITOL NASHVILLE)
4	31	SHOTS LIMFAD FEATURING LIL JON (PARTY ROCKAWILL I. AM/CHERRYTREE/INTERSCOPE)
13	2	DRIVING ME CRAZY SAM ADAMS (1ST ROUND)
7	9	KEEP ON LOVIN' YOU STEEL MAGNOLIA (BIG MACHINE)
1	2	CRYIN' LIKE A BITCH GODSMACK (UNIVERSAL REPUBLIC)
9	26	1901 PHOENIX (LOYAUTE/RED/GLASSNOTE)
11	12	DILE AL AMOR AVENTURA (PREMIUM LATIN)
14	33	SAVIOR RISE AGAINST (DSC/INTERSCOPE)
N	W	I'M AWESOME SPOSE (UNIVERSAL REPUBLIC)
3	2	MY BEST DAYS ARE AHEAD OF ME DANNY GOKEY (19/RCA NASHVILLE)
15	10	SNUFF SLIPKNOT (ROADRUNNER/RRP)
N	W	THE WEARY KIND (THEME FROM CRAZY HEART) BYAN BINGHAM (FOX/FOX SEARCHLIGHT/NEW WEST)
17	8	ANDO BIEN PEDO BANDA LOS RECODITOS (DISA)
N	EW	THAT'S WHAT I'M HERE FOR JASON CASTRO (ATLANTIC)
N	W	SWEET DISPOSITION THE TEMPER TRAP (LIBERATION/BLASSNDTE/CDLUMBIA)
18	14	WHAT FAITH CAN DO KUTLESS (BEC/TOOTH & NAIL)
20	2	ANY KIND OF GUY BIG TIME RUSH (NICKELDDEDN/COLUMBIA)
N	W	PRAY FOR YOU JARON AND THE LONG ROAD TO LOVE (JARONWOOD/UNIVERSAL REPUBLIC/BIG MACHINE)
16	2	ALL OF CREATION MERCYME (IND/COLUMBIA)
25	3	COLGANDO EN TUS MANOS CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)
20		
22	14	ME GUSTA TODO DE TI BANDA EL RECODO DE CRUZ LIZARRADA (FONDVISA)
	6 5 8 4 13 7 1 9 11 14 9 11 14 14 3 15 11 17 17 17 18 20 16	6 3 5 8 8 9 4 31 13 2 7 9 1 2 9 26 11 12 12 3 14 33 15 10 16 14 17 8 18 14 12 12 16 12

REGIONAL HEATSEEKERS #1 ALBUMS



The British singer/songwriter takes a bow at No. 40 on the Adult Top 40 chart with her former U.K. top 40 hit and first U.S. single. The tune is from her "Travelling Like the Light" album, which has sold 6,000 copies, according to Nielsen SoundScan.



Time Bomb	
Joe Bonamassa The Ballad Of John Henry	
Christian Kane Christian Kane (EP)	
Titus Andronicus The Monitor	
Mumford & Sons Sigh No More	
SOUTH ATLANTIC	
Colt Ford Ride Through The Country	
Isles & Glaciers The Hearts Of Lonely People	
Ted Leo And The Pharmacists The Brutalist Bricks	s
Of Mice & Men Of Mice & Men	
Christian Kane Christian Kane (EP)	
Tercer Cielo Gente Comun, Suenos Extraordinar	nios
Dailey & Vincent Dailey & Vincent Sing The Statler Broth	vers
Deas Vail Bird & Cages	
Carolina Chocolate Drops Genuine Negro Jig	
NOT CONTRACT OF CONTRACT.	_

Kidz In The Hall

Data for week of MARCH 27, 2010 | For chart reprints call 646.654.4633

HOT 100 Billboard

THE BILLBOARD HOT 100

LAST	2 WEE	AGO WEEKS		CERT. PEAK POSITIO	Title becomes the	THIS WEEK	LAST WEEK 2 WEEKS AGD		ITLE Artis Roducer (songwriter) imprint / promotion labi
-4		8 5	CREATEST DUDE DOV	1	Title becomes the first song to earn	66	63 73	5 E	VERYTHING TO ME Monic ELLIDTLAMB // ELUDTLC LAMB.J.SULLIVAN FBASKETLC MCDDNALD.J.D.WILLIAMS) Ø JRM
2		3 31	NEED YOU NOW Lady Antebellum	2 2	Greatest Gainer/	67	81 79	N	VHEN I LOOK AT YOU Miley Cyru
1	6	59 9	BREAK YOUR HEART Taio Cruz Featuring Ludacris		Airplay stripes (up	68	60 66	. L	SHANKS (J.M.SHANKS,H.LINDSEY) EMONADE Gucci Man
1		10 0	T.CRUZ,FT.SMITH (T.CRUZ,FT.SMITH,C.BRIDGES)	10.11	18 million listener impressions) for	\sim	00.00	5.	CRAWFORD (R.DAVIS,S.CRAWFORD,J.H.KAYLAN,M.VOLMAN) O BRICK SQUAD/ASYLUM/WARKER BRO FIL SUMMER COMES AROUND Keith Urba
5		1 15	K HARRIS, WILLIAM (NIADAMS, A PINEDA J. GOMEZ, S FERGUSON, K HARRIS J. TANKEL D FOOER TBRENNECK M. DELLER) 🔞 INTERSCOPE	1	four consecutive	0.59	URBAN PR.P	POWELL,K	(.URBAN) @ CAPITOL NASHVILI
16	i 1	16 7	GREATEST NOTHIN' ON YOU B.o.B Featuring Bruno Mars GAINER/DIGITAL THE SWEENWORKS OF SMARKER, OR SMARKER, ALEVALE OF REFLACES, SAME HISTLE AT LATE	5	weeks since Lady	60	61 59		AM Mary J. Blig PARGATE (M.J.BUGE, M.S.ERIKSEN, T.E.HERMANSEN, J.AUSTIN, E.DEAN, M.BEITE) Mathiarchygeffeminterscol
7	2 1	6 2	HEY, SOUL SISTER Train	6	Gaga's "Paparazzi"	61	57 60	T	HAT'S HOW COUNTRY BOYS ROLL Billy Curringto
			M. TEREFE, ESPIONAGE, S. WATTENBERG (PMONAHAN, E. LIND, A. BJORKLUND) O COLUMBIA BEDROCK Young Money Featuring Lloyd		had an equal run in October.	-		C	CHAMBERLAIN,B.CURRINGTON (B.CURRINGTON, D. DAVIDSON,B.JONES) O MERCURY NASHVILI TEADY MOBBIN' Young Money Featuring Gucci Man
3		2 16	KINE () CARTER CULLY A GRAHAM DIMARIA LA MULSIN STENERISCH DUCHNECHS GARRETT, TVINGR, EY LIPOLITE LCAMERCH () 🙆 CASH MONEYUWAERSAL MOTONN	2	october.	62	67 71	К/	ANE (D.CARTER, D.JOHNSON, R.DAVIS) 🛛 🕜 CÁSH MONEY/UNIVERSAL MOTOV
6		4 25	TIK TOK KeSha DR. LUKE,B. BLANCD (K. SEBERT,L. SOTTWALD,B. LEVIN) © KEMDSABE/RCA/RMG	1		63	72 88	3 N	IEIGHBORS KNOW MY NAME Trey Song TAYLOR, PHAYES, J.MCGEE (T.NEVERSON, T.TAYLOR, PHAYES) O SONG BOOK/ATLANT
11	1	12 16	TELEPHONE Lady Gaga Featuring Beyonce	q	3	64	43 -	5 L	IL FREAK Usher Featuring Nicki Mina
			RLIERKING LADY GAGA IS & GERRANNOTTA RLIERKING L LUWIELS L. FRANKLING MOMILES) @ STREAMLINEKKING CHERRITREEINTERSOPE IN MY HEAD Jason Derulo		Contrary to what	-		C	WILLIAMS, POLOW DA DON (J. JONES, E. WILLIAMS, E. DEAN, U. RAYMOND IV, D. MARAJ, S. WONDER) @ LAFACE/JI OLO
8	1	10	J.ROTEM (J.DESROULEAUX,J.ROTEM,C.KELLY)	8	was mentioned in	65	65 72	AL S	ROTEM (TS LEWIS K.KONES A. RIGO, LOESROULEAUX J.HARRISON, J.LACKSON, J.ROTEM) 🛛 🔞 TIME IS MONEY/BELUGA HOBHTS/REPRI
15	5 1	15 15	CARRY OUT Timbaland Featuring Justin Timberlake TIMBALAND, JROC (TV.MOSLEY, J.HARMON, J. TWBERLAKE, TCLAVTON, J.BEANZ) @ MOSLEY, BLACKGROUND, INTERSCOPE	11	this space last week, Ludacris'	66	33 -		HDIN' SOLO Jason Derul ROTEM (J.DESROULEAUX, J.ROTEM) Ø BELUGA HEIGHTS/WARNER BRO
14	E 1	13 3	BABY Justin Bieber Featuring Ludacris	5	contribution to	67	58 51	17 17	F KILLS ME Melanie Fion
			C.STEWART,TMASH (TMASH,C.A.STEWART,J.BIEBER,C.MILWI,C.BRIDGES) OSCHOOLBOYRAMMOND BRAUNASLANDYDJMG SAY AAH Trey Songz Featuring Fabolous		Cruz's track granted	20055		3.1	FENIX,A.MARTIN (A.MARTIN,R.LITTLEJOHN, JR.,L.CARR,E.SHULMAN) OSRC/UNIVERSAL MOTOW FYOU ONLY KNEW Shinedow
12	\$ 1	9 18	YYONINY,D.CORELL,T.TAYLOR (R.M.FEREBEE, JR.,T.NEVERSON,T.SCALES,N.L.WALKER,D.CORELL) OO SONG BOOK/ATLANTIC	9 9	the rapper his fifth	68	69 68	R.	CAVALLD (B.SMITH,D.BASSETT) O ATLANT
10) :	7 14	HOW LOW Ludacris T-MINUS (C.BRIDBES,T.WILLIAMS,C.RIDENHOUR,E.SADLER,H.SHOCKLEE) @ DTP/DEF JAM/IDJ/MG	6	Hot 100 No. 1.	69	62 58		HE TRUTH Jason Aldea KNOX (B.JAMES,A.MONROE) @ BROKEN BO
9	1	5 20	BAD ROMANCE Lady Gaga	2		70	68 64	U	INSTOPPABLE Rascal Flat
			REDOWE,LADY BAGA (N.KHAYAT,S.G.GERMANOTTA) OG STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE BLAH BLAH BLAH Ke\$ha Featuring 30H13		G	-	2.		HUFF,RASCAL FLATTS (J.DEMARCUS,H.LINDSEY,J.T.SLATER) O LYRIC STREI LLICE Avril Lavign
13	3 1	11 10	B.BLANCO (K.SEBERT,B.LEVIN,N.HITCH,S.FOREMAN) @ KEMOSABE/RCA/RMG	1		0	71 -	B.	WALKER (A.LAVIGNE) O RCA/RN
19	1	19 15	BREAKEVEN The Script D.0700NOCHUE,M.SHEEHAN,A.FRAMPTON,S.A.KIPNER (D.0700NOCHUE,M.SHEEHAN,A.FRAMPTON,S.KIPNER) @ PHONOGENIC(EPIC	• 17		72	76 76	19 N	OMEDAY Rob Thoma SERLETIC (R.THOMAS,M.SERLETIC,S.CARTER) @ EMBLEW/ATLANT
18	3 1	17	ACCORDING TO YOU Orianthi	17	5	73	86 86	D	ROP THE WORLD Lil Wayne Featuring Eminer
			H.BENSON (S.DIAMOND, A.FRAMPTON) O TAL/GEFFENINTERSCOPE LIVE LIKE WE'RE DYING Kris Allen		Atlanta rapper roars			4.1	N. GASHESURF CLUB, BCARR 40. CARTER JUNIOGOARD, M. MATHERS J. E. RESTO, M. STRUMBER, C. HOLLIS, O CASH MONRY UNVERSAL MOTION
20) 1	18 24	S.KIPNER, A. FRAMPTON (S.KIPNER, A. FRAMPTON, D. O'DONOGHUE, M. SHEEHAN) @ 19/JIVE/JLG	18	into the top 10 with	74	73 -	<u>В.</u>	CANNON,K.CHESNEY (C.WISEMAN,C.TOMPKINS)
17	1	14 32	SEXY CHICK David Guetta Featuring Akon D.GUETTA.S. VEE, J.C. SINDRES (D. GUETTA, J.C. SINDRES, G. TUINFORT, S. VEE, A. THIAM) O GUM/ASTRALWERKS/CAPITOL	2 5	his first chart	75	84 98	S G	IMMIE THAT GIRL Joe Nichol Juright (R.AKINS,D.DAVIDSON,B.HAYSLIP) O SHOW DOG-UNIVERSAL/UNIVERSAL
23	3 2	25 28	ALL THE RIGHT MOVES OneRepublic	21	single, which also jumps 15-4 on Hot	76	80 84	0	LET'S DO IT Waka Flocka Flam
			R.TEDDER (R.TEDDER) O MOSLEY/INTERSCOPE WHATAYA WANT FROM ME Adam Lambert		Digital Songs with			-	W BEATZ,D.WINTERS (J.MALPHURS) O BRICK SQUAD/ASYLUM/WARNER BRO EARLESS Taylor Sw/
25	5 2	24 1/2	M.MARTIN, SHELLBACK (PINK, K.S. MARTIN, SHELLBACK) O 19/RCA/RMG	22	153,000 downloads	77	87 94	N.	CHAPMAN, T.SWIFT (T.SWIFT, L.ROSE, H.LINDSEY) 🛛 🔞 BIG MACHI
27	2	26 10	SAY SOMETHING TIMBALAND, JROC (TV.MOSLEV, HARMON, A. GRAHAM, T.CLAYTON, J. MAULTSBY) 0 MOSLEY, BLACKGROUND INTERSCOPE	23	(up 77%).	78	94 92		UST BREATHE Pearl Jai O'BRIEN (E-VEDDER) @ MONKEYWRENC
22	2 2	22 22	TIE ME DOWN New Boyz Featuring Ray J	22	_	79	77 70	S	OLDIER OF LOVE Sad
			JAY-NARI (E.H.BENJAMIN V.D.A.THOMAS) @ SHOTTÝ/ASYLUM/WARNER BŘOS. REPLAY IVAZ		parts 1	-		5/	ADE,M.PELA (S.ADU,A.HALE.S.MATTHEWMAN, P.S.DENMAN) OO EP
24	2	20 80	J POTEM (J ROTEM, K JONES, K ANDERSON, J DESROULEAUX, TTHERON, TTHOMAS) 🛛 🗿 TIME IS MONEY, BELUGA HEIGHTS, REPRISE	2	SEL	80	92 -	B.	LANGMAID,E.JACKSON (E.JACKSON,B.LANGMAID) OO BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOL
26	5 2	21 40	I GOTTA FEELING The Black Eyed Peas D.GUETTA.ERIESTERER (W.ADAMS,A.PINEDA, J.GOMEZ,S.FERGUSON, D.GUETTA, ERIESTERER) @ INTERSCOPE	1	12/1	81	88 93		VOMEN LIE, MEN LIE Yo Gotti Featuring Lil Wayn youns (M.MIMMS,B.YOUNG,D.CARTER) © INEVITABLE/PDL0 GROUNDS/J/RM
44	1 4	16 3	MY CHICK BAD Ludacris Featuring Nicki Minaj	27	19	82	79 74	A	MERICAN SATURDAY NIGHT Brad Paisle
			THE LEGENDARY TRAXSTER (C.BRIDGES,O.MARAJ,S.LINDLEY,D.DAVIDSON) O DTP/DEF JAM/1D/MG HAVEN'T MET YOU YET Michael Buble		Singer is the first	1000		- D	ROGERS (B.PAISLEY,A.GORLEY,K.LOVELACE) @ ARISTA NASHVILI IISTORY IN THE MAKING Darius Rucke
29	3 2	28 24	B.ROCK (A.FOSTER, A.CHANG, M.BUBLE) (D 143/REPRISE	25	male "American	83	75 65	EF EF	ROGERS (D. RUCKER, F. ROGERS, C. MILLS)
28	3 2	23 27	EMPIRE STATE OF MIND Jay-Z + Alicia Keys SHIX.JSEWELI-ULEMCA.HUME (S.C.GARTER A.SHICKEURIGH.LSEWELL-ULEPIC.A.HUME A.KEYS.B.KEYES.S.ROBINSON) OO ROC NATION	2 1	Idol" winner to	84	- 88		HE MAN I WANT TO BE Chris Youn STROUD (B.JAMES,T.NICHOLS) © RCA NASHVILI
30	1 3	31 8	TODAY WAS A FAIRYTALE Taylor Swift	• 2	score a top 10 on the Mainstream Top	85	100 -	H	IELL ON THE HEART Eric Churc
			N.CHAPMAN,T.SWIFT (T.SWIFT) BIG MACHINE/UNIVERSAL REPUBLIC HEY DADDY (DADDY'S HOME) Usher Featuring Plies	THE REAL	40 chart (11-10). He			B	JOYCE (E.CHURCH,D.RUTTAN,J.SPILLMAN) © CAPITOL NASHVILI ACKWOODS Justin Moor
34	4	40 9	THE RUNNERS, RICO LOVE (RICO LOVE, A HARR, J. JACKSON, U.RAYMOND IV) 🔘 LAFACE/JLG	31	joins previous	86	96 100	0 11	STOVER (J.MOORE, J.PAULIN, J.S. STOVER) O VALOP
32	2 3	30 37	DOWN Jay Sean Featuring Lil Wayne JREMYBOBSYBASS (JSEAM, J COTTERR LAROW, J, SKALLER, J PERKINS, D, CARTER) OO CASH MONEYUM/VERSAL REPUBLIC	1	champs Kelly	87	83 95		HOTS LMFAO Featuring Lil Jo MFAO (S.K. BORDY,S.A. GORDY,J.H. SMITH,E.DELATORRE) @ PARTY ROCK WILL LAM/CHERRYTREE/INTERSCOI
47	6	57 9	AMERICAN HONEY Lady Antebellum	33	Clarkson, Carrie Underwood and	68	99 -	K	EEP ON LOVIN' YOU Steel Magnoli
			PWORLEYLADY ANTEBELLUM (S.STEVENS.C.R.BARLOWE,H.LINDSEY) @ CAPITOL NASHVILLE HEARTBREAK WARFARE John Mayer		Jordin Sparks in	-		0	HUFF (C.STAPLETON.T.WILLMON) O BIG MACHIN DNE DAY Matisyah
37	3	39	J.MAYER,S.JORDAN (J.MAYER)	34	reaching that list's	89	93 90	TH	HE SMEEZINGTONS (M. MILLER, B. MARS, PLAWRENCE, A. LEVINE, A. THIAM)
HOT	T SH IEBU	IT 1	OVER Drake BDI-TDA (A.GRAHAM.M.SAMUELS) O YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	35	top tier.	90	NEW	D	RIVING ME CRAZY Sam Adam A.WISNER (S.A.WISNER) @ 1ST ROUN
39		44 111	LIFE AFTER YOU Daughtry	36		91	74 -	С	RYIN' LIKE A BITCH Godsmac
			H.BENSON (C.DAUGHTRY,C.KROEGER,B.JAMES,J.MOI) I MADE IT (CASH MONEY HEROES) Kevin Rudolf Feat. Birdman, Jay Sean, & Lil Wayne		644	-	-	<u>.</u>	FORTMAN,S.ERNA (S.ERNA,T.ROMBOLA,R.MERRILL,S.LARKIN) © UNIVERSAL REPUBL EAMER, BENZ, OR BENTLEY Lloyd Banks Featuring Juelz Santan
53	8 6	67 0	K RUDOLF (K RUDOLF,J XASHER,D.CARTER,B WILLIAMS,J.SEAN,J.SKALLER,R LAROW) O CASH MONEY/UNIVERSAL REPUBLIC	37	204	92	RE-ENTRY	PF	RIME (C.LLOYD,L.JAMES,M.FORNO) 💿 G UN
38	3 3	32 30	FIREFLIES OWI City A YOUNG, M.THIESSEN (A YOUNG) OWI NIVERSAL REPUBLIC	2 1		93	78 -		EEL IT Three 6 Mafia Vs. Tiesto With Sean Kingston & Flo Rid
30	5 3	29	YOU BELONG WITH ME Taylor Swift	2 2	35	94	21 -		IEVER LET YOU GO Justin Biebe
			N.CHAPMAN,T.SWIFT (T.SWIFT,L.ROSE)		Title is Drake's 11th	-		B.	M.COX (J.AUSTIN, B.M.COX, J.BIEBER) O SCHOOLBOY/RAYMOND BRAUN/SLAND/DJM OCH BABY Mari
41	5	50 18	S.HENDRICKS (C.WISEMAN,L.LAIRD) @ WARNER BROS. (NASHVILLE)/WMN	40	Hot 100 chart	95	NEW	JA .	ACKPOT,RICO LOVE (RICO LOVE, A.BIAMBY, J.AUGUSTIN) Ø J/RM
59	7	78 9	YOUNG FOREVER Jay-Z + Mr. Hudson K.WEST (M.GOLD.F.MERTENS.L.BERNARD.S.C.CARTER,K.WEST) @ RDC NATION	41	appearance in less	96	66 36	5 W	VE ARE THE WORLD 25: FOR HAITI Artists For Hai Jones II, L. RICHIE, H. SATICA, REDONE (M. JACKSON, L. RICHIE) O WE ARE THE WORLD FOUNDATION
21	1 2	77	DO YOU REMEMBER Jay Sean Featuring Sean Paul & Lil Jon	10	than one year and provious his first	97	91 80	A	LL I DO IS WIN DJ Khaled Feat. T-Pain, Ludacris, Snoop Dogg & Rick Ros
			J RENY, BOILEYBASS (1 SEAU, 1 COTTER F. STORM, 1 SKALLER, R LAHOW, S. P. HENRKOIES, J.H. SMITH, 1 PERKINS) 🔞 CASH MONEYON MERSAL REPUBLIC		previews his first full-length album,	-	2011023	LU V	NASTY, LVM DJ KHALED (K.M.KHALED C. BRIDGES, W.ROBERTS R.C.C.BRIADUS JR., T-PAIN, J.MOLLINGS), MOLLINGS 🕚 WE THE BEST
49	9 6	52 10	A LITTLE MORE COUNTRY THAN THAT Easton Corbin C.CHAMBERLAIN (D. POYTHRESS, R. L. FEEK, W. VARBLE) © MERCURY NASHVILLE	43	"Thank Me Later,"	98	RE-ENTRY		ANILLA TWILIGHT Owl Cit YOUNG (A. YOUNG) Owl Cit
48	3 5	52 12	TEMPORARY HOME Carrie Underwood M.BRIGHT (C.UNDERWOOD, L.LAIRD, Z.MALDY) @ 19/ARISTA NASHVILLE	44	which is scheduled		RE-ENTRY	12 1	901 Phoeni HOENIX,PZDAR (PHDENIX) @ LOYAUTE/RED/GLASSNO
	5 6		HIGHWAY 20 RIDE Zac Brown Band	45	for release in late	COLUMN TWO	90 75		WANNA ROCK Snoop Dog
			K.STEGALL, Z.BROWN (Z.BROWN, W.DURRETTE) HOME GROWN/ATLANTIC/BISGER PICTURE		May.	100	20: 70	S.	DEVILLE (C.C. BRDADUS JR., E.MOLINA, R.GINYARD, JR.) @ DOGGYSTYLE/PRIDRITY/CAPITY
42	2 3	35 81	WHATCHA SAY Jason Derulo J.ROTEM (J.ROTEM,K.ANDERSON,J.DESROULEAUX,I.HEAP) 00 BELUGA HEIGHTS/WARNER BROS.	3 1	BETWEEN	THE	BULL	LETS	
40) 3	37 9	ON TO THE NEXT ONE Jay-Z + Swizz Beatz	37					
			SWIZZ BEATZ (S.C.CARTER & DEAN.G.AUGE & DEROSNAY, J.CHATON) OO ROC NATION TWO IS BETTER THAN ONE Boys Like Girls Featuring Taylor Swift	-		N	NA	R	ULES WITH 'RUDE'
35	5 2	29 21	B.HOWES (M.JOHNSON)	18					
45	5 3	38 10	WHY DON'T WE JUST DANCE Josh Turner EROBERS (J.BEAVERS, J.SINGLETON, D.BROWN) @ MCA NASHVILLE	35	1. 11 S	à	Riha	anna d	claims her sixth Billboard Hot 100 No. 1 (and fifth as a lead art
54	1 4	43 12	NATURALLY Selena Gomez & The Scene	29	12115	14	"Ruc	de Bo	y" rises 4-1. She most recently topped the list as a featured vocal
			A.ARMATO,TJAMES (A.ARMATO,TJAMES,D.KARAOBLU) HALFWAY GONE Lifehouse			100	1.4.578		e Your Life" in 2008, the same year she scored with two of her ow
50	5	55	J.COLE,LIFEHOUSE (J.WADE,J.COLE,K.RUDOLF,J.KASHER) GEFFEN/INTERSCOPE	50		20			a Bow," "Disturbia"). Her first leaders came with "SOS" (2006) and
-	4	47 17	TRY SLEEPING WITH A BROKEN HEART Alicia Keys J.BHASKER (J.BHASKER, A.KEYS, PREVNOLDS) O MBK/J/RMG	27	1 7 -	1			007). With "Rude Boy" knocking Taio Cruz's "Break Your Heart"
25		81	ALL THE WAY TURNT UP Roscoe Dash Featuring Soulja Boy Tell'em	46		1	1 D		
		and the second	KE (J.L.JOHNSON, D.WAY, K.ERONDU, C. ARCEO) O MMI/MUSIC LINE/ZONE 4/INTERSCOPE	40	19	1			ot (1-3), Island Def Jam Music Group posts back-to-back Hot 100
46			HARD Diterest Frankright					THO TIM	
46	1 3		HARD Rihanna Featuring Jeezy C.STEWATLIASH (I.NASH.C.A.STEWART, FENTY, J.W.JENKINS) © SRP.DEF JAM.IDJM SEX THERAPY Robin Thicke	8	RIHANNA	AI	1000000		st time since Kanye West's "Gold Digger" replaced Mariah Carey ogether" at the head of the Sept. 17, 2005, chart. — <i>Silvio Pietro</i>

and airplay

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

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Data for week of MARCH 27, 2010 | CHARTS LEGEND on Page 51

Billboard, HOT 100

HOT 100 AIRPLAY

NEEK	AST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	AST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	NECK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	4	26		20	31	10	HILLBILLY BONE BLAKE SHELTON FEAT, TRACE ADKINS (WARNER BROS, (WASHVILLE) WARN)	6	58	4	STEADY MOBBIN' YOUNG MONEY FEAT GUCG MARE (CASH MONEY/UNIVERSAL MOTOWN)
2	1	16	BEDROCK YOUNG MONEY FEAT: LLOYD (CASH MONEY/UNIVERSAL MOTOWN)	27	20	10	SEX THERAPY ROBIN THICKE (STAR TRAKANTERSCOPE)	52	41	19	DO YOU REMEMBER JAY SEAN FEAT SEAN PAUL & UL JON (CASH MONEYUN/YERSAL REPUBLIC)
3	2	20	TIK TOK KESHA (KEMOSABE/RCA/RMG)	28	39	9	A LITTLE MORE COUNTRY THAN THAT EASTON CORBIN (MERCURY NASHVILLE)	53	56	19	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
4	6	11	IMMA BE THE BLACK EVED PEAS (INTERSCOPE)	29	30	15	TRY SLEEPING WITH A BROKEN HEART	64	59	7	HALFWAY GONE
5	3	20	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREEINTERSCOPE)	30	29	14	I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	66	61	5	O LET'S DO IT WAKA FLOCKA FLAME (BRICK SOLIAD/ASYLUM/WARNER BROS.)
3	5	18	SAY AAH TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)	31	22	46	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	66	-	1	MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMB)
2	11	5	RUDE BOY RIHANNA (SRP/DEF JAM/IDJMS)	32	40	6	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)	67	63	4	LEMONADE GUCCI MANE (BRICK SQUAD/ASYLUM/WARNER BROS.)
•	7	14	TELEPHONE LAUN GAGA FEAT, BENDRICE ISTREMALINE KENLAELCHERRYTREEINTERSDOPE)	33	37	11	TEMPORARY HOME CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	58	51	16	AMERICAN SATURDAY NIGHT
•	10	6	NOTHIN' ON YOU B.O.B FEAT BRUND MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)	34	28	25	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)	59	62	13	SOLDIER OF LOVE SADE (EPIC)
0	8	15	HOW LOW LUDACRIS (DTP/DEF JAM/IDJMG)	35	44	7	HIGHWAY 20 RIDE ZAC BROWN BAND (NOME GROWN/ATLANTIC/DIGGER PICTURE)	60	64	5	FEARLESS TAYLOR SWIFT (BIG MACHINE)
1	9	15	ACCORDING TO YOU ORIANTHI (TAL/GEFFEN/INTERSCOPE)	36	45	4	EVERYTHING TO ME MONICA (JRMG)	61	57	23	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
2	13	9	SAY SOMETHING TIMBALAND FEAT. DRAKE (MOSLEV/BLACKBROUND/INTERSCOPE)	37	35	30	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	62	52	16	TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
3	12	24	SEXY CHICK DAVID GUETTA FEAT, AKON (GUM/ASTRALWERKS/CAPITOL)	38	36	13	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)	63	69	2	UNSTOPPABLE RASCAL FLATTS (LYRIC STREET)
4	15	9	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	39	34	40	I GOTTA FEELING THE BLACK EVED PEAS (INTERSCOPE)	64	68	2	KEEP ON LOVIN' YOU STEEL MAGNOLIA (BIG MACHINE)
G	14	12	CARRY OUT TIMALAND FEAT JUSTIN TIMBERLANE (INDSLEY/BLACKSPRCUMD/N/TERSCOPF)	40	33	17	WHY DON'T WE JUST DANCE JOSH TURNER (MCA NASHVILLE)	65	65	19	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
6	17	15	HEY, SOUL SISTER TRAIN (COLUMBIA)	41	42	14	TIL SUMMER COMES AROUND KEITH URBAN (CAPITOL NASHVILLE)	66		1	GIMMIE THAT GIRL JOE NICHOLS (SHOW DOG-UNIVERSAL)
D	16	16	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)	42	53	3	BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)	67	60	20	THE TRUTH JASON ALDEAN (BROKEN BOW)
8	19	18	TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)	43	25	17	IT KILLS ME MELANIE FIONA (SRC/UNIVERSAL MOTOWN)	68	71	2	TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
9	18	23	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	44	43	9	LIFE AFTER YOU DAUGHTRY (1B/RCA/RMG)	69	-	1	OVER DRAKE (YOUNS MONEY/CASH MONEY/UNIVERSAL MOTOWN)
0	26	8	HEY DADDY (DADDY'S HOME) USHER FEAT. PLIES (LAFACE/JLG)	45	32	17	THAT'S HOW COUNTRY BOYS ROLL BILLY CUBRINGTON (MERCURY)	70	67	2	LIL FREAK USHER FEAT. NICKI MINAJ (LAFACE/JLG)
Ð	23	7	BLAH BLAH BLAH KESNA FEAT. 30HI3 (KEMOSABE/RCA/RMG)	46	49	3	NEIGHBORS KNOW MY NAME TREY SONGZ (SONG BOOK/ATLANTIC)	7	-	1	BACKWOODS JUSTIN MOORE (VALORY)
2	24	7	BREAKEVEN THE SCRIPT (PHDNOGENIC/EPIC)	47	50	5	AMERICAN HONEY LADY ANTEBELLUM (CAPITOL NASHVILLE)	72	74	2	FISTFUL OF TEARS MAXWELL (COLUMBIA)
3	27	7	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMS)	48	48	8	ON TO THE NEXT ONE JAY-Z + SWIZZ BEATZ (ROC NATION)	73	55	21	HISTORY IN THE MAKING DARIUS RUCKER (CAPITOL NASHVILLE)
4	38	7	BABY JUSTIN NERER FEAT WOACHIE (SCHOOLBOV/RAVIOND BRIUNISLANDIOJMA)	49	46	8	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)	74	-	1	I GOTTA GET TO YOU GEORGE STRAIT (MCA NASHVILLE)
25	21	34	DOWN JAY SEAN FEAT, LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	50	54	3	AIN'T BACK YET KENNY CHESNEY (BNA)	75	-	1	THE MAN I WANT TO BE CHRIS YOUNG (RCA NASHVILLE)
52 st. Felor	ations	, contaily r	prised of top 40, adult contemporary, R&B/hip-hop, countr nonitored 24 hours a day, 7 days a week. This data is used t	y rack, go a campile	spel, s The B	imas Tbo	th jazz, Latin, and Christian formats, and Hot 100.				

)HOT DIGITAL SONGS

THIS	WEEK	WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.	WEEK
	1	1	а	#1 BREAK YOUR HEART 2WKS TAIO CRUZ FEAT. LUDACRIS (MERCURVIDUMG)		26
(2	2	5	RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG)		27
(3	4	23	HEY, SOUL SISTER TRAIN (COLUMBIA)		28
(4	15	6	NOTHIN' ON YOU BOB FEAT BRUND MARS (REBELRICK/GRAND HUSTLE/ATLANTIC)		29
1	5	3	13	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)		30
1	6	5	30	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)	2	31
6	7)	7	8	BABY JISTIN NEEER FEAT LUDIACHIS (SCHOOL BOHTAANDHO BRAJNIS, AND DUMG)		32
(8	11	14	CARRY OUT THEM AND FEIT JUSTIN THEBER ARE MOSLE (REACKSROUND MTERSCOPE)		33
1	9	9	10	BLAH BLAH BLAH KESHA FEAT. 30HI3 (KEMOSABE/RCA/RMS)		34
1	0	8	14	IN MY HEAD JASON DERULO (BELUSA HEIGHTS/WARNER BROS.)		35
6	D	14	16	TELEPHONE LADY GAGA Fast. BEYONGE STREAM DREADING CHEFRY/TREEWITERSDOPC)		36
1	2	6	16	BEDROCK YOUNG MONEY FEAT LLOYD (CASH MONEY/UNIVERSAL MOTOWIN		37
6	3	12	23	TIK TOK KESHA (KEMOSABE/RCA/RMG)		38
1	4	13	14	HOW LOW LUDACRIS (DTP/DEF JAM/IDJMG)		39
6	B	18	10	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)	•	40
1	6	16	15	SAY AAH TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)		41
1	7	17	20	BAD ROMANCE LADY GAGA (STREAMLINE KONLIVE CHEFRY TREE INTERSCOPE)		42
6	13	30	з	MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)	Carcas	43
6	0	21	23	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)		44
2	20	20	40	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)		45
6	Ð	23	11	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMS)		46
2	22	22	18	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)		47
6	B	29	6	I MADE IT (CASH MONEY HEROES) KEVIN RUDDLF (CASH MONEY/UNIVERSAL REPUBLIC)		48
6	2	34	19	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)		49
2	25	24	8	TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE)		50

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his data is no Giobal I 2010. T d balow chart. I alson SoundSca All charts © 20

AIRPLAY I 100

HOT reports

WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CENT.	THIS
26	-	1	OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	and a	(
27	25	33	SEXY BITCH DAVID GUETTA FEAT. AKON (GUM/ASTRALIVERIKS/CAPITOL)	2	E
28	42	9	YOUNG FOREVER JAY-Z + MR. HUDSON (ROC NATION)		E
29	26	19	TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)		6
30	19	2	RIDIN' SOLO		
31	52	5	WHEN I LOOK AT YOU MILEY CYRUS (HOLLYWOOD)		6
32	28	14	ACCORDING TO YOU ORIANTHI (TAL/GEFFEN/INTERSCOPE)		e
33	38	30	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)	8	
34	33	30	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	13	
35	27	27	EMPIRE STATE OF MIND	Ð	6
36	36	14	NATURALLY SELENA GOMEZ & THE SCENE (HOLLYWOOD)		e
37	32	3	ALL THE WAY TURNT UP ROSCOLDASH FORT SOULA BOY TELEDIN (MILMUSC LINETONE 4/NTERSCOPE)		e
38	49	3	AMERICAN HONEY LADY ANTEBELLUM (CAPITOL NASHVILLE)		
39	62	11	DROP THE WORLD LIL WAYNE FEAT. EMINEM (CASH MONEY/LIMIVERSAL MOTOWN)		e
40	39	2	ALICE AVRIL LAVIGNE (RCA/RMG)		6
41	45	10	HEARTBREAK WARFARE		
42	46	64	POKER FACE		6
43	41	31	LADY GAGA (STREAMLNER/DNL/NE/CHEVRYTREE/INTERSCOPE) PARTY IN THE U.S.A.	3	e
44	50	7	MILEY CYRUS (HOLLWOOD) SAY SOMETHING		(
45	60	5	TIMBALAND FEAT DRAKE (BLACKISPOUND MOSLEY/INTERSCOPE) SOLO		6
46	44	21	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE) TWO IS BETTER THAN ONE		e
47	40	19	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)		-
48	48	32	JAY SEAN FERT SEAN MUL & LL JON (CASH MONEY/UNIVERSAL REPUBLIC) Smile		e
49	51	50	BOOM BOOM POW		-
50	61	13	THE BLACK EVED PEAS (WILL LAW/INTERSCOPE)		e
	10000	.0	DAUGHTRY (19/RCA/RMG)		

MECH	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
)	65	36	DOWN JAY SEAN FEAT LIL WAYNE (CASH MONEY UNIVERSAL REPUBLIC)	
2	47	16	HARD RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)	
3	55	5	HEY DADDY (DADDY'S HOME) USHER FEAT. PLIES (LAFACE/JLG)	
)	-	1	DRIVING ME CRAZY SAM ADAMS (IST ROUND)	
5	43	8	ON TO THE NEXT ONE JAY-Z + SWIZZ BEATZ (RDC NATION)	
)	67	29	PAPARAZZI LADY GAGA (STREAMLINE-KONLINE-CHERRYTREEN/TERSCOPE)	
	57	26	FOREVER DRAKE (WRVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
3	54	12	SHOTS LIMPAD FEAT LIL JON (PARTY ROCKWILL LAWICHERPOTREE INTERSCOPE)	
•	31	2	LIL FREAK USHER FEAT. NICKI MINAJ (LAFACE/JLG)	
•	-	2	HIGHWAY 20 RIDE ZAC BROWN BAND (HOME GROWN ATLANTIC BIGGER PICTURE)	
R	68	25	MEET ME HALFWAY THE BLACK EVED PEAS (INTERSCOPE)	
2	71	3	LEMONADE Gucci Mane (BRICK SQUAD/ASYLUM/WARNER BROS.)	
3	58	9	HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE)	
1	10	2	NEVER LET YOU GO JUSTIN BIEBER (SCHOOLBOY/RAVIOND BRAUN (SLAVENDUMG)	
)	-	1	OOH BABY MARIO (J/RMG)	
3	37	5	WE ARE THE WORLD 25: FOR HAITI ARTISTS FOR HAITI (WE ARE THE WORLD FOUNDATION)	Ě
>	1	73	JUST DANCE LADY GAGA FEAT COLBY ODDINIS (STREAMLINE KONLINE/INTERSCOPE)	
3	75	6	TEMPORARY HOME CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
)	-	4	HALLELUJAH JEFF BUCKLEY (COLUMBIA/LEGACY)	
)	-	1	JUST BREATHE PEARL JAM (MONKEYWRENCH)	
)	-	1	BULLETPROOF LA ROUX (RIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)	
2	66	2	HILLBILLY BONE BLAKE SHELTON FOR TRACE ADKINS (MATHER BROS. (MASHVLLE) (MAR)	
)	-	1	A LITTLE MORE COUNTRY THAN THAT EASTON CORBIN (MERCURY NASHVILLE)	
1	74	8	WHY DON'T WE JUST DANCE JOSH TURNER (MCA NASHVILLE)	
)	1-1	2	ONE DAY MATISYAHU (JDUB/OR/EPIC)	

CHARTS

ALBUM 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 from a national subset of core stores that specialize in those genres.
 Albums with the greatest sales gains this week.

GREATEST 66 Where included, this award indicates the title with the chart's largest unit increase. PACE Where included, this award indicates the title with the chart's biggest percentage growth.

HEASEERER 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. ® after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. [®] DualDisc available. [®] CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP 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

PADIO AIRPLAY CHARTS Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of air-play with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Not 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 CANNER Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES

RECURRENT PULES 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 week if ranking below No. 10 in detections or audience, provided that they are not still gaining encough audience points to builted 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. Rhythmie, 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 RåB 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

© 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.

HOT 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

ALBUM CHARTS © Frecording Industry Assn. Of America (RIAA) certification for net shipment of 500,200 albums (Gold), BRIAA certification for net shipment of 10 million units (Platinum,) © RIAA certification for net shipment of 10 million units (Diamond), Numeral within Platinum or Diamond symbol indicates albums with a running time of Platinum or Diamond symbol indicates albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the num-ber of discs and/or tapes. □ Certification for net shipments of 100,000 units (Oro), □ Certification of 2000 units (Platino). © Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

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

MUSIC VIDEO SALES CHARTS RIAA gold certification for net shipment of 25,000 units for video singles. PIRA 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 the state of the state of the sales of the state of the state of the sales of the state of the state of the state of the sales of the state of the state of the state of the sales of the state of the state of the sales of the state of the state of the state of the sales of the state of the state of the state of the sales of the state of the s 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 outflication for net shipmet of 50,000 units or \$1 mil-lion in sales at suggested retail price. If RIAA platinum certification for sales of 70,000 units or \$21 million in sales at suggested retail price. C IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$39 million ar teail for theatrically released pro-or a dollar volume of \$39 million ar teail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail grants of the theatrical titles. IIRMA platinum actification for an informa-for non-theatrical titles. IIRMA platinum actification 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 50,000 units and \$2 million at suggested retail for non-theatrical titles.

Data for week of MARCH 27, 2010 | For chart reprints call 646.654.4633

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Go to www.billboard.biz for complete chart data

POP/ADULT/ROCK Billboard

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UPRISING

BON JOVI (ISLAN YOU RUN AWAY

THEORY OF A DEAL

3/WARNER BROS.

SNOW PATROL (POLYDDR/FICTION/GEFFEN/INTERSCOPE)

SUPERMAN TONIGHT

ALL OR NOTHING

JUST BREATHE

JUST SAY YES

TELEPHONE

Q			AINSTREAM
Å		4	
			JP 40
a Maria	1S	CHT	TITLE
23	N.S.	MO	ARTIST (IMPRINT / PROMOTION LABEL)
0	2	15	1 WK LARY CAGA HEAT, BEYTINGE (STREAM UNE NOW, NE THERPFYTREE WIERSCOPE)
2	5	12	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)
3	1	22	TIK TOK KESHA (KEMDSABE/RCA/RMG)
4	3	17	ACCORDING TO YOU
	4	1000	BAD ROMANCE
5	See	21	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) BEDROCK
0	7	8	YOUNG MONEY FEAT. LLOYD (CASH MONEY UNIVERSAL MOTOWN)
7	6	13	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BRDS.)
0	8	8	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
õ	9	14	CARRY OUT
-	11	19	TIMBALAND FEAT JUSTIN TIMBERLAKE (MOSLEY/BLACKBROUND INTERSCOPE)
10			KRIS ALLEN (19/JIVE/JLG) BLAH BLAH BLAH
Ð	12	7	KESHA FEAT. 30HI3 (KEMOSABE/RCA/RMS)
12	10	25	SEXY CHICK DAVID GUETTA FEAT, AKON (GUM/ASTRALWERKS/CAPITOL)
13	13	14	BREAKEVEN THE SCRIPT (PHDNOGENIC/EPIC)
1	15	13	WHATAYA WANT FROM ME
-		4	ADAM LAMBERT (19/RCA/RMG)
15	19		RIHANNA (SRP/DEF JAM/IDJM6) HEY, SOUL SISTER
T	18	7	TRAIN (COLUMBIA)
17	14	26	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
18	17	17	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
19	16	7	BABY
20	27	4	GG NOTHIN' ON YOU
-		-	LIFE AFTER YOU
21	21	16	DAUGHTRY (19/RCA/RMB)
22	25	5	SAY AAH TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)
23	23	9	TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BRDS.)
24	29	4	BREAK YOUR HEART
25	24	9	TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
	20	100	DO YOU REMEMBER
26	20	18	JAY SEAN FEAT. SEAN PAUL & UL JON (CASH MONEYOUMVERSAL REPUBLIC)
27	26	5	TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
28	22	20	TWO IS BETTER THAN ONE BOYS LIKE GIBLS FEAT. TAYLOR SWIFT (COLUMBIA)
29	30	7	NATURALLY
30	31	9	SELENA GOMEZ & THE SCENE (HOLLYWOOD) HEARTBREAK WARFARE
-	082		JOHN MAYER (COLUMBIA)
30	32	4	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
32	34	4	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
33	33	6	HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE)
34	35	12	SMILE
35	37	2	UNCLE KRACKER (TOP DOG/ATLANTIC) BULLETPROOF
-	In the second		LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE) VANILLA TWILIGHT
36	36	5	OWL CITY (UNIVERSAL REPUBLIC)
37	40	2	I MADE IT (CASH MONEY HEROES)
38	38	2	ONE DAY MATISYAHU (JDUB/OR/EPIC)
39	39	16	HARD
-		EW	RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG) YOUNG FOREVER
40			JAY-Z + MR. HUDSON (ROC NATION)

Lady Antebellum lifts 2-1 on Adult Top 40 with "Need You Now." The song is just the second former Hot Country Songs No. 1 to lead Adult Top 40, following Faith Hill's "Breathe" in 2000.

On Hot 100 Airplay, the ballad bounds 4-1, making Lady A the first country group to top the chart since it began incorporating Nielsen BDS-monitored data in 1990. The trio is just the second country act to cap the survey, following Taylor Swift, who led with "You Belong With Me" last year.

The success of "Need You Now" is not lost on the group members, who tell Billboard that the appeal of the song ha surpassed their expectation "We could have never ever

imagined the acceptance we'v had for 'Need You Now' and an overcome by the fact that it's reaching so many people in so many different places and walks of life.

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	LADY ANTEBELLUM

CONTEMPORARY WEEKS WEEKS ON CHT TITLE MPRINT / PROMOTION LABELS #1 swics FALLIN' FOR YOU 2 32 1 28 HAVEN'T MET YOU YET MICHAEL BUBLE (143 ALREADY GONE 5 23 4 9 NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL) YOU BELONG WITH ME 3 35 ACHINE/UNIVERSAL REPUBLIC 40 NO SURPRISE 6 DAUGHTRY (1 PLEASE DON'T LEAVE ME 7 38 9 24 SMILE UNCLE KRACKER (TOP DOG/ATLANTIC) HER DIAMONDS 8 44 10 28 CHANCES 10 GREATEST HEY, SOUL SISTER 1 11 11 12 11 SOMEDAY 12 ROB THOMAS (EMBLEM/ATLANTIC FIREFLIES 13 16 13 13 16 OWL CITY (UNIVERSAL REPUBL 14 19 CHASING PIRATES ISAL DEPUBLIC NORAH JONES (BLUE NOTE/C 15 11 HEARTBREAK WARFARE FIFTEEN 17 9 TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) SAY HEY (I LOVE YOU) 17 19 22 LIVE LIKE WE'RE DYING 20 4 KRIS AI PAPARAZZI 19 21 11 LADY GAGA MUNE/KONL/VE/CHERRYTREE/INTERSCOPE LIFE AFTER YOU 22 3 EMPIRE STATE OF MIND (PART II) BROKEN DOWN 21 23 7 ALICIA KEYS WHEN I LOOK AT YOU 24 2 MILEY CYR WALK WITH YOU 25 3 EDWIN MCCAIN (S. BREAKEVEN THE SCRIPT (PHONO NEW 27 5 I SEE YOU (THEME FROM AVATAR) ADULT TOP 40" STATE ARTIST UNT / PROMOTION LABELS #1 GG NEED YOU NOW 2 10 HEY, SOUL SISTER 1 30 HALFWAY GONE 3 20 HEARTBREAK WARFARE 4 16 LIVE LIKE WE'RE DYING 6 21 LIFE AFTER YOU 5 18 BAD ROMANCE 7 15 ILME/CHERRYTREE/INTERS ACCORDING TO YOU 9 10 ORIANTHI (TAL/GEFFEN/II BREAKEVEN 10 27 HAVEN'T MET YOU YET 10 11 21 MICHAEL BUBLE (143/REPRISE SOMEDAY 11 8 26 IF YOU ONLY KNEW 12 25 12 SHINEDO ALL THE RIGHT MOVES 13 24 13 TWO IS BETTER THAN ONE 14 BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUM TIK TOK 15 15 12 CARCIDCA/DA WHATAYA WANT FROM ME 16 16 11 ADAM LAMBERT (19/RCA I NEVER TOLD YOU 17 6 17 SYNDICATE 18 9 THE FRAY (F

MIS	AST	VEEKS N CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	15	#1 YOUR DECISION
2	2	28	BREAK
3	1		THREE DAYS GRACE (JIVE/JLG) UPRISING
-	3	32	MUSE (HELIUM-3/WARNER BROS.) SAVIOR
0	4	39	RISE AGAINST (DGC/INTERSCOPE)
0	5	36	1901 PHOENIX (LOYAUTE/RED/GLASSNOTE)
0	9	15	LETTER FROM A THIEF CHEVELLE (EPIC)
7	6	22	SNUFF SLIPKNOT (ROADRUNNER/RRP)
8	8	30	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
9	7	31	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
10	11	10	RESISTANCE MUSE (HELIUM-3/WARNER BROS.)
ā	17	5	CRYIN' LIKE A BITCH
12	16	9	GODSMACK (UNIVERSAL REPUBLIC) GIVE ME A SIGN (FOREVER AND EVER
13	13	29	BREAKING BENJAMIN (HOLLYWOOD) AGAIN
14			FLYLEAF (A&M/OCTONE/INTERSCOPE) JUST BREATHE
1000	10	22	PEARL JAM (MONKEYWRENCH) IF YOU ONLY KNEW
15	14	27	SHINEDOWN (ATLANTIC)
16	15	30	BACK AGAINST THE WALL CAGE THE ELEPHANT (DSP/JIVE/JLG)
T	18	18	SCREAM WITH ME MUDVAYNE (ÉPIC)
18	12	23	KINGS AND QUEENS THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
19	23	6	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLB)
20	21	12	BRICK BY BORING BRICK PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
21	22	16	ODD ONE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
22	24	11	MOUNTAIN MAN
23	20	21	CRASH KINGS (CUSTARD/UNIVERSAL MOTOWN)
24	28	5	CAVO (REPRISE)
25	26	15	THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
-	1054	10000	HALESTORM (ATLANTIC)
26	29	14	FIVE FINGER DEATH PUNCH (PROSPECT PARK) COUSINS
27	25	10	VAMPIRE WEEKEND (XL/BEGGARS GROUP) SWEET DISPOSITION
28	33	9	THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)
29	27	20	MESS OF ME switchfoot (Atlantic)
30	35	6	I'M YOUR DADDY WEEZER (DSC/INTERSCOPE)
31	31	19	EYESORE JANUS (REALID/ILG)
32	39	10	GOLD GUNS GIRLS METRIC (METRIC/LAST BANB)
33	32	11	YOU AND ME DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
34	37	4	THE ROYAL WE SILVERSUN PICKUPS (DANGERBIRD)
35	34	7	LITTLE SMIRK THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
36	41	6	FEEL LIKE I DO
37	40	13	FIRE IT UP
38	44	6	THOUSAND FOOT KRUTCH (TOOTH & NAIL/CAPITOL) JESUS STOLE MY GIRLFRIEND
39	45	7	VIOLENT SOHO (ELASTIC PEACE/UNIVERSAL MOTOWN) THE HIGH ROAD
-		ALCON	BROKEN BELLS (COLUMBIA) DRAGONFLY
40	46	9	SHAMAN'S HARVEST (SHAMAN'S HARVEST/TRIBAL)
41	47 H0T	SHOT	CYPRESS HILL FEAT. TOM MORELLO (PRIORITY/CAPITOL)
42	DE	BUT	SKINNY LITTLE BITCH HOLE (MERCURY/IDJMG)
43	38	10	LISZTOMANIA PHOENIX (LOYAUTE/RED/GLASSNOTE)
44	42	9	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
45	36	15	SHAKIN' HANDS NICKELBACK (ROADRUNNER/RRP)
46	50	2	KANDI ONE ESKIMO (SHANGRI-LA)
47	RE-E	NTRY	STYLO GORILLAZ FEAT. MOS DEF & BOBBY WOMACK (VIRGIN/CAPITOL
48	49	5	BEAUTIFUL THIEVES
49	48	20	AFI (DGC/INTERSCOPE) NEW FANG
60	13.81	EW	LETTERS FROM THE SKY
00			CIVIL TWILIGHT (WIND-UP)
Hole ar Alterna	rives tive	on R (view	st album since 1998, ock Songs at No. 42 and able in full at bill- at No. 26 with "Skinny

TROCK SONGS

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WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	AND RESISTANCE AWKS MUSE (HELIUM-3/WARNER BROS.)
2	5	36	1901 PHOENIX (LOYAUTE/RED/GLASSNOTE)
3	3	32	UPRISING MUSE (HELJUM-3/WARNER BROS.)
4	4	29	AGAIN FLYLEAF (A&M/OCTONE/INTERSCOPE)
5	2	32	BACK AGAINST THE WALL CAGE THE ELEPHANT (DSP/JIVE/JLG)
6	6	39	SAVIOR RISE AGAINST (DSC/INTERSCOPE)
7	7	15	YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPITOL)
8	8	18	MOUNTAIN MAN CRASH KINGS (CUSTARD/UNIVERSAL MOTOWN)
9	9	16	LETTER FROM A THIEF
10	10	30	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DEC/INTERSCOPE)
11	11	16	BRICK BY BORING BRICK PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
12	13	28	BREAK THREE DAYS GRACE (JIVE/JLG)
13	12	23	KINGS AND QUEENS THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
14	16	9	GIVE ME A SIGN (FOREVER AND EVER) BREAKING BENJAMIN (HOLLYWOOD)
15	14	21	JUST BREATHE PEARL JAM (MONKEYWRENCH)
16	21	5	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
17	18	11	SWEET DISPOSITION THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)
18	17	17	ODD ONE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
19	19	16	GOLD GUNS GIRLS METRIC (METRIC/LAST GANG)
20	23	7	THE ROYAL WE SILVERSUN PICKUPS (DANGERBIRD)
21)	22	6	I'M YOUR DADDY WEEZER (DBC/INTERSCOPE)
22	20	15	COUSINS VAMPIRE WEEKEND (XL/BEGGARS GROUP)
23	25	б	JESUS STOLE MY GIRLFRIEND VIOLENT SOHO (ELASTIC PEACE/UNIVERSAL MOTOWN)
24	26	Б	WHITE FLAG WARRIOR FLOBOTS FEAT. TIM MCILRATH (UNIVERSAL REPUBLIC)
25	24	13	BEAUTIFUL THIEVES AFI (DBC/INTERSCOPE)

TRIPLE A STATUS (IMPRINT / PROMOTION LASEL) #1 JUST BREATHE 1 1 21 2 18 YOU AND ME DAVE MATTHEWS BAND (BAMA RAGS/RCA/RM 4 14 KANDI 3 SHANGELLA 4 3 14 HEARTBREAK WARFARE JOHN MAYER (COLUMBIA) JUNN WATCH (LOCATION) JUST SAY YES SNOW PATROL (POLYDOR/FICTION/BEFFEN/INTERSCOPE) 7 24 5 HEY, SOUL SISTER 6 5 30 I AND LOVE AND YOU THE AVETT BROTHERS (AMERICANA 9 27 7 (IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO 8 8 27 WEEZER (DGC/INTERSC CHASING PIRATES 6 22 9 FEARLESS LOVE 10 10 9 MELISSA ETHERIDGE (ISLAND/10.JMG) 1901 11 13 I IX (LOYAUTE/RED/GLASSNOTE) THE HIGH ROAD 12 13 6 BROKEN BELLS (GREATEST STELLA THE ARTIST GAINER DAVID GRAY (MERCER STREET/D 13 17 10 14 12 9 ALL I HAVE RE/COLUMBIA) 15 16 4 IT'S GONNA BE NORAH JONES (BLUE NOT TE/CAPITO 15 8 HALFWAY GONE 17 19 4 SONG AWAY WHEELS 18 18 7 ILE CULLUM (VERVE FORECAST/VERVE) 19 21 6 YOU BUN AWAY BARENAKED LADIES IRA HAROLD T. WILKINS, OR HOW TO WAIT FOR A VERY LONG TIME 20 5 EVERYBODY 22 8 HALLSON (CABIN 24/OFIGINAL SIGNAL UNIVERSAL MOTOWIN UPRISING 23 9 WARNER BR MUSE (HELIUN SYNDICATE 24 5 THE FRAY (EPIC HOME 27 2 ONE WAY ROAD THE JOHN BUTLER TRIO (JARRAH/ATO NEW

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Data for week of MARCH 27, 2010 | CHARTS LEGEND on Page 51 www.journal-plaza.net & www.freedowns.net

Billeoard.



HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS DN CHT			PEAK		THIS WEEK	LAST
1	3	4	22	HILLBILLY BONE Blake Shelton Featuring Trace Adki s.Hendricks (c.WISEMAN,LLAIRD) @ WARNER BROS,M	ns MN	1		26	30
2	4	6		A LITTLE MORE COUNTRY THAN THAT Easton Cort D. CHAMBERLAIN (D. POYTHRESS, R. L. FEEK, W. VARBLE) O MERCI O MERCI		2	10	27	28
3	5	7	16	TEMPORARY HOME Carrie Underwo M.BRIGHT (C. UNDERWOOD, L. LAIRD, Z. MALOY) © 19/ARISTA NASHVI	Dd LE	3	9 Title is the singer's	28	32
4	2	1		WHY DON'T WE JUST DANCE Josh Turr EROGERS (J. BEAVERS, J. SINGLETON, D. BROWN) O MCA NASHVI	er	1	37th top 10 since	29	29
6	7	9		HIGHWAY 20 RIDE Zac Brown Ba K STEGALLZ BROWN (K DURRETTE) @ HOME GROWN/ATLANTIC/BIGER PICT	nd	5	July 1995, when "Fall in Love"	30	31
6	1	2		THAT'S HOW COUNTRY BOYS ROLL Billy Curringt C. CHAMBERLAIN, B. CURRINGTON IB, CURRINGTON, D. DAVIDSON, B. JONES) O MERCI	on	1	became his first to	31	38
7	6	8		TIL SUMMER COMES AROUND bluerk urban (M.POWELK URBAN)	an	6	reach the upper tier. Chesney's sum ties	32	36
0	10	10	13	GREATEST AMERICAN HONEY Lady Antebell GAINER PWORLEYLADY ANTEBELLIM (S. STEVENS, C. R.BARLOWE, H.LINDSEY) O CAPTOL NASHWI	m	8	George Strait's top 10 tally during the	33	35
9	11	11		AIN'T BACK YET Kenny Chesn B.CANNON, K. CHESNEY (C. WISEMAN, C. TOMPKINS) 000		9	same time frame.	34	33
10	12	12		FEARLESS Taylor Sv N.CHAPMAN, TSWIFT (TSWIFTL RDSE, H.LINDSEY) @ BIG MACH		10	With 39 top 10 singles, only Tim	35	34
0	13	13		UNSTOPPABLE Rascal Fla D. HUFF, RASCAL FLATTS (J.DEMARCUS, H.LINDSEY, J.T.SLATER) O LYRIC STR		11	McGraw has more	36	40
12	14	15		KEEP ON LOVIN' YOU Steel Magno D.HUFF (C.STAPLETON.T.WILLMON) @ BIG MICH	lia	12	top 10 contenders during that span.	37	41
13	16	18		GIMMIE THAT GIRL Joe Nicht W.WIGHT (RAKINS,D.GAWIDSON,B.HAVSLIP) Ø SHOW DOG-UNIVER	ols	13	A DOMESTIC	38	39
14	15	16		BACKWOODS Justin Moc Justin Moc JSTOVER (J MODE J PAULIN JS STOVER) O VAL	re	14		39	37
15	20	21		I GOTTA GET TO YOU I GOTTA GET TO YOU George Str TBROWN, S,STRAIT (JLAUBERDALE J.RITCHEY,B.LARSEN) MCA NASHWI	ait	15	The state	40	48
10	17	17		HELL ON THE HEART Eric Chur JJOYCE (CHURCH, ORTHAN) O CAPITOL ASSIV	ch	16	10	41	42
17	19	20		THE MAN I WANT TO BE Chris You	ng	17	With a 12–10 hop, Swift becomes the	42	45
18	18	19		IT'S JUST THAT WAY Alan Jacks	on	18	first solo female	43	43
1	21	23	8	K STEGALL (V.MCGEHE, K.SACKLEY, K.STEBALL) ARISTA NASHVI AR WRONG BABY WRONG Martina McBri	de	19	artist in the 66-year history of Hot	44	44
20	22	22	7	POWER D. HUFFM. MCBRIDE (S. B. ULES, R. E. ORRALL, B. WARREN, B. WARREN, MARREN, MARRE	w	20	Country Songs to	45	47
21	23	24	-	POWER B. GALLIMORE, T.MCGRAW, D. SMITH (L. BRICE, K. JACOBS, J. LEATHERS) O CI SHE WON'T BE LONELY LONG Clay Walk		21	start with five top 10s apiece from her	46	47
-				KSTEGALL (D.JOHNSON, PO'DONNELL, S.GRIFFIN] O CI	_	2250	first two charted		
22	25	26		R MCENTIRE TBROWN (R.DUIN, T.MCBRIDE) STARSTRUCK VAL HIP TO MY HEART The Band Pe	RY	22	albums, a feat previously achieved	47	49
23	24	25		NCHAPWAN (X-PERRYR PERRYR) PERRYB.BEAVERS) © REPUBLIC VASHWI RAIN IS A GOOD THING Luke Bry	LE	23	only by Brooks &	48	RE-E
24	27	28		J.STEVENS (L.BRYAN, D.DAVIDSON) 💿 CAPITOL NASHVI	LE	24	Dunn and Dixie Chicks.	49	50
25	26	27	16	DANCING IN CIRCLES Love And Th JCOPLAN,R.E.ORRALL (S.B.LILES,R.E.ORRALL,R.SPRINGER) @ LVRIC STR		25		50	51

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2 WEEKS	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist	CERT.	PEAK
36	4	CRAZY TOWN M.KNOX (R.CLAWSON, B.JONES)	Jason Aldean BROKEN BOW		26
29	30	LOVE LIKE CRAZY D.JOHNSON (D.JOHNSON,T.JAMES)	Lee Brice © CURB		27
39	4	THE HOUSE THAT BUILT ME FLIDDELL,M.WRUCKE (T.DOUGLAS, A. SHAMBLIN)	Miranda Lambert © COLUMBIA		28
31	14	MY BEST DAYS ARE AHEAD OF ME M.BRIGHT (M. GREEN, K.BLAZY)	Danny Gokey @ 19/8CA		29
30	20	WORK HARD, PLAY HARDER 6.WILSON, J.RICH, B. CHANCEY (G. WILSON, J.RICH, V. MCGEHE)	Gretchen Wilson @ REDNECK/C05		30
47	5	EVERY DOG HAS ITS DAY T.KEITH (T.KEITH, B.PINSON, J.WAPLES)	Toby Keith SHOW DOS-UNIVERSAL		31
35	16	PRAY FOR YOU COMITTY (J.LOWENSTEIN, J.BRENTLINGER)	Jaron And The Long Road To Love @ JARONWOOD/UNIVERSAL REPUBLIC/BIG MACHINE		32
34	9	THIS AIN'T NOTHIN' RO'DONNELL.C.MORGAN (C.DUBOIS,K.K.PHILLIPS)	Craig Morgan @ BNA		33
32	20	THERE IS A GOD T.BROWN (A. GORLEY,C. DUBOIS)	Lee Ann Womack @ MCA NASHVILLE		32
33	24	THE CALL J.STROUD (M.KENNON, N.GORDON, J.CAMPBELL)	Matt Kennon BAMAJAM/STROUDAVARIOUS		33
40	21	SMILE R.CAVALLO (M.SHAFER, B.DALY, J.HARDING, J.BOSE)	Uncle Kracker @ TOP DOG/ATLANTIC/BIGGER PICTURE		36
49	4	LOVER, LOVER D.BRAINARD, J.NIEMANN (D.PRITZKER)	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE		37
38	7	FLIDDELL (K.CHESNEY,S.CARUSDE)	David Nail MCA NASHVILLE		38
37	9	STAY HERE FOREVER N.CHAPMAN (J.KILCHER,D.DAVIDSON, B.PINSON)	Jewel O VALORY		37
	2	LITTLE WHITE CHURCH WKRKPATRICK.LITTLE BIG TOWN (K FARCHLD/WKRKPATRICK,K SCH4LPA	INNPSWEETLIWESTBROOK)		40
44	6	GIDDY ON UP M.SHIMSHACK (L.B.BUNDY, J. COHEN, M.SHIMSHACK)	Laura Bell Bundy MERCURY		41
45	8	FREE J.JOYCE (J.KNDWLES, T.SUMMAR)	Jack Ingram BIG MACHINE		42
41	8	TODAY WAS A FAIRYTALE N.CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE		41
42	11	JACKSON HOLE D.FRIZSELL.R.CLAWSON (R.CLAWSON, M.CRISWELL)	James Wesley BROKEN BOW		42
43	8	BEST OF BOTH WORLDS J.BROWN,K.GRANTT (D.WORLEY,J.BROWN)	Darryl Worley Stroudavarious		43
46	6	BLUE SKY M.BRIGHT (E.WEST, G.BURR)	Emily West Featuring Keith Urban © CAPITOL NASHVILLE		46
51	3	TELL YOUR SISTER I'M SINGLE J.RICH,C. PENNACHIO (J.I. RICH,A.WILLIAMS,T. ROSEN)	Tyler Dickerson LYRIC STREET		47
NTRY	9	WATER FROGERS (B. PAISLEYC, DUBOIS, K. LOVELACE)	Brad Paisley O ARISTA NASHVILLE		48
48	5	BRING ON THE LOVE W.KIRKPATRICK, K.KADISH (K.KADISH, B.JANE, L.CRUTCHFIELD	W.KIRKPATRICK) Coldwater Jane		48
50	4	CHILLIN' J.RITCHEY (B.LARSEN, E.M.HILL, P.O'DONNELL)	Blaine Larsen TREEHOUSE		50
		the set with the life interaction and			

TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS DN CHT	ARTIST Title	PERT
1	1	4	7	#1 LADY ANTEBELLUM 7WKS CAPITOL NASHVILLE 97702 (18.98) Need You Now	E
2	HOT DE	SHOT But	1	GARY ALLAN MCA NASHVILLE 013362/UMGN (10.98) Get Off On The Pain	
3	2	-	2	BLAKE SHELTON REPRISEWARNER BROS. 5/22642/WANN (8:58) Hillbilly Bone (EP)	
4	3	-	2	DANNY GOKEY 19/RCA 60554/SMN (11.98) My Best Days	
5	6	4	69	ZAC BROWN BAND	L
6	10	8	8	GREATEST GAINER FORTUGEDROLLIST EINSMERNWEST (17.98) Crazy Heart	
7	5	з	70	TAYLOR SWIFT BIG MACHINE 0200 (18.98)	
8	4	-	2	EASTON CORBIN MERCURY 013644/UMGN (10.98) Easton Corbin	
9	9	6	19	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98) Play On	E
10	7	2	3	JOHNNY CASH MERICANLOST HERMAY DISSEM (11.98) American VI: Ain't No Grave	
11	8	5	5	JOSH TURNER Haywire Haywire	
12	11	7	100	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98) Lady Antebellum	
13	12	10	49	JASON ALDEAN BROKEN BOW 7537 (18.98) Wide Open	L
14	13	11	78	DARIUS RUCKER Learn To Live	
15	15	13	24	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98) Revolution	•
16	17	15	28	CHRIS YOUNG RCA 22818/SMN (10.98) The Man I Want To Be	
17	18	18	23	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98) Doin' My Thing	
18	20	17	50	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98) Defying Gravity	•
19	21	23	49	RASCAL FLATTS Unstoppable	
20	16	14	21	TIM MCGRAW CURB 79152 (18.98) Southern Voice	C
21	22	22	43	KENNY CHESNEY BNA 65555/SMN (11.98) Greatest Hits II	
22	23	19	47	SOUNDTRACK WAIT DEXEV (03101 (1856) Hannah Montana: The Movie	[
23	25	20	30	REBA STARSTRUCK MO100/WLORV (18.98) Keep On Loving You	•
24	14	9	3	JOSH THOMPSON COLUMBIA 56858/SMN (9.98) Way Out Here	
25	27	31	74	BILLY CURRINGTON MERCURY 009550/UMBN (13.98) Little Bit Of Everything	

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	CERT	PEAK
26	29	27		JUSTIN MOORE Justin Moore Justin Moore		3
27	26	21	23	TOBY KEITH SHOW DOG-URIVERSAL 027 (18.98) American Ride		1
28	N	W		CHRISTIAN KANE OUTLAW SAMTS DERIVL EX BIGGER PICTURE (3.98) Christian Kane (EP)		21
29	24	25		RASCAL FLATTS LYRIC STREET 002764 (13.98) Greatest Hits Volume 1		2
30	33	30	37	BRAD PAISLEY ANSTA MISHALLE 473525/M (13.96) American Saturday Night		1
31	32	29		BROOKS & DUNN ANSTA MUSHALLE 4962/SVAV (1396) #1s And Then Some		1
32	28	24	3	VARIOUS ARTISTS SOM MOST CUSTOM WHITTLE GRUP 4 SCH TEXTRELIDS (1256) Good Of Nashwille		2
33	31	26		VARIOUS ARTISTS BNUW/BSAL SE2950NY MUSC (1858) NOW That's What I Call Country Vol. 2		4
34	34	28	31	GEORGE STRAIT MGA NASHVILLE 013173"/UMGN (13.98) Twang	•	1
35	36	32		COLT FORD AVERAGE JOE'S 1001 (16.98) Ride Through The Country		2
36	35	34	51	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98) Carolina		4
37	30	12	3	SARAH BUXTON LYRBC STREET 165061 (10.98) Sarah Buxton		1
38	37	33	76	KELLIE PICKLER 19/3NA 22811/SMN (11.98) ⊕ Kellie Pickler		1
39	38	35		DAILEY & VINCENT CHARLENAME STORD SCHOOL (11 SE) Daley & Vincent Sing The Statler Brothers		1
40	43	43	20	JOE NICHOLS SNOW DOG-UNIVERSAL 012989 (13.98) Old Things New		1:
41	40	37		CHRIS CAGLE CAPITOL INSIMILE REPORT CAPITOL (13.96) Best Of Chris Cagle		3
42	41	38	8	GRETCHEN WILSON COLUMBIA 61894/SMN (9.98) Greatest Hits		2
43	39	36		ROSANNE CASH MANHATTAN 96576/BLG (18.98) The List		5
44	42	42	58	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98) Feel That Fire		1
45	44	39	55	JAKE OWEN RCA 31287/SMN [12.98] Easy Does It		2
46	46	41	69	RANDY HOUSER SHOW DOG-UNIVERSAL 011689 (10.98) Anything Goes		2
47	47	45		RANDY TRAVIS WARKER BROS, STREASWARK (193) Told You So: The Ultimate Hits Of Randy Travis		3
48	48	44	21	BOMSHEL CUR8 78946 (18.98) Fight Like A Girl		2.
49	68	59	24	PACE RYAN BINGHAM & THE DEAD HORSES Roadhouse Sun		1
50	49	46	5	RECKLESS KELLY VEP R0C 2209 (16.58) Somewhere In Time		2

O TOP BLUEGRASS ALBUMS

THIS	LAST WEEK	2 WEEKS AGO	ARTIST Title	CERT
1	1	4	#1 CAROLINA CHOCOLATE DROPS Genuine Negro Jig swxs Nonesuch 516995/WARNER BROS.	
2	2	6	DAILEY & VINCENT Dailey & Vincent Sing The Statler Brothers CRACKER BARREL 610640/ROUNDER	
3	3	56	STEVE MARTIN The Crow: New Songs For The Five-String Banjo 40 SHARE 610647*/ROUNDER	
4	5	3	JACK ROSE Luck In The Valley THRILL JOCKEY 229*	
5	4	27	THE ISAACS GAITHER 46014 The Isaacs Naturally: An Almost A Cappella Collection	
6	N	EW	VARIOUS ARTISTS Bluegrass Special ROUNDER 610656	
7	7	24	PATTY LOVELESS Mountain Soul II SASUARO ROAD 24976	
8	8	77	OLD CROW MEDICINE SHOW Tennessee Pusher NETTWERK 30812*	
9	6	26	THE WAILIN' JENNYS Live At The Mauch Chunk Opera House RED HOUSE 220	
10	12	25	LOUDON WAINWRIGHT III High Wide & Handsome: The Charle Poole Project 2ND STORY SDUND 001	

BETWEEN THE BULLETS SHELTON'S SIXTH NO. 1



Up 1.2 million impressions, Blake Shelton's "Hillbilly Bone" becomes his sixth No. 1 and first in more than a year on Hot Country Songs. He most recently topped the chart

when "She Wouldn't Be Gone" spent two weeks at No. 1 in January and February 2009—also the last time Warner Music Nashville topped the list. "Bone" is the first appearance at No. 1 in almost two years for its featured artist Trace Adkins, who landed his third No. 1 with "You're Gonna Miss This" in April 2008. —Wade Jessen

HOT COUNTRY SOMES: TA country stations are electronically montaned by Neiken Breadcast Data Systems, 24 hours a day, 7 days a week. Attrover americal to some appending in the 20 on both thread Statibility and Austral on the data for the for the station with statistical statistics. TOP COUNTRY ALBUHS, See Clarks, Learning for neike and exemplations. At Clark 1000, 45 Global Model, L.C. and Neiken SoundSach. Inc. All Indite resonance and addition of the statistics.

Go to www.billboard.biz for complete chart data | 53

R&B/HIP-HOP Billeoard

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0		TC	DP R&B/HIP-HOP LBUMS	
HEE	AST	N CHT	ARTIST	
0	HOT	SHOT	TITLE IMPRINT / DISTRIBUTING LABEL	
2	1	6	SADE	
3	2	40	SOLDIER OF LOVE EPIC 63933*/SONY MUSIC THE BLACK EYED PEAS	
4	4	6	THE E.N.D. INTERSCOPE 012887*/IGA	
5	7	16	REBIRTH CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG RIHANNA RATED R SRP/DEF JAM 013738/IDJMG	
6	6	14	ALICIA KEYS THE ELEMENT OF FREEDOM MBK/J 46571*/RMG	
7	3	2	RAHEEM DEVAUGHN THE LOVE & WAR MASTERPEACE 1228 UVE 55959 CLG	
8	9	28	TREY SONGZ READY SONG BODK/ATLANTIC 518794/AG	•
9	10	13	MARY J. BLIGE STRONGER WITHEACH TEAR MATRIARCH GEFFEN 013722/IGA	
10	8	5	JAHEIM ANOTHER ROUND ATLANTIC 522783/AG	
11	11	12	YOUNG MONEY WEARE YOUNG MONEY CLISH MONEY UNMERSAL MOTORWICIS/RS/UWRS	
12	12	18	MELANIE FIONA THE BRIDGE SRC/UNIVERSAL MOTOWN 013150/UMR6	
13	14	13	ROBIN THICKE SEX THERAPY: THE SESSION STAR TRAKINTERSCOPE DISTORIOA	
14	13	27	JAY-Z THE BLUEPRINT 3 ROC NATION 520856*/A6 GUCCI MANE	
15	15	14	THE STATE IS. AND ALCON THE STATE AND AND A STATE AND	
16	16	43	RELAPSE WEB SHADY AFTERMATH INTERSCOPE 012863*16A	
	5	2	VICTORY WE THE BEST 2074/E1	
18	20	14	GAINER INUR REPERTING AND A STATE	2
19	18	21	MOVEL JACKSONS THESE IT SOUNDTWAR NUMERIC TAKE "SOUNTLISC CORINNE BAILEY RAE	2
20	17	7	THE SEA CAPITOL 09378 BEYONCE	2
22	22	27	DRAKE	-
23	23	36	STREAME BY KING WORK/ASH MORE/UNITED INTO WITH SHORE MAXWELL	
24	26	26	BLACKSUMMERSNIGHT COLUMBIA 89142/SONY MUSIC KID CUDI New WTH KOK THE BOJE OF DEVI OVECCOUNTERL NOTION TOTAL WERE (*)	
25	24	24	BEBE & CECE WINANS STILL B&C 31105/MALACD	
26	21	2	SAM ADAMS BOSTON'S BOY (EP) 1ST ROUND DIGITAL EX	
27	25	18	50 CENT REFORE I SELF-DESTRUCT SHADH WITH MITHISSOOPE OT SING YEA ①	
28	29	25	MARIAH CAREY MENDING OF AN IMPERFECT ANGEL ISLAND (13228"/IDJ/NG	
29	N	EW	SWINDOE SWINDOE BLK	
30	28	15	R. KELLY UNTITLED JIVE 31136/JLG	
31	27	14	SNOOP DOGG MAUCE IN WONDERLAND COGG/STYLE FRIGHTY 06642*1CAPITOL	
32	32	16	BIRDMAN PRICELESS CASH MOLEYUNWERSAL MOTOWN (FL2050/UMPG (*)	
33	31	45	CHRISETTE MICHELE EPIPHANY DEF JAM 012797/IDJMG @ VARIOUS ARTISTS	-
34	30	37	JAMES FORTUNE & FIYA	
35	33	7	ENCORE BLACKSMOKE 3073/WORLDWIDE	
36	34	14		
37	11/2/2	EW	LAND OF MAKE BELIEVE DUCK DOWN 2125 PRINCE/BRIA VALENTE	
38	38	39 9	LOTUS FLOW3R/MPLSOUND/ELIX3R NPG 09549 EX DJ POET NAME LIFE	
39 40	36	9	TOTAL CLUB HITS 4 THRIVE 90825/IDJMG JANET	
41	35	9	NUMBER ONES A&M 013612/UME OMARION	
42	40	73	OLLUSION STARWORLD 58135/MUSICWORKS MARY MARY THE SOUND MY BLOCK COLUMBIA 20087*/SONY MUSIC ①	
43	43	35	THE SOUND MY BLOCK COLUMBA 28087*/SONY MUSIC (*) JOE SIGNATURE 563 00005/KEDAR	
44	44	26	NEW BOYZ SKIWY JENZ AND A MIC SHOTTYNSKLM SZM2SYWARKE BROK	
45	52	30	PACE LEDISI SETTER TURN ME LODGE VERIE FORECAST 6126/7/VIG. (#)	
46	41	28	WHITNEY HOUSTON	C
47	42	56	CHARLIE WILSON UNCLE CHARLIE P MUSIC/JIVE 22289/JLG	
48	49	77	T.I. PAPER TRAIL GRAND HUSTLE/ATLANTIC 512267*/AG ⊕	2
49	47	65	ANTHONY HAMILTON THE POINT OF IT ALL MISTER'S MUSIC/SO SO DEF 23387/JLB	
50	48	52	KERI HILSON IN A PERFECT WORLD., MOSLEY/CONE 4/WTERSCOPE DY/2020/064	•

Erykah Badu takes the Greatest Gainer trophy on Adult R&B as "Window Seat" rises 11–9. The track is her ninht top 10 and the lead single from new album "New Amerykah Part Two: Return of the Ankh," due March 30.



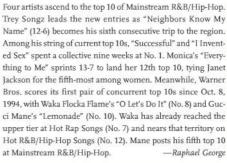
		39	NEW	T.I. (GRA
		40	32 18	RIHANNA
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WEEK	WEEKS DN CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)	SINT
1	13	#1 SAY SOMETHING TWEALAND FEAT DRAKE (MICKLEY BLACKGROUND WTERSCOPE)	1
2	18	SEX THERAPY ROBIN THICKE (STAR TRAK/INTERSCOPE)	C
5	14	HEY DADDY (DADDY'S HOME)	6
3	19	USHER FEAT. PLIES (LAFACE/JLG) SAY AAH	C
4	16	TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC) HOW LOW	5
2	6	HOW LOW LUDACRIS (DTP/DEF JAM/RDJMG) GREATIST AND STRUCTURE THEY SOREZ (STRUG BOCK/ATLANTIC) EVERYTHING TO ME	e
3	7		67
1	16	MONICA (J/RMG) O LET'S DO IT	(8
		WAKA FLOCKA FLAME (SFICK SOLIAD/ASYLUM/WARNER BROS.)	
9	10	ON TO THE NEXT ONE JAY-Z + SWIZZ BEATZ (ROC NATION) LEMONADE	9
4	8	GUCCI MANE (BRICK SQUAD/ASYLUM/WARNER BROS.)	0
0	22	MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRB)	1
B	17	I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	1:
6	17	BEDROCK Young Money Fait LLOYD (CASH MONEY UNIVERSAL MOTOWINVUMPS)	1
7	17	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS (MBK/J/HMG)	1.
7	14	STEADY MOBBIN' YOUNG MONEY FEAL DUCCI NAME (CASH MONEY/UN/ERSAL NOTOWN/UN/PS)	1
8	10	WOMEN LIE, MEN LIE YO GOTTI FEAT. LIL WAYNE (NEVITABLE POLD GROUNDSURING)	1
4	4	MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJM6)	1
0	7	LIL FREAK USHER FEAT. NICKI MINAJ (LAFACE/JLG)	0
5	4	RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG)	1
6	13	ALL THE WAY TURNT UP ROSCOE DASH FEAT. SOULD BOY TELLEM (MAI MUSIC LIVE ZOVE 4 WITERSCOPE)	2
3	5	NOTHIN' ON YOU B.O.B FEAT. BRUND MARS (PEBELROCKGRWID HUSTLEWTLWITC)	2
1	9	SPEEDIN'	2
9	14	OMARION (STARWORLD/MUSICWORKS/CAPITOL)	2
2	8	SNOOP DOGG (DOGGYSTYLE/PRIDRITY/CAPITOL)	2
7	8	SO CENT (SHADY/AFTERMATH/INTERSCOPE)	2
6	9	BONDRIM (SO SO DEF/MALACO) SOLDIER OF LOVE	2
	HUDIO	SADE (EPIC/COLUMBIA) 4 MY TOWN (PLAY BALL)	2
0	6	BROMAN FEAT DRAFE & UL WAYNE JOASH WONEY, DWIERSAL WOTOWN/ONRIG FLEX	100
8	9	THE PARTY BOYZ (CAMOUFLABE/HITZ COMMITTEE/BATTERY)	2
N	1000	DRAKE (YOUNG MONEYCASH MONEYUNWERSAL MOTOWINUMRG) SPONSOR	2
3	5	TEMPRA MARI FEAT SUCCI MANE & SOULJA BOY TELLEN (FO/REE, XSH, UNI WARMER BROS)	3
4	2	LOVE KING THE-DREAM (RADIO KILLA/DEF JAM/IDJMS)	3
5	5	HOMEGURL (HE GOTTA) BONE (CITI U. S./DEF JAM/IDJMG)	3
1	11	AIN'T LEAVIN WITHOUT YOU JAHEIM (ATLANTIC)	3
9	3	FALLIN' K. MICHELLE (HITZ COMMITTEE/JIVE/JLG)	3
9	6	UP OUT MY FACE MARIAH CAREY FEAT. NICKI MINAJ (ISLAND/IDJMG)	3
6	5	FISTFUL OF TEARS MAXWELL (COLUMBIA)	3
7	3	BUSY LYFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER BROS.)	3
0	2	BRING IT BACK 8BALL & MJG FEAT. YOUNG DRO (GRAND HUSTLE/E1)	3
N	EW	I'M BACK T.I. (GRAND HUSTLE/ATLANTIC)	3
-	10	HARD	

(CAA		Rł	IYTHMIC [®]
- 1	ST	EXS CHT	TITLE
12	N. N	NO NO	ARTIST (MPRINT/ PROMOTION LABEL)
1	1	16	2 WKS YOUNG MONEY FEAT LIAND (CASH MONEY UNAERSAL MOTORM)
2	2	15	TREY SONGE FEAT. FABOLOUS (SONG BODK/ATLANTIC)
3)	3	8	GAINER EDBRET SHIND WAS (CHE ROCKSWOHLST. SHLARD)
4	6	13	THE BLACK EVED PEAS (INTERSCOPE)
5	5	16	
6	4	19	
7	9	9	RIHANNA (SRP/DEF JAM/IDJMG)
8	8	8	SAY SOMETHING TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE)
9	7	27	TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)
10	10	14	CARRY OUT TIMBALWID FEAT, JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND HITERSCOPE)
11	12	14	TELEPHONE LADY GAGA FEAT. BEYONDE (STREAMLINE KONLINE)CHERRYTREE(INTERSCOPE)
12	11	19	BAD ROMANCE LADY GAGA (STREAMLNEKONLIVE/CHERRYTREEINTERSCOPE)
13	15	7	BABY JUSTIN BEBER FEAT. WIDACRIS (SCHOOL BOY RWINOND BRAUNUSLAND IDUNE)
14	14	23	REPLAY MAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE/WARNER BROS.)
15	13	26	SEXY CHICK DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
16	16	13	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
17	17	6	BLAH BLAH BLAH KESHA FEAT. 30HI3 (KEMUSABE/RCA/RMG)
18	22	7	KESHA FEAT. 30HI3 (KEMUSABE/RCA/RMG) BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
19	19	7	STEADY MOBBIN' YOUNG MONEY FEAT GUCCI MAKE (CASH MONEY UNIVERSAL MOTOWN)
20	23	5	YOUNG FOREVER JAY-Z + MR. HUDSON (ROC NATION)
21	25	7	LIL FREAK USHER FEAT. NICKI MINAJ (LAFACE/JLG)
22	21	20	DO YOU REMEMBER JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
23	24	9	FEEL IT Thee 6 Nara VS. Testo with Seni Konston & P.D. RDA. Hernetize (MDS)COLLINGA.
24)	29	3	LEMONADE GUCCI MANE (BRICK SQUAD/ASYLUM/WARNER BRDS.)
25	31	4	HEY DADDY (DADDY'S HOME) USHER FEAT. PLIES (LAFACE/JLG)
26	27	18	I INVENTED SEX TREY SONGZ FEAT. DRAKE (SONG BODK/ATLANTIC)
27	NE	w	MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
28	33	8	ON TO THE NEXT ONE JAY-Z + SWIZZ BEATZ (ROC NATION)
29	32	4	MILLION DOLLAR GIRL TRINA FEAT. DIDDY & KERI HILSON (SUP-N-SLIDE/CAPITOL)
30	34	2	SOLO IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
31	30	20	MONEY TO BLOW BROMAN FEXT LE WAYNE & DRAVE (CASH NONEY/UNVERSAL MOTORM)
32	35	2.	ALL THE WAY TURNT UP ROSCIE INSH FEAT. SOULIA BOY TELLEM (MUTALISIC LINE DAVE 40/UTERSCIPE)
33	36	7	I MADE IT (CASH MONEY HEROES) KEWN RUDUFFEIT BRUNNA, MY SERI, & LL WINE (2/3) MONEY/UNIFOL REPUBLIC
34	28	18	HARD RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMS)
35	26	14	I WANNA PERL JEELT (SHP/DEF JAM/IDJNG) I WANNA ROCK SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
36	37	4	ACCORDING TO YOU
37	NE	w	OVER
38	36	11	TRY SLEEPING WITH A BROKEN HEART
39	NE		
40	NE		CYPRESS HILL FEAT, MARC ANTHONY & PITBULL (PROPITY CAPITOL) WOMEN LIE, MEN LIE YO GOTTI FEAT, UIL WAYNE (NEVITABLE/POLD GROUNDS/URMG)
-	100		YO GOTTI FEAT. LIL WAYNE (NEVITABLE/POLO GROUNDS/URMG)

BETWEEN THE BULLETS TALES OF THE TOP 10

FEAT. JEEZY (SRP/DEF JAM/IDJMG



ę			DULT R&B
A	4		
WEEK	LAST WEEK	WEEKS DN CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
1	1	14	# SOLDIER OF LOVE
2	3	18	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS (MBK/U/RMG)
3	4	16	I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
4	2	24	IT KILLS ME MELANIE FIONA (SRC/UNIVERSAL MOTOWIN/UMRB)
5	6	17	FISTFUL OF TEARS MAXWELL (COLUMBIA)
6	5	20	AIN'T LEAVIN WITHOUT YOU
7	7	7	EVERYTHING TO ME
8	8	9	THERE GOES MY BABY USHER (LAFACE/JLG)
0	11	4	GREATEST WINDOW SEAT GAINER ERYKAH BADU (UNIVERSAL MOTOWINUMRB)
10	13	19	SEX THERAPY ROBIN THICKE (STAR TRAK/INTERSCOPE)
11	17	7	I DON'T CARE RAHEEM DEVAUGHN (JIVE/JLG)
12	12	24	DON'T MAKE 'EM LIKE U NO MORE RUBEN STUDDARD (19/HICKORY/RED)
13	16	7	CLOSER CORINNE BAILEY RAE (CAPITOL)
14	20	5	WORTH IT WHITNEY HOUSTON (ARISTA/RMB)
15	21	5	BEAUTIFUL VIVIAN GREEN (E1)
16	18	6	FINDING MY WAY BACK JAHEIM (ATLANTIC)
17	19	10	WORST CASE SCENARIO
18	27	3	HANDS TIED TONI BRAXTON (ATLANTIC)
19	23	5	ALL I EVER THINK ABOUT CHRISETTE MICHELE (DEF JAM/IDJMG)
20	26	4	IN THE MORNING URBAN MYSTIC FEAT. MDMA (SOBE)
21	24	6	THE BEST IN ME MARVIN SAPP (VERITY/JLG)
22	25	5	TELL ME YOU LOVE ME LEELA JAMES (STAX/CMG)
23	22	14	HIGHER THAN THIS LEDISI (VERVE FORECAST/VERVE)
24	28	6	IF TONIGHT IS MY LAST LAURA IZIBOR (ATLANTIC)
1000	I COLOR	110	DIICY

25 NEW BUSY LYFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER BROS.

HOT RAP SONGS ARTIST (PRINT / PROMOTION LABEL #1 SAY SOMETHING 0 2 13 1 18 BEDROCK YOUNG MONEY FEAT LLOYD (CASH NONEY/UNVERSAL NOTOWNUMPIG HOW LOW 3 18 3 P/DEF JAM/IDJMG NOTHIN' ON YOU 4 8 B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HIJ ON TO THE NEXT ONE 5 11 STEADY MOBBIN 7 20 YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN/UNIRG O LET'S DO IT 9 15 BRICK SQUAD/ASYLUM/WARNER BROS.) TIE ME DOWN 6 24 8 NEW BOYZ FEAT. RAY J (SHOTTY/ASYLU) 8 8 LEMONADE 9 CK SQUAD/ASYLUM/W CCI MANE (B) MY CHICK BAD 10 14 4 UDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG) FOREVER 12 29 11 MASON/20NE 4/STREAMLINE/INTERS ALL THE WAY TURNT UP 10 14 12 SOULIA BOY TELL'EN (VM 13 21 2 WOMEN LIE, MEN LIE YO GOTTI FEAT. UL WAYNE (NEVITAGLEA 14 16 9 NE INEVITABLE POLO GROUNDS/J 13 23 MONEY TO BLOW 15 RE (CASH INCREV/UNIVERSAL INCT/OWN/UNIPE) I WANNA ROCK SNOOP DOGG [DOGGYSTYLE/PRIDRITY/CAPIT 16 11 16 17 17 8 DO YOU THINK ABOUT ME 50 CENT ISHADY/AFTERMATH/INTERSCOPE LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT NEW I'M BACK 20 STLE/ATLANTIC YOUNG FOREVER 21 22 3 JAY-Z + MR. HUDSON (ROC NATIO 4 MY TOWN (PLAY BALL) BROWN FEAT DRAKE & UL WAYNE (24SH MONEY) MILLION DOLLAR GIRL 22 20 4 23 24 5 TRINA FEAT. DIDDY & KERI HILSON (SLIP-N-SLIDE/CAPITOL) ALL I DO IS WIN DJ KHALED FEAT. T-ANIN, LUDACRES, SWOOP DOOD & RICK ROSS (WE THE EEST (EI) 24 25 2 23 9 FLEX THE PARTY BOYZ (CAMOURLAGE/HITZ COMMITTEE/BATTERY) 25

SONGS

HOT RAP S

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

Data for week of MARCH 27, 2010 | CHARTS LEGEND on Page 51

Billboard R&B/HIP-HOP MAR 27 2010

🚯 HOT R&B/HIP-HOP SONGS

	EEK EEK	NST EEK	WEEKS	RENS N CHT	TITLE Artist	ERT.	SITION
1		2	3	19	PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL #1 SAY SOMETHING Timbaland Featuring Drake		1
i	2	1	1	21	SEX THERAPY Robin Thicke		1
ł	-	10000	Course of		POLON DA DONHOT SAUCE RETHICKEEDENULUUKEEDWASCOULWEERES.GOTTLEEJGLUCK.WGOLD) © STAR TRAKINTERSCOPE EVERYTHING TO ME Monica		Contraction of the local division of the loc
1	3	9	9	8	MELLIOTI,LAMB (M.ELLIOTI,C.LAMB.J.SULLIVAN.F.BASKETT.C.MCDONALD.J.D.WILLIAMS) O J/RMG HEY DADDY (DADDY'S HOME) Usher Featuring Plies		3
1	4	8	8	16	THE RUNNERS, RICO LOVE (RICO LOVE, A. HARR, J. JACKSON, U. RAYMOND IV).		4
Į	5	4	6	18	I AM Mary J. Blige STARSATE MUBLIGEM SERKERVLEHERNANSENULAUSTIVE DEANUM BETTE) OF MATRIARCH/GEFFEN/INTERSCOPE		4
I	6	6	4	20	TRY SLEEPING WITH A BROKEN HEART Alicia Keys JBHASKER (J. BHASKER, A. KEYS, PREVNOLDS) @ MBK/J/RMG		2
	7	10	14	14	NEIGHBORS KNOW MY NAME Trey Songz T.TAYLOR.PHAYES, J.MCGEE (T.NEVERSON, T.TAYLOR, PHAYES) © SONG BOOK/ATLANTIC		7
	8	5	5	26	SAY AAH Trey Songz Featuring Fabolous VIDINADCORFLICTION OF (RM FREEE, JR, THEVERSON (SCALES NLWALKER DCORFL) 00 SONG BOOK/ATLANTIC	•	3
İ	9	3	2	30	IT KILLS ME Melanie Fiona JFENIX.A.MARTIN (A.MARTIN, R. LITTLEJOHN, JR. J. CARR.E. SHULMAN) O SRC/UNIVERSAL MOTOWN/UMRG		1
i	10	7	7	19	HOW LOW Ludacris		2
i	11	12	11	15	T-MINUS (C.BRIDGES,T.WILLIAMS,C.RIDENHOUR,E.SADLER,H.SHOCKLEE) OD DTP/DEF JAM/DJ/MG ON TO THE NEXT ONE Jay-Z + Swizz Beatz		9
1	EX MB				SWI22 BEAT2 (S.C.CARTER,K.DEAN,G.AUGE,K.DEROSNAY,J.CHATON) OLET'S DO IT Waka Flocka Flame		
	12	13	15	23	TAY BEAT2,D.WINTERS (J.MALPHURS) BRICK SQUAD/ASYLUM/WARNER BROS. SOLDIER OF LOVE Sade		12
ł	13	14	13	15	SADE, M. PELA (S. ADU, A. HALE, S. MATTHEWMAN, P.S. DENNAN) OO EPIC/COLUMBIA		6
Į	14	.11	10	22	INEQUATELLENAMINI, ANUSINSTERIALI HISASIAMETAN ARIJULT, CONTRA) 💿 CASH MONEY/UNIVERSAL MOTOWN/UMAG		2
	15	21	27	5	MY CHICK BAD THE LEGENDARY TRANSTER (D BRIDGES, DMARALS LINDLEY/DD AMDSON) D DTP/DEF JAM/DD/MG		15
	16	17	19	17	FISTFUL OF TEARS Maxwell H.DAVID,MUSZE (MUSZE,H.DAVID)		16
	17	18	17	12	LEMONADE Gucci Mane s.crawFord (R.Davis,s.crawFord, J.H.KayLan, M. VoLMan) @ BRICK SQUAD/ASYLUM/WARNER BROS.		17
i	18	19	21	28	STEADY MOBBIN' Young Money Featuring Gucci Mane		18
j	19	24	40	5	RUDE BOY Rihanna		19
i	20	15	12	31	STARBATE,R.SWIRE (M.S.ERIKSEN,T.E.HERMANSEN,E.DEAN,M.RIDDICK,R.SWIRE,R.FENTY) @ SRP/DEF JAM/IDJMG I INVENTED SEX Trey Songz Featuring Drake		1
ł		1005		20	LOS DAMYSTRO (C.MCKINNEYT.SCALES,T.NEVERSON,A.GRAHAM) OO SONG BOOK ATLANTIC AIN'T LEAVIN WITHOUT YOU Jaheim		
ł	21	16	16		KNYET KOSTE LAUSMARANSKARAMMANA, SCHTTRUBROOHDISSMOHAMMODSGERMONTKRPPADELER		12
1	22	20	24	11	E WILLIAWS, POLOW CA DON (LICKIES E WILLIAMSE DEALURAMICNO NO/WARAJS WONDER)		20
Į	23	23	22	14	WOMEN LIE, MEN LIE Yo Gotti Featuring Lii Wayne B.YOUNS (M.MIMMS,B.YOUNG,D.CARTER) INEVITABLE/PDLO GROUNDS/J/RMG		22
	24	27	37	8	NOTHIN' ON YOU B.o.B Featuring Bruno Mars THE SMEEDINGTONS (B.SIMMONS, IR.BMMRS, RUNNPENCEALEVINE) O REBELROCK/GRAND HUSTLE/ATLANTIC		24
	25	22	18	20	ALL THE WAY TURNT UP KE (J.L.JOHNSON, D. WAY,K. ERONDU, C. ARCEO) Boscoe Dash Featuring Soulja Boy Tell'em O MMUMUSIC LINE/ZONE 4/INTERSCOPE		18
	26	29	35	10	SPEEDIN' Omarion 33 MUSC NC. D.CLARKM.COLE. R.L. FRWERC. R.L.LER.OGRANDEERVC. STORES: O STARWORLD.MUSIC/WORKS/CAPITOL		26
1	27	42	_	2	GREATEST OVER Drake		27
1	28	25	23	40	BAD HABITS Maxwell		4
i	29	30	36	4	H.DAVID,MUSZE (H.DAVID,MUSZE) © COLUMBIA WINDOW SEAT Erykah Badu		29
1	30	28	26	10	E.BADU,J.POYSER (E.BADU,J.POYSER) @ UNIVERSAL MOTOWW/UM/RG THERE GOES MY BABY Usher		26
ł	1000	1000			JIM JONSIN,RICO LOVE (RICO LOVE,J.G.SCHEFFER,F.ROMANO,O.MORRIS) O LAFACE/JLG MONEY TO BLOW Birdman Featuring Lil Wayne & Drake		100
1	31	32	25	27	DRUMMA BOY (BWILLIAMS A GRAVHMULL CATTER C GHOLSON) O CASH MONEYUMIVERSAL MOTOWN/UMRG YOU'RE THE ONE Dondria	-	2
1			38	15	J. DUPRI, B. M. COX (J. DUPRI, B. M. COX) O SO SO DEF/MALACO		32
	32	35		States of			11111
Į	32 33	35 33	29	11	DO YOU THINK ABOUT ME 50 Cent ROCKWILDER (C.J.JACKSON, JR.,D.STINSON) © SHADY/AFTERMATHINTERSCOPE		26
i	Colly I			11 69	ROCKWILLER IC.J.ACKSON, JR.O.STNSON) © SHADY/ATERMATHINTERSCOPE GOD IN ME Mary Mary Featuring Kierra "KiKi" Sheard MARY MUCHPELLER/RISCAMPELLT/INVSCAMPELL) © MY BIOKXCOLUMBA		26 5
	33	33	29		ROCKWILDER (C.J.JACKSON, JR.D.STINSON) OSMADY/ATTERMATHANTERSCOPE GOD IN ME Mary Mary Featuring Kierra "KKK" Sheard WOMPRELINDINGSCOMPRELITIONSCOMPRELID PRETTY WINGS Maxwell		01020
	33 34	33 36	29 34	69	RockWidter (C.J.ACKGON, JR.D. STINSON) @ SHADWATERNATHINTERSCOPE GOD IN ME WADMERL (MARKELLENRING CAMPELL) Mary Mary Featuring Kierra "KiKi" Sheard @ Wr BlockCollumba PRETTY WINGS PRETTY WINGS H DAVID.MUSTE (HDAVID.MUSTE) @@ COLUMBIA G@ COLUMBIA CLOSE TO YOU BeBe & CCCC Winabs		5
	33 34 35	33 36 31	29 34 30	69 46	ROCKNIEGE (C.J.ACKSON, J.R.D.STNSON) © SHARVYATERNATHINITERSCOPE GOD IN ME Mary Mary Featuring Kierra "KiK" Sheard (C.M.S.CAMPELL) WOAPREL WOAPRELETARDSCAMPELL Mary Mary Featuring Kierra "KiK" Sheard (C.M.S.CAMPELL) PRETTY WINGS Marxwell HANDA MUSE (D. MORTING KIERRA CAMPELL) Ob 9 SIGC/COLMARA CLOSE TO YOU BeBe & CeCe Winans KTHOMAS (B.WINANS) Ø B&CAMALCO LOVE KING The-Dream		5
	33 34 35 36	33 36 31 38 49	29 34 30 31 54	69 46 39 4	BOCKNIERE (J.J.ACKSO) UR.D.STNSON) © SHADYXATEMATHINTERSCOPE GOD IN ME Mary Mary Featuring Kiera's "KKI" Sheard UR (KKI" Sheard O') @ MY BLOCKCOLUMBIA @ MY BLOCKCOLUMBIA PRETTY WINGS Maxwell MAND, MUSE (LANDAM DAUSE) @ @ COLUMBIA CLOSE TO YOU BeBe & CeCe Winans KTMMAS (S) @ BeZUMALOS LOVE KING The-Dream TAWAL DS: DA MAESTRD (TAASH.C.MCKINKEY) RADIO KILL/DEF JAMIOJMS TWANNA ROCK Snoop Dogt		5 1 21
	33 34 35 36 37 38	 33 36 31 38 49 26 	29 34 30 31 54 20	69 46 39 4 16	ROCKNIEGE (J. JACKSO) URL, STINSON) © SHADYXATEMATHINTERSCOPE GOD IN ME Mary Mary Featuring Kiera *KK'' Sheard WOMPREL MOUVERLEARDSCAMPELLTARDSCAMPELL) © MY BLOCKCOLUMBA PRETTY WINGS Maxwell HAND AUSZE (HOWAMUSZE) © COLUMBA CLOSE TO YOU BeBe & CeCe Winans KTHOMA (SUMANS) © BACMALOO LOVE KING The-Dream THARH, LS DA MARSTRO (TARSH,C.MCKINNEY) RADIO KILLA OFF JAMIDANS SOFMLE (C. LSHADUSA, E. MOLINA,R. GINVARD, R.) © DOGEVSTYLE/PRICENTICAPHOL CANT LILVE WITHOUT YOU Charlie Wilson		5 1 21 37 10
	33 34 35 36 37 38 39	 33 36 31 38 49 26 37 	29 34 30 31 54 20 33	69 46 39 4 16 43	ROCKNIEDER (J. JACKSON), JR.D. STINSON) © SHADWATERMATHINTERSCREE GOD IN MC Mary Mary Featuring Kierar XKK'' Sheard WOARRELL, MORGEAMPELL, TARRES, CARPELL) Mary Mary Featuring Kierar XKK'' Sheard PRETTY WINGS Mary Mary Featuring Kierar XKK'' Sheard NUMMER, LINDOK, CARPELL, TARRES, CARPELL) @ @ COLUMBA MANNUSTE, PLOEVIN, MUSZE) @ @ COLUMBA CLOSE TO YOU BeBe & CoCo Winanes K THOMAS (WINIARS) @ Back MALACO LOVE KINGS The-Orearm I WANNA ROCK Shoop Dogg Softill E (C. SHADADUS JR.LE. MOLINA, R, SINWARD, JR.) @ DEGGEYNTERMENT/CARPIGINT/CARTULE CAN'T LIVE WITHOUT YOU Charlie Willson Charlie Willson Charlie WILL, MANNA, ROCK WIGSCHWARD, JR.) Charlie Willson		5 1 21 37 10 19
	33 34 35 36 37 38 39 40	 33 36 31 38 49 26 37 39 	29 34 30 31 54 20 33 50	69 46 39 4 16 43 8	ROCKNIEGR (J. JACKSON), JR.D. STINSON) © SHADWATERNATHINTERSCREE GOD IN ME Mary Mary Featuring Kierar XKKr Sheard WOARRELL, WOARRELL, TARRES, CARPELL, TARRES, CARPALL, TARRES, CARPELL, TARRES, CARPELL, TARRES, CARPELL		5 1 21 37 10 19 39
	33 34 35 36 37 38 39 40 41	 33 36 31 38 49 26 37 39 41 	29 34 30 31 54 20 33 50 41	69 46 39 4 16 43	ROCKNIEGR (J. JACKSON), JR.D. STINSON) © SHADWATERMATHINTERSCREE GOD IN ME Mary Mary Featuring Kierar XKK'' Sheard WOARRELL, WOARRELL, TARRES, CARPELL, TARRES, TARRES, TARRES, TARRES, TARRES, TARRES, TARRES, TARRES, T		5 1 21 37 10 19 39 32
	33 34 35 36 37 38 39 40	 33 36 31 38 49 26 37 39 	29 34 30 31 54 20 33 50	69 46 39 4 16 43 8	ROCKNIEGR (J. JACKSO), JR.D. STINSON) © SHADYATERNATHINTERSCOPE GOD IN ME WORVERLE, MORVERLE, LERRISCOMPELL, TARRESCAPELL) Mary Mary Featuring Kierar *KKF'' Sheard @ MY BLOCKCOLUMMA PRETTY WINGS Maxwall PRETTY WINGSTE, ILLERRISCOMPELL, TARRESCAPELL) @ MY BLOCKCOLUMMA @ COLUMMA CLOSE TO YOU BeBe & CeCe Winans & CHOMAS (SWIMANS) @ BCMALACO B BCMALACO B BCMALACO S B BCMALACO LOVE KING The-Dream The-Dream The UNERDESS (ILLANGE, GINVARD, JR.) @ DOGGYSTYLEPRIGHTY/CAPTUL CANT LIVE WITHOUT YOU CANT LIVE WITHOUT YOU CANT LIVE WITHOUT YOU THE UNRERDESS (ILLANGE, GINVARD, JR.) @ DOGGYSTYLEPRIGHTY/CAPTUL CONT CARE STREOTYRES, MAYANG, JR. D.E THOMAS, JAWINTEROY ILS LAUSSELL) @ P MUSC/UKFLAG @ P MUSC/UKFLAG DONT CARE STREOTYRES, MAYANG, JR. D.E THOMAS, JAWINTEROY ILS LAUSSELL) DONT CARE STREOTYRES, MAYANG (SMITHL/WRAREVES, RADULUS) @ JIME/LIVE ONT MAKE TEM LIKE U NO MORE SMICH (R PERRYGE SALEY) BIOTHS (MAKS, GRAMAN, CARTER, M.SAMUELS) Birdman Featuring Drake & LIV Wayne @ OLT MG WINKLAS, GRAMAN, CARTER, M.SAMUELS)		5 1 21 37 10 19 39
	33 34 35 36 37 38 39 40 41	 33 36 31 38 49 26 37 39 41 	29 34 30 31 54 20 33 50 41	69 46 39 4 16 43 8	ROCKNIEGR (J. JACKSON, JR.D. STINSON) © SHARVYATERNATHINTERSCOPE GOD IN ME WORKELL (WORKELLERIDG-CAMPELL TARDG-CAMPELL) Mary Mary Featuring Kiera "KKI" Sheard @ MY BLOCKCOLIMINA PRETTY WINGS Maxwell Maxwell PRETTY WINGS (LADADA JUSZIE) @ MY BLOCKCOLIMINA @ COLUMINA Maxwell Maxwell CLOSE TO YOU BeBe & CeCe Winans KTHOMAS (MINANS) @ BCAMALCOS BACMALCOS LOVE KING THASHL, DS. DA MASTRD (TIASH.C. MCKINKEY) RADIO MULANF JAMIONATION FOR BACMALCOS Shoop Dogg Soferule (c. BRADBUS R.F. MOLINAR, GINYARD, JR.) @ DOGGYSTYLEFROBITY/CAPTOL CANT LLIVE WITHOUT YOU THE UMERDOS (H.J. MASU, R.F. D.E. THOMAS, J.FAUNTLEROV II.S.L. RUSSTLI) @ A MUSC/MINZ, J.G. BADONT MAKE TEM LIVE, J.F. D. MORAE, J.FAUNTLEROV II.S.L. RUSSTLI) DONT CARE SYMELEY EN HONORE SOFILE (G. RERANGE LADOR ALLO LONCAR, GRANDULLS) Birdman Featuring Drake & LII WARNE O 194/KIG O DONT CARE AMY TOWN (PLAY BALL) IN BACK Birdman Featuring Drake & LII WARNE O CASH MUST/MARKEL, ALD MARKE, J.R. D. RANDULLS)		5 1 21 37 10 19 39 32
	33 34 35 36 37 38 39 40 41 41 42	 33 36 31 38 49 26 37 39 41 47 	29 34 30 31 54 20 33 50 41	69 46 39 4 16 43 8 17 8	ROCKNIERE (C.J.ACKEO), U.R.D.STINSON) © SHADWATERMATHINTERSCREE GOD IN ME Mary Mary Featuring Kiera "KKI" Sheard WOARELL, MORECLARRECLERRISCARFELL © MY BLOCKCOLMMEA PRETTY WINGS © MY BLOCKCOLMMEA H DANDAUSET, HOAVIDAUSEE) © © COLMMEA CLOSE TO YOU BeBe & CeCe Winans LOVE KING The-Dream TABASLL, DS DA MAESTRIO (THASH, C.MCKINNEY) RABO KILLANFE AMADINA Sofful E, CASADUS JAL, EMOLINA, R., SIWARD, JR.J © DOGEYTITLE PRIORTYCATEL Sofful E, CASADUS JAL, EMOLINA, R., SIWARD, JR.J © DOGEYTITLE PRIORTYCATEL TERCOTIVES AND SIM AMADINAL MARKER AND SIMULATION STATUSTICS © JAVALOFF AMIONANS DONT CARE Shoop Dogg ODGEYTITLE PRIORTYCANTEL SPERICE (CRARADUS JAL, EMOLINA, R., SIWARD, JR.J © DOGEYTITLE PRIORTICANTEL DONT CARE Rahoem DeVaughn O JAVELIS SPERICE (PLANKES ALLANDUS IN MARKER ALLING AND AND STATUSTANDA CARTER, MANULUS) Ø JAVELIS DONT MAKE YEM LIKE U NO MORE Rahoem DeVaughn O JAVELIS SPERICE (PLANKE ALLING SALLY) Ø JAVELIS Ø JAVELIS MENICE (SLING) Ø JAVELIS Ø JAVELIS MENICE (SLING		5 1 21 37 10 19 39 32 42
	33 34 35 36 37 38 39 40 41 42 42 43	 33 36 31 38 49 26 37 39 41 47 72 	29 34 30 31 54 20 33 50 41 48 -	69 46 39 4 16 43 8 17 8 2	ROCKNIERE (C.J.ACKEO), U.R.D.STINSON) © SHADWATERMATHINTERSCREE GOD IN ME Mary Mary Featuring Kierar XKK'S Sheard WOARRELL, WOARRELLEARDSCARFELL, TARDSCARFELL, TARDSCA		5 1 21 37 10 19 39 32 42 43
	33 34 35 36 37 38 39 40 41 41 42 43 44	 33 36 31 38 49 26 37 39 41 47 72 34 	29 34 30 31 54 20 33 50 41 48 - 28	69 46 39 4 16 43 8 17 8 2 8 2 8	ROCKNIEGR (J. JACKSON) JR.D. STINSON) Image Standard Stresson GOD IN ME Mary Mary Featuring Kierar XKK'' Sheard WOMPELL MORE CAMPELL TARDES CAMPELL Image Mary Featuring Kierar XKK'' Sheard PRETTY WINGS Maxwell HAMNO, MUSZE) Image Mary Mary Featuring Kierar XKK'' Sheard CLOSE TO YOU BeBe & CeCce Winans KTHOMS (KIMAKS) Image Mary Mary Featuring Kierar XKK'' Sheard JOSE TO YOU BeBe & CeCce Winans KTHOMS (KIMAKS) Image Mary Mary Mary Mary Mary Mary Mary Mary		5 1 21 37 10 19 39 32 42 42 43 28
	33 34 35 36 37 38 39 40 41 41 42 43 44 45 46	 33 36 31 38 49 26 37 39 41 47 72 34 51 52 	29 34 30 31 54 20 33 50 41 48 48 - 28 46 60	69 46 39 4 16 43 8 17 8 2 8 2 8 5 5	ROCKNIEGR (J. JACKSON), JR.D. STINSON) Image Standard Street		5 1 21 37 10 19 39 32 42 43 28 45 46
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	33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52	 33 36 31 36 49 26 37 39 41 47 72 34 51 52 56 40 43 46 74 53 	29 34 30 31 54 20 33 50 41 48 - 28 46 60 56 32 39 42 92 52	69 46 39 4 16 43 8 7 8 2 8 5 4 5 4 10 24 24 26 3 14	ROCKWIDER (C. J.AKKSO) (JR.D. STINSON) ● SHADYATERNATHINTERSCREE COD IN ME Mary Mary Featuring Kierar XKKr Sheard WOMRELLENRECAMPELLENRECAMPELL PARTY WINOS HDAMS (WINASE) PADAWA KIMANS) CLOSE TO YOU BeBe & Coce Winans KIMANS) CLOSE TO YOU BeCAMALCO SALAMASTRO (FLASH.C. MCKINNEY) Ratio WILLAFE AMMONIS VANNA ROCK SALAMASTRO (FLASH.C. MCKINNEY) Ratio WILLAFE AMMONIS VANNA ROCK SOLOTI COLARE SOLOTI COLARE S		5 1 21 37 10 19 39 32 42 43 28 45 46 46 47 1 34 34 1 52
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CERT.	TITLE Artist PRODUCER (SONGWRITER) IMPRINT / PROMOTION LASEL	WEEKS.	E WEEKS	AST	NEEK	Noth
5	ALL I DO IS WIN DJ Khaled Featuring T-Pain, Ludacris, Snoop Dogg & Rick Ross	6	68	62	56	1 - 7
3	UP OUT MY FACE Mariah Carey Featuring Nicki Minaj		43	44	57	
5	MCARENC STEWARTUNASH (MCARENTMASH CA STEWARTONWRAU) O ISLANDADJMS HOMEGURL (HE GOTTA) Bone	16	55	59	58	2
10	J.BROWN (D.HAMILTON,T.BURNETT,J.BROWN,S.ATWATER) G CITI U. S./DEF JAM/IDJMS BUSY Lyfe Jennings	19			- approx	While Thicke is unseated from his
5	C.JENNINGS (C.JENNINGS) @ JESUS SWINGS/ASYLUM/WARNER BRÖS WORST CASE SCENARIO JOE		63	60	59	perch atop this chart,
5	J.THOMAS, J.P.THOMPSON (J.THOMAS, J.P.THOMPSON, J.SKINNER, T.MARTINEZ) G 563/KEDAR		53	58	60	he continues to rise on Adult R&B, where
6	BEAUTIFUL Vivian Green A BELLIWASHINGTON (V.S.GREEN, J.WASHINGTON, A.BELL) @ E1		64	63	61	he earns his fifth top
6	BRING IT BACK 8Ball & MJG Featuring Young Dro NOT LISTED (NOT LISTED) GRAND HUSTLE/E1		65	64	62	10 (13-10).
6	WORTH IT Whitney Houston E.HUDSON (J.AUSTIN,E.HUDSON) @ ARISTA/RMS		62	68	63	
6	FALLIN' K. Michelle		70	67	64	15 Song is second top
4	I AIN'T HEARIN' U Angle Stone		67	66	65	20 from Ludacris'
	S.WHITE (J.WYNN) O STAXCMS PRETTY GIRLS Wale Featuring Gucci Mane & Weensey Of Backyard Band				Transa and	current No. 1 on Top R&B/Hip-Hop
5	BEST KEPT SECRET (DARVITMEHIN ROAMS ABROWNA BOODMIN, TPRCEC BALMORIS) O ALLIBO ANTERSCOPE IMMA LOVE YOU RIGHT John Brown		58	61	66	Albums, his first
6	B.GREEN,L.NIX (M.JIMINEZ,S.HILL,J.BROWN) MOPHILLIN		77	73	67	chart-topping set since 2005 and fifth
6	REVERSE COWGIRL T-Pain WAE BENTJ INE:THAN (T-PAND JHISONJOCIENINUJNJENNIS/ERENTC/WATTESEJEDTOXIN BOTION, KONVICT/NAPPY BOY/JIVE/JLG		100	76	68	overall. Track's 17
6	MILLION DOLLAR GIRL Trina Featuring Diddy & Keri Hilson NOT LISTED (NOT LISTED) @ SLIP-N-SLIDE/CAPITOL		61	69	69	million audience Impressions include
5	GOOD LOVE Mary J. Blige Featuring T.I. STEREOTYPES,NE-YO (S.SMITH.J.REEVES,R.ROMULUS,J.YIP) Ø MATRIARCH/GEFFEN/INTERSCOPE		72	57	70	airplay of its remix
7	LOSE MY MIND Young Jeezy Featuring Plies		-	75	71	featuring Diamond
	NOT LISTED (J.W.JENKINS) CTE/DEF JAM/NDJM6 THE BEST IN ME Marvin Sapp				72	(formerly of Crime Mob), Trina and Eve.
1	A.W.LINDSEY (M.L.SAPPA LINDSEY) GO VERITY/JLS BACK TO THE CRIB Juelz Santana Featuring Chris Brown		59	70	Children of	
6	POLOW DA DON (L.JAMES, J.JONES, E.DEAN, C. BROWN) O DIPLOMATS/DEF JAM/IDJNG		66	65	73	1 4 1
6	HIGHER THAN THIS Ledisi JMMY JMATLEWSLYDUNG,JWRIGHT (JSHARRS ILTSLEWSLYDUNG,JWRIGHT) @ VERVE FORECAST,VERVE	10	69	84	74	
7	ALL I EVER THINK ABOUT Chrisette Michele ALLSTAR (A GORDON, J.CAMPBELL, TBEAL, J.MADISON) @ DEF JAM/DJ/MG		79	86	75	
7	TELL ME YOU LOVE ME AMARTIN, GBAKER, GWILLIAMS, LAMES, JANES, JANES, JANES, JOLDUDERMILK) @ STAX:CMS	5	80	83	76	43
7	THE LEAK Lil' Twist Featuring Lil Wayne		-	79	77	As anticipated, T.I.'s
7	NOT LISTED (D.CARTER) TAKEOVER SOLDIERS/YOUNG MÜNEY HOLD YOU (HOLD YUH) Gyptian			78	78	comeback single
	FIRE PETER (W.EDWARDS,R.JOHNSON) O VP LAST SONG Recognition				-	soars with a hefty increase (up 3.6
7	NOT LISTED (NOT LISTED) O R & R HANDS TIED Toni Braxton	1	83	85	79	million impressions)
8	OAK OF THE KNIGHTWRITAZ, H.MASON, JR. (H.J.MASON, JR., W.FELDER, H.BRIGHT) @ ATLANTIC	1	UT	NOT	80	in its first full week of airplay. Song
6	I FEEL GOOD Mary J. Blige STARGATE.NE-YO (S. SMITH.M. S. ERIKSEN, T.E. HERMANSEN) O MATRIARCH/GEFFEN/INTERSCOPE		71	81	81	debuted last issue after only two days
8	HOOD LOVE B.M.COX.K.DEAN (M.J.BLIBE, B.M.COX.J.AUSTIN, K.A.J.DEAN) Mary J. Blige Featuring Trey Songz Mary J. Mary J. Blige Featuring Trey Songz Mary J. Blige Featuring Trey Songz		86	87	82	of radio play.
5	ON FIRE LII Wayne COOL & DRE (6. MORODER, BBELLDTTE) @ CASH MONEY, UNIVERSAL MOTOWN/UMRG		74	77	83	
7	EMPIRE STATE OF MIND (PART II) BROKEN DOWN Alicia Keys			80	84	80
8	JUST A LITTLE BIT Brian McKnight		95	91	85	After peaking at No.
	B.MCKNIGHT (B.MCKNIGHT) @ HARD WORK/E1 MAKE ME Janet		NHCON!	RE-E	100	14 in January with "Yesterday," Braxton
7	R JERKINS (J. JACKSON, R. JERKINS, T. LUMPKINS, M. SHILOH) O A&M/UME ONE DAY ON THIS EARTH Brutha	10	A II AT		86	debuts the second
8	MYSTO, PIZZI (R.KELLY) GDODFELLAS/DEF_JAM/IDJMG		-	97	87	single from sixth studio album
8	BEAT IT UP Bertell TALLEN (8.YOUNG,TALLEN,K.KWA) @ CAPITOL		96	92	88	"Pulse," which
8	CALL ME 4 DAT GOOD Just Brittany THE NARRATORS (C.T.MODRE) @ NARRATORS		-	89	89	streets May 4. The track paces 27-18 on
9	IN THE MORNING Urban Mystic Featuring MDMA D.MANZOOR,POOH BEAR (D.MANZOOR,J.BOYD,YBARKER) @ SOBE		94	94	90	Adult R&B.
9	AY YO Melanie Fiona Not LISTED (NOT LISTED) @ SRC/UNIVERSAL MOTOWIN/UMRS		w	N	91	
9	IF TONIGHT IS MY LAST Laura Izibor		-	100	92	
	BRIAN.JOSH (LIZIBOR) O ATLANTIC AWESOME Plies		70		Concession in the	
7	ZAYTOVEN (A.L.WASHINGTON,X.DOTSON) O BIG GATES/SLIP-M-SLIDE/ATLANTIC YOU BELONG TO ME Trey Songz		73	82	93	
8	T.TAYLOR, J.MCGEE (T.NEVERSON, T.TAYLOR, J.MCGEE, T.SCALES) O SONG BODK/ATLANTIC		82	96	94	91
9	ROGER THAT Young Money NOT LISTED (NOT LISTED) O CASH MONEY/UNIVERSAL MOTOWN/UMRG		W	N	95	The young Canadian singer enters with
9	CRUSH ON YOU Christelle Starring Dizzy D J.MCKINNIE (D.WARREN, J.MCKINNIE) OG MCGANN/KINGS MOUNTAIN/DEH TYME	5	93	90	96	third single from
8	HITTA WIT THE JIMMY Young T 2MUCH (M.HENRY,R.PROCTOR) O PERBION357		NTRY	RE-E	97	debut album "The Bridge." She spent
9	NO WHERE Jay Hayden 6.0. Moster (J.W. Hayden, B. D. Mostev, B. Richardson) O J WorkD/Sourios of culture		w	N	98	nine weeks at No. 1
9	DAZE Ja-Bar Featruing Soulja Boy Tell'em		w	N	99	with previous listing "It Kills Me."
	NOT LISTED (NOT LISTED) O S.D.D. MONEY GANG/UNIVERSAL MOTOWW/UMRG			Corester of		
5	INDEPENDENT Candi Redd J.RILEY (V.RHODES) @ DEFVIBE/HALL-A-FAME/UNAUTHOR/ZED/ASYLUM/WARNER BROS.	20	75	00	100	

BETWEEN THE BULLETS

TELL ME 'SOMETHING' GOOD



Timbaland celebrates a trio of chart-toppers as "Say Something" featuring Drake strolls 2-1 on both Hot R&B/Hip-Hop Songs and Hot Rap Songs while earning its fourth frame atop Mainstream R&B/Hip-Hop Airplay. "Say" is the first No. 1 for Timbo as a performer on R&B/Hip-Hop Songs and Hot Rap Songs. His previous high on the former list was the No. 4peaking "Up Jumps the Boogie" with former partner Magoo in 1997. On

the latter, he topped out at No. 9 as a guest on "Ryde or Die, Chick" by the Lox in 2000. Meanwhile, Drake —Raphael George earns his third trip to the summit of each chart.

Go to www.billboard.biz for complete chart data | 55

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

CHRISTIAN/GOSPEL Billboard. MAR 27 2010

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TOP CHRISTIAN

ARTIST

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AIRPLAY MONITORED BY SALES DATA COMPILED BY SoundScal

0		_	
(O) A		Cŀ	RISTIAN SONGS
/]			
WEEK	LAST	WEEKS DN CHI	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	t	26	WHAT FAITH CAN DO
2	2	23	THERE IS A WAY NEWWORLDSON INPOP
3	6	7	
4	3	29	UNTIL THE WHOLE WORLD HEARS CASTING CROWNS BEACH STREET/REUMON/PLB
5	5	43	HOLD MY HEART TENTH AVENUE NORTH REUNION/PLG
6	7	25	SAFE PHIL WICKHAM FEAT, BART MILLARD INO
7	4	31	CITY ON OUR KNEES TOBYMAC FOREFRONT/EMI CMG
8	8	26	FORGIVEN SANCTUS REAL SPARROW/EMI CMG
9	9	36	THE WORDS I WOULD SAY SIDEWALK PROPHETS FERVENT/WORD-CURB
10	10	11	SOMETHING BEAUTIFUL
11	11	25	LET THE WATERS RISE
12	13	11	MIKESCHAIR CURB BEFORE THE MORNING
13	12	10	HEALING HAND OF GOD
14	15	10	JEREMY CAMP BEC/TOOTH & NAIL CAN ANYBODY HEAR ME
15	24	5	GREATEST GET BACK UP
16	16	10	LOVE NEVER FAILS
17	17	11	SAVE A PLACE FOR ME
18	18	20	YOUR HANDS
19	20	4	EVERYTHING FALLS
20	19	16	VALK ON THE WATER
21	22	9	BRITT NICOLE SPARROW/EMI CMG HOLD US TOGETHER
22	21	2	MATT MAHER ESSENTIAL/PLS BEAUTIFUL, BEAUTIFUL
			FRANCESCA BATTISTELLI FERVENT WORD-CURB
23	23	10	JASON GRAY CENTRICITY BEAUTIFUL HISTORY
24	26	5	LOVE HAS COME
25	25		MARK SCHULTZ WORD-CURB
26	27	4	AMY GRANT SPARROW/EMI CMG
27	37	2	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMB
28	28	19	KRIS ALLEN 19/JIVE/JLG MY HELP COMES FROM THE LORD
29	29	2	THE MUSEUM BEC/TOOTH & NAIL STAND FOR YOU
30	30	11	JONNY DIAZ IND COME TOGETHER NOW (MUSIC CITY UNITES FOR HAITI)
31	32	4	WHAT A SAVIOR
32	31	9	CATALYST MUSIC PROJECT FEAT. LAURA STORY MO
33	33	5	NEWSBOYS INPOP
34	34	20	
35	36	12	AWAKE AND ALIVE
36	39	4	SKILLET ARDENTANO
37	35	8	YOU'RE THE ONE CHRIS AND CONRAD VSR BORN AGAIN
38	-44	4	
39	41	13	BEBO NORMAN BEC/TOOTH & NAIL
40	38	16	MESS OF ME switchFoot credential/AtLantic/EMI CMG
41	DE	SHOT But	HEALING BEGINS TERTH AVENUE NORTH REUNION/PLG
42	43	9	YAHWEH TAL & ACACIA ESSENTIAL/PLG
43	48	16	I AM LOVED ABOVE THE GOLDEN STATE SPARROW/EMI CMG
44	NE		BLINK REVIVE ESSENTIAL/PLG
45	47	17	HANDS THE ALMOST TOOTH & NAIL
46	46	6	WE SHINE STELLAR KART IND
47	NE	W	SOME KIND OF LOVE PHIL STACEY REUNION/PLG
48	50	3	TAKE OVER AABON SHUST BRASH
49	NE	W	ALREADY HOME THOUSAND FOOT KRUTCH TODTH & NAIL
50	RE-E	NTRY	WE WANT THE WORLD TO HEAR BIG DADDY WEAVE FERVENT/WORD-CURB

With the Greatest Gainer nod (up 10%),
lead track from Marvin Sapp's "This Is Me'
album reclaims No. 1 on Hot Gospel Songs
after stepping aside last issue for Earnest
Pugh's "Rain on Us" (No. 2). Album takes a
early bow on Top Gospel Albums at No. 22
and is expected to top the list next issue.

Passion claims its first No. 1 and biggest sales week on Top Christian Albums, as "Passion: Awakening" opens with 25,000
copies, with an iTunes promotion pushing digital sales of 9,000 copies. Passion sets are recorded live at similarly titled worship
conferences.

WEEK	WEEK	WEEK DN CH	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.				
D	HOT SHOT DEBUT		PASSION TWX PASSION ANAXEMINO SYSTEPS SPAREON TITSENI CMG					
2	NE	w	DEMON HUNTER THE WORLD IS A THORN SOUID STATE 6387/EMI CMG @					
3	1	5	TOBYMAC					
4	3	29	GG SKILLET					
5	4	17	AWAKE ARDENT IND ATLANTIC 2554 PROVIDENT - NTEGRITY CASTING CROWNS					
-			UNLINEWALLWALLINGS EXCLINETRATION CONTRACTORY	-				
6	G	2	WOW WORSHP (PURPLE) PLGEM CMG 88/1994/WORD-CURB VARIOUS ARTISTS					
7	5	23	WOW HITS 2010 WORD-O, REPROVIDENT-INTEGRITY 4857/EMI CMG FLYLEAF	•				
8	7	18	MEMENTO MORI A&M/OCTONE 013512/EMI CMG					
9)	NE	W	SANCTUS REAL PIECES OF A REAL HEART SPARROW 8506/EMI CMG					
10	9	21	KUTLESS IT IS WELL BEC 7174/EMI CMG					
Fil -	8	4	THE CANADIAN TENORS THE CANADIAN TENORS DECCA 013509					
2	RE-E	NTRY	DEAS VAIL BIRD & CAGES MONO VS STEPEO/GOTEE 522453/WORD-CUPB					
13	2	2	POINT OF GRACE NO CHANGIN' US WORD-CURB 887924					
14	13	29	NEEDTOBREATHE THE OUTSIDERS ATLANTIC 519702*/WORD-CURB					
15	24	3	GUY PENROD					
16	15	5	BREATHE DEEP SERVANT/GAITHER 6052/EMI CMG FIREFLIGHT					
17	14	73	FOR THOSE WHO WAIT FLICKER TOROPPROVIDENTIATEGRITY MARY MARY					
18	17	73	THE SOUND MY BLOCK MEDIATINGOLUMBIA 4831 PHONOENENTED TY					
		100	MY PAPER HEART FERVENT 887378/WORD-CURB SWITCHFOOT					
19	18	18						
20	16	95	OVER AND UNDERNEATH REUNION 10126/PROVIDENT-INTEGRITY DAVID CROWDER BAND					
21	26	25	CHURCH MUSIC SIXSTEPS/SPARROW 6515/EMI CMG					
22	23	21	SIDEWALK PROPHETS THESE SIMPLE TRUTHS FERVENT 887900-WORD-CURB					
23	NEW		STELLAR KART EVERYTHING IS DIFFERENT NOW IND 4805 PROVIDERT-INTEGRITY					
24	27 3		NEWWORLDSON NEWWORLDSON INPOP 1503/EMI CMG					
25	NE	w	CHASEN THAT WAS THEN THIS IS NOW NO 4709 PROVIDENT-INTEGRITY					
26	10	з	THE ROCKET SUMMER OF MEN AND ANGELS ISLAND 013934*/IDJMG					
27	19	10	HORMON TABERNACLE CHORIORCHESTRA AT TENNLE SOURRE (MILBERG) HEAVENSONG MORMON TABERNACLE CHOIR 5035926					
28	47	30	PHILLIPS, CRAIG & DEAN					
29	22	19	STEVEN CURTIS CHAPMAN					
30	25	23	VARIOUS ARTISTS					
31	12	2	SONGS 4 WORSHIP 50 INTEGRITY 24702/TIME LIFE MEREDITH ANDREWS					
	21	27	AS LONG AS IT TAKES WORD-CURB DIGITAL EX GAITHER VOCAL BAND					
32		and a	REUNITED GAITHER 6044/EMI CMG MERCYME					
33	32	49	10 INO 4626/PROVIDENT-INTEGRITY MICHAEL W. SMITH					
34	30	72	A NEW HALLELLIAH REVION 10133 PROVIDENT-INTEGRITY THE PRIESTS					
35	RE-E	NTRY	HARMONY RCA VICTOR 59825/RMG					
36	20	7	GAITHER VOCAL BAND BETTER DAY GAITHER 6031/EMI CMG					
37	33	57	RED INVOCENCE & INSTINCT ESSENTIAL 10060/FROMDENT-WITEGRITY (*)					
88	31	57	KARI JOBE KARI JOBE INTEGRITY 4550/PROVIDENT-INTEGRITY					
39	38	37	HILLSONG UNTER: (A CASSATHE BATH) :: TEAL. HLSCHEATERTY AS FACILED FATTERTY					
10	39	27	THOUSAND FOOT KRUTCH WELCOME TO THE MASQUERADE TOUTH & NAL 4783 EM CMG					
\$1	34	31	BRITT NICOLE THE LOST GET FOUND SPARROW 2358/EMI CMG					
12	NE	w	WOMEN OF FAITH WORSHIP TEAM WOMEN OF FINTH WORSHIP TEAM WOMEN OF FINTH STICKS EXTENSION					
13	28	3	STARFIELD					
14)		W	ADIE					
15	29	9	JUST YOU AND ME BEC 3924/EMI CMG PURENRG					
16	35	36	THE REAL THING FERVENT 887795/WORD-CUR8 THE DEVIL WEARS PRADA					
			WITH ROOTS ABOVE AND BRANCHES BELOW FERRET 123 WORD-OURB () BARLOWGIRL					
47	RE-E		LOVE & WAR FERVENT 887861/WORD-CURB					
18		NTRY	AWAKEN THE DAWN GETTYMUSIC 91958 EX					
19	RE-E		COME ALIVE WORD-CURB 887394 MATTHEW WEST					
50	43	77	SOMETHING TO SAY SPARROW 4520/EMI CMG					
scian	clain	nc ite	first No. 1 and biggest					
ies w	eek o	n Top	Christian Albums, as					
assir	nº Au	raker	hind" opens with 25 000					

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0		H	OT CHRISTIAN C SONGS	0	
4	L Y	40	C SONGS		1
	WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	THIS WEEK	LAST
	1	25	WHAT FAITH CAN DO	1	
	2	16	THERE IS A WAY NEWWORLDSON INPOP	2	1000
	3	29	UNTIL THE WHOLE WORLD HEARS CASTING CROWNS BEACH STREET/REUNION/PLG	3	
	5	24	SAFE PHIL WICKHAM FEAT, BART MILLARD ING	4	4
1	6	6	ALL OF CREATION	5	-
)	7	18	FORGIVEN SANCTUS REAL SPARROW/EMI CMG	6	1
	4	30	CITY ON OUR KNEES	7	3
	8	34	THE WORDS I WOULD SAY SIDEWALK PROPHETS FERVENT/WORD-CURB	8	ł
)	11	10	BEFORE THE MORNING JOSH WILSON SPARROW/EMI CMS	9	1
•	10	19	LET THE WATERS RISE MIKESCHAIR CURB	10	4
	9	46	REVELATION SONG	11	1
2	12	11	SOMETHING BEAUTIFUL NEEDTOBREATHE ATLANTIC/WORD-CURB	12	1
3	13	43	HOLD MY HEART TENTH AVENUE NORTH REUNION/PLG	13	1
•	15	10	HEALING HAND OF GOD	14	1
5	14	29	FOLLOW YOU LEELAND WITH BRANDON HEATH ESSENTIAL/PLG	15	1
3	16	9	CAN ANYBODY HEAR ME MEREDITH ANDREWS WORD-CURB	16	1
7	17	10	LOVE NEVER FAILS BRANDON HEATH MONOMODE/REUNION/PLS	17	1
•	18	8	YOUR HANDS JI HELLER STONE TABLE	18	2
•	20	11	WALK ON THE WATER	19	2
5	26	2		20	н
6	21	8	MORE LIKE FALLING IN LOVE	21	2
2	19	16	ALIVE POCKET FULL OF ROCKS MYBRH/WORD-CURB	22	
3	22	10	SAVE A PLACE FOR ME MATTHEW WEST SPARROW/EMI CMG	23	1
•	25	5	HOLD US TOGETHER MATT MAHER ESSENTIAL/PLG	24	2
)	28	2	BETTER THAN A HALLELUJAH	25	2
			And Academic Academic and		

2 A		Cŀ	
	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	3	10	#1 SOMETHING BEAUTIFUL
	1	15	WALK ON THE WATER BRITT NICOLE SPARROW/EMI CMB
	2	21	DON'T YOU KNOW YOU'RE BEAUTIFUE SEABIRD CREDENTIAL/EMI CMG
	4	15	DESPERATE FIREFLIGHT FLICKER/PLG
	5	25	ON AND ON CHASEN INO
	7	17	HERE IN THIS MOMENT BECKAH SHAE SHAE SHOD

GREATEST GAINER

STARFIELD SP

MANIC DE WE WHIPLASH

PLUMB (

BORN AGAIN

ALREADY HOME

ALL OF CREATION

21 20 ARADIO CONTRACTOR

MESS OF ME

LIVE LIKE WE'RE DYING

HIL WICKHAM FEAT. BART MILLARD INC

HANG ON

KRIS ALLEN 19

ABANDON

22 29 3 GOD GAVE ME YOU

23 28 3 THERE IS A WAY

SWITCHF

18 6 WALLS

REDISCOVER YOU

AWAKE AND ALIVE

			_			
	Cł		Â			DN
WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	WEEK	WEEK	WEEKS DN CHT	TITL
3	10	#1 SOMETHING BEAUTIFUL	1	2	13	#1 2 WKS
1	15	WALK ON THE WATER BRITT NICOLE SPARROW/EMI CMB	2	1	36	RAIN
2	21	DONT YOU KNOW YOURE BEAUTIFUL SEABIRD CREDENTIAL/EMI CMG	3	3	39	THE'
4	15	DESPERATE FIREFLIGHT FLICKER/PLG	4	5	14	ENC
5	25	ON AND ON CHASEN INO	5	4	33	GOD
7	17	HERE IN THIS MOMENT BECKAH SHAE SHAE SHOD	6	6	20	GRA BEBE A
6	16	WE SHINE STELLAR KART IND	7	8	44	CLO BEBE A
8	16	HANDS THE ALMOST TODTH & NAIL	8	9	49	ALL
10	22	LET THE WATERS RISE MIKESCHAIR CURB	9	7	65	JUS
12	8	HEALING HAND OF GOD JEREMY CAMP BEC/TOOTH & NAIL	10	11	32	HOW
11	18	AGAIN FLYLEAF A&M/OCTONE/INTERSCOPE	1	12	26	FAIT
23	2	GREATEST GET BACK UP	12	10	8	ARE

ARTIST T & NUMBER / DISTRIBUTING LABE VARIOUS ARTISTS BEBE & CECE WINANS STILL BAC JAMES FORTUNE & FIYA ENCORE BLACKSMOKE 3073/WORLDWID TAMELA MANN HE MASTER PLAN TILLYMANN 81 FRED HAMMOND ABLE F HAMMO MARY MARY THE SOUND MY BLOCK/C HEZEKIAH WALKER & LFC BISHOP PAUL S. MORTON MEMORABLE MOMENTS TEHILLAH 722301 GREATEST EARNEST PUGH GAINER LINE INN ON US 2010 ACCENTOR 100 BRIAN COURTNEY WILSON JUST LOVE SPIRIT RI VARIOUS ARTISTS VARIOUS ARTISTS NOW GOSPEL WORD-CURB/VERITY 27619/EMI CN BYRON CAGE PO CENTRICA/ERITY 43343/JLG DONALD LAWRENCE & CO. HE LAW OF CONFESSION, PART I QUET WATER/VERITY 23 DONNIE MCCLURKIN VICKIE WINANS JOY 812 OW I GOT OVER DE VARIOUS ARTISTS HE COST AND LESS TON PE & TRACE TO BEAUP LE NOT BREAK VIEW WILLIAM MCDOWELL AS WE WORSHIP: LIVE E1 5103 LECRAE BEACH 98070/INFINITY SMOKIE NORFUL BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC CRY YOUR LAST TEAR TEHILLAH 7209/LIGHT MARVIN SAPP IERE I AM VER VARIOUS ARTISTS BOTTA HAVE GOSPELIA INTEGRITY/3CHEA/O ISRAEL HOUGHTON OF ONE INTEGRITY/COLUN

J MOSS

JUST JAMES PAJAW/GOSPO CENTRIC/VERITY 47

GOSPEL

BUMS

GOSPEL TIAN AC 25 RINT / PROMOTION LABEL GREATEST THE BEST IN ME N ON US EST PUGH EPM/BLACKSMOKE/WORLDWID Y THAT WAIT HANMOND FEAT JOHN P. KEE F. HAMMON CORE S FORTUNE & FIVA BLACKSMDKE/W D FAVORED ME NH WALKER & LFC FEAT MARVIN SAPP ACE & GEGE WINANS B&C/MALACC SE TO YOU & GEGE WINANS BAC I NEED B&C/MALACI COURTNEY WILSON SPIRIT RISING MUSIC WORLD TREMYLES/EMI (VI GOT OVER THFUL TO BELIEVE CAGE ARE YOU LISTENING 12 10 8 RESTING ON HIS PROMISE 13 16 18 YOUTHFUL PRAISE FEAT, J.J. HA INSTON EVIDENCE GOSPEL/LIGHT GOOD NEWS VANESSA BELL ARMSTRONG EMI GOSPEL 14 17 21 15 15 21 FREE RIZEN I WANT TO SAY THANK YOU USA PAGE BROOKS FEAT. ROYAL PRIESTHOOD SHOPHAF 16 20 9 BREAKTHRU 17 13 20 GREG O'QUIN & IPRAIZE PENDULUM DON'T DO IT WITHOUT ME BISHOP PAUL S. MORTON TEHILLAH/LIGHT THE MASTER PLAN 18 18 16 19 19 19 TANELA MANN TILLY? THERE IS A KING IN YOU DONALD LAWRENCE & CO. QUIET WATER/ THE LIFTER 20 21 7 21 23 9 TED WINN TEDDYSJA LIVING ON THE TOP Dewayne woods guiet water.verity.JLg PRAYED UP KAREN CLARK-SHEARD KAREW 22 26 6 23 24 7 HE'S BEEN JUST THAT GOOD 24 22 11 SEATTLE MARY MARY MY BLOCK/COLUMBI 26 13 Data for week of MARCH 27, 2010 | CHARTS LEGEND on Page 51

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

Billboard, DANCE

PYRAMID RICE 143/R BETTER THAN HER VIDEO PHONE

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112					1	17		100	-
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	ALC: NO								

XIIS	UAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	LAST WEEK	WEEKS DN CHT	TITLE ARTIST IMPRINT / PR			
0	2	11	#1 FANCY FREE	26	31	4	PYRAMID CHARICE 143/REPRIS		
2	3	7		BETTER THAI					
3	6	7	NATURALLY SELENA GOMEZ & THE SCENE HOLLYWODD	28	47	2	POWER VIDEO		
•	8	7	GIVE ME SOMETHING	29	25	11	DIRTY DESIR		
5	7	9	FEELIN' LIKE A SUPERSTAR BARBARA TUCKER B STAR	30	32	4	DRUMMER B		
6	11	8	MORNING AFTER DARK TIMEALAND FEATURING MELLY FURTADO & SCORY INCS. EYELAONDROUGH MERSCORE	31	37	3	HALFWAY GO		
7	15	7	HEARTBREAK ON VINYL BLAKE LEWIS TOMMY BOY	32	36	4	ENERGETIC BOA SM		
8	13	8	AUTOMATIK LIWI FRANC JIVE/JLG	33	41	3	I WANNA FEE		
9	1	11	ACAPELLA KELIS WILL LAMANTERSCOPE	34	35	9	IT'S OVER DJ SCOTT MANN FEAT		
10	10	10	HARD RIHANNA FEATURING JEEZY SRP/DEF JAM/IDJMG	35	45	2 DUST IN GF			
11	16	5	GOLDFRAPP MUTE	36	17	ON THE FLOC KAYLAH MARIN EPIPH			
12	12	9	THE POWER OF MUSIC KRISTINE W FLY AGAIN	PARTY TIME					
13	17	6	F**K THE INDUSTRY solange Music World	YOU ARE TONY MORAN FEATURING F					
14	5	9	FOR YOUR ENTERTAINMENT ADAM LAMBERT 19/RCA/RMG	39	48	2	FREEZE BIMBO JONES SILVER		
15	4	10	FEEL IT THE ENDER VS. TESTO WITH SEAN ADJUSTOR & FLO FICE HYPOCITE MICECOLLAR PROJECTIONS	40	38	7	TOGETHER BARBARA SHEREE CO		
16	24	5	SWEET DISPOSITION THE TEMPER TRAP LIBERATION/SLASSNOTE/COLUMBIA	41	50	2	TAKE CONTR JULISSA VELOZ CARR		
17	22	6	STRANGE CONDITION MORGAN PAGE NETTWERK	42	42	11	HEY HEY DENNIS FERRER OBJE		
18	9	9	TELEPHONE LADY DAGA FEATURING BEYONGE STREAMLINE KOMUNE CHERRYTREE INTERSOOPE	43	21	14	BODIES ROBBIE WILLIAMS AS		
19	23	6	SEX SLAVE MELLEEFRESH VS. DEADMAUS PLAY	44	26	14	WONDERFUL BILLIE MYERS FRUITL		
20	14	11	REVOLVER MADONNA FEATURING LIL WAYNE WARNER BROS.	45	HOT DE	SHOT BUT	LALA SONG BOB SINCLAR FEATURING		
21	27	6	SUDDENLY BT NETTWERK	46	N	W	SUNRISE IRENE NELSON NTMG		
22	34	3	I AM MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE	47	NE	EW	GIVE ME YOU LOVERUSH UK FEATURIN		
23	30	4	BREAK YOUR HEART TAIO CRUZ FEATURING LUDACRIS MERCURY/IDJMG	48	46	9	ELECTRICITY BRIAN ANTHONY SOG		
24	19	8	JASON DOTTLEY & DEBBY HOLIDAY JD3	49	43	12	TIK TOK KESHA KEMOSABE/RC		
25	29	6	GET UP KIMBERLY DAVIS D1	60	NE	EW	CAN U HEAR		

TOP DANCE/ ELECTRONIC ALBUMS

HRIVE 90825

09466/CAPITO BITS INVERVIOU THE ULTIMATE PRATY NOT THEME SOCIAL

THE KNIFE IN COLLABORATION WITH WT. SMS AND PLANNINGTOROCK

W, IN A YEAR RABID 9444/MUTE

WN 700

HONIC/RCA 50605/RMG FOUR TET THERE IS LOVE IN YOU DOMINO 229

O COPE MUSICAL FREEDOM 2082/ULTRA

THESE HOPEFUL MACHINES NETTWERK 30849 25 23 29 CASCADA EVACUATE THE DANCEFLOOR ROBBINS 75084

ANDERED OF VERY REPORT OF AN

WEEK

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3

ARTIST ARTIST TILLE IMPAINT & NUMBER / DISTRIBUTING LABEL 1 1 72 ALADY GAGA HEARE TRANSPORTED AT CONTRACT OF THE ART CONTRACT.

3 3 36 OWL CITY OCEAN EYES UNIVERSAL REPUBLIC 013141*/UMRG

ONE LOVE GUM 86847*/ASTRALWERKS DJ ENFERNO ULTRA DANCE 11 ULTRA 2317

2 2 16 LADY GAGA

4 9 DJ POET NAME LIFE TOTAL CLUB HITS 4 THRIVE \$0825 7 29 DAVID GUETTA ONE LOUE GIA COMPANY

RTY ROCK PUETY ROCK WILL I AN B 5 5 MASSIVE ATTACK
 MASSIVE ATTACK
 HELIGOLAND VIRGIN 09468/C/
 9 9 5 DJ SKRIBBLE

LA ROUX BIG LIFE POLYDORICHE

ND ASTRA

NTW THAT'S WHAT'S CALL DANCE CLASSICS (MUUN

4 4 9

6 8 7 7 6 36 LMFAO

10 RE-ENTRY THE

11 12 25 LA ROUX

12 11 5 HOT CHIP ONE LIFE STAND

13 13 39 BEYONCE

14 10 2 GROOVE ARMADA

15 14 19 VARIOUS ARTISTS

16 15 25 VARIOUS ARTISTS

10 10 25 NOW THATS WHAT CALL CLE HTS P 17 18 26 MILKE SNOW

MIIKE SN

21 22 29 BREATHE CAROLINA HELLO FASCINATION FEARLESS 2012 22 20 68 SOUNDTRACK SLUMDOG MILLIONAIRE INTERSCOPE 012502/16/

RE-ENTRY PANTHA DU PRINCE

18 16 29 IMOGEN HEAP

20 19 23 TIESTO

24 21 6 BT

19 17 7

5

		FIGK BETUNCE MUSIC WORED/LOCOMBIN						
25	11	DIRTY DESIRE UTADA ISLAND/IDJMG						
32	4	DRUMMER BOY						
		HALFWAY GONE						
37	3							
36	4	BOA SM						
41	3	I WANNA FEEL THE MUSIC CHRIS THE GREEK PANAGHI FEATURING LAYLAH DJG						
35	9	IT'S OVER DJ SCOTT MANN FEATURING AMUKA DJ SM						
45	2	DUST IN GRAVITY DELERIUM FEATURING KREESHA TURNER NETTWERK						
20	17	ON THE FLOOR (OH BABY PLEASE)						
33	8	KAYLAH MARIN EPIPHANY PARTY TIME (GET UP, GET DOWN)						
		FREEDOM WILLIAMS LOVERUSH/SEA TO SUN						
18	14	TONY MORAN FEATURING FRENCHIE DAVID DAVICE MUSIC PRODUCTIONS						
48	2	FREEZE BIMBO JONES SILVER LABEL/TOMMY BOY						
38	7	TOGETHER BARBARA SHEREE CONTINUOUS COOL						
50	2	TAKE CONTROL JULISSA VELOZ CARRIELO						
42	11	HEY HEY						
		BODIES						
21	14	ROBBIE WILLIAMS ASTRALWERKS/CAPITOL						
26	14	BILLIE MYERS FRUITLOOP						
NOT DE	SHOY But	LALA SONG BOB SINCLAR FEATURING WONDER MIKE AND MASTER GEE MAKA						
N	w	SUNRISE IRENE NELSON NTMG/BUNGALO/UNIVERSAL						
N	w	GIVE ME YOUR LOVE						
46	9	ELECTRICITY						
		BRIAN ANTHONY SOGNI TIK TOK						
43	12	KESHA KEMOSABE/RCA/RMG						
**		ALTAR FEATURING AMANNDA MAMAHDUSE						
	K	OT DANCE						
1	A	RPLAY"						
	in the							
LAST	WEEKS ON CHT	ARTIST IMPRINT / PROMOTION LABEL						
1	9	#1 LOVE KEEPS CALLING						
3	9	TELEPHONE						
0.22		LIGY GAGA FEATURING REMONDE STREAMLINE KOAL NE CHERRITREE MTERSCOPE SECRET LOVE						
2	7							
4	4	TIMENLAND FEATURING JUSTIN TIMBERLAKE VOSLEV BLACKUPCUMD INTERSCOPE						
11	2	ACAPELLA KELIS WILLI.AM/INTERSCOPE						
7	12	HEARTBREAK MBLACK ROBBINS						
6	11	YOU AND I						
5	19	MEDINA LABELMADE						
		TIME						
8	7	FLANDERS NERVOUS						
18	7	SO FAR AWAY KASKADE & SEAMUS HAJI WITH HALEY ULTRA						
		SWEET DISPOSITION						

8	5 19		INNA ULTRA
9	8 7		TIME FLANDERS NERVOUS
10	18	7	SO FAR AWAY KASKADE & SEAMUS HAJI WITH HALEY ULTRA
11	12	5	SWEET DISPOSITION THE TEMPER TRAP LIBERATION/GLASSNOTE/COLUMBIA
12	17	9	BRUISED WATER Chicane VS Natasha Bedingfield Central Station
13	9	19	GHOSTS 'N STUFF DEADMAUS FEATURING ROB SWIRE MAUSTRAPAULTRA
14	19 4		MEMORIES DAVID GUETTA FEATURING KID CUDI GUM/ISTRALMERKS/CAPITOL
15	21 2		BREAK YOUR HEART TAIO CRUZ FEATURING LUDACRIS MERCURY/IDJMG
16	15 3		HEARTBREAK ON VINYL BLAKE LEWIS TOMMY BOY
17	10 10		ESCAPE ME TIESTO FEATURING C.C. SHEFFIELD MUSICAL FREEDOMULTRA
18	N	EW	NEED YOU NOW LADY ANTEBELLUM CAPITOL NASHVILLE/CAPITOL
19	16	4	FEVER CASCADA ROBBINS
20	24	5	IMMA BE THE BLACK EYED PEAS INTERSCOPE
21	20 5		BROKEN TONIGHT Armin van Buuren ultra
22	NEW		HATE TO LOVE ALEX SAYZ FEATURING EVI PARKER/NEXT PLATEAU
23	23 16		TIK TOK KESHA KEMOSABE/RCA/RMB
24	22	10	REMEDY LITTLE BOOTS 679/ELEKTRA/ATLANTIC
25	25	7	U-TURN SAMANTHA ROBBINS

6	1	JA	ZZ ALBUMS	
WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CENT.
1	1	23	# MICHAEL BUBLE 23 WKS CRUZY LOVE 141/REPRISE 526723 WARNER BROS. (*)	
2	3	46	MELODY GARDOT MY ONE AND ONLY THRILL VERVE 012563*/VG	
з	2	4	PRESERVATION HALL JAZZ BAND PRESERVATION PRESERVATION HALL 01*	
4	-4	26	HARRY CONNICK, JR. YOUR SONGS COLUMBIA 47228*/SONY MUSIC	
5	10	39	MICHAEL BUBLE Model Baleneets Worker Square Officer 1 Operates 1750/Witherforce ①	
6	5	22	BARBRA STREISAND LOVE IS THE ANSWER COLUMBIA 43354/SOMY MUSIC	•
7	6	51	DIANA KRALL QUIET NIGHTS VERVE 012433/VG (*)	
8	8	7	PAT METHENY ORCHESTRION NONESUCH S16668/WARNER BROS.	
9	7	5	MICHAEL BUBLE SPECIAL DELIVERY (EP) 143 REPRISE DIGITAL EXWARMER BROS.	
10	9	20	PINK MARTINI SPLENDOR IN THE GRASS HEINZ 6*	
1	RE-E	NTRY	JAZZ AT LINCOLN CENTER ORCHESTRA PORTRAIT IN SEVEN SHADES JAZZ AT LINCOLN CENTER 0001	
12	NE	W	PAUL MOTIAN/CHRIS POTTER/JASON MORAN LOST IN A DREAM ECM 014033/UM/ERSAL CLASSICS GROUP	
13	13 2		ELLA FITZGERALD TWELVE NIGHTS IN HOLLYWOOD: VOL. 1 & 2 VERIE D14022 EX/VS	
14	N	W	LIONEL LOUEKE MWALIKO BLUE NOTE 88508/BLG	
15	11	3	JOHN PIZZARELLI ROCKIM IN RHYTHM A TRIBUTE TO DIKE ELUNITON TELARC 31921	

TOP CONTEMPORARY JAZZ ALBUMS

COLUMBIA 38735/SOMY MUSIC ①

RD JAZZ 31317/CONCORD

ARTIST

SHANACHE

MIND OVER MATTER HEADS UP 315

SUPER HITS SOMY MUSIC CUSTON BONEY JAMES SEND ONE YOUR LOVE CONC

JAMIE CULLUM

4 51 CHRIS BOTTI GHRIS BOTTI IN BOSTON COLUMBIA 3 5 GIL SCOTT-HERON

A WOMAN IN LOVE SHAL KIM WATERS

11 29 GEORGE BENSON SONGS AND STORES MONSTE 8 2 ROB WHITE

14 27 PETER WHITE

15 26 SPENCER DAY

13 20 EUGE GROOVE

18 74 DAVE KOZ GREATEST HITS CAPITOL 34163

PM NEW HERE X GALACTIC YA-KA-MAY ANTI

9 25 KENNY G

1 2 1

3 5 3

2

4 2 5 5 7 MAYSA

5

6 7 7

7

8 6 58 10 29 NAJEE

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TOP TRADITIONAL

AIRPLAY MONITORED BY

SALES DATA COMPILED B



				10
0		TC CL	P TRADITIONAL ASSICAL ALBUM	5
WEEK	LAST WEEK	WEEKS ON CHT	ARTIST	CERT.
0	1	6	#1 E. AX/YO-YO MA/I. PERLMAN 6 WKS MERLENNERNERS OF DUCCH. STRENGT WINGTON OF	
2	2	16	THE PRIESTS HARMONY RCA VICTOR 59825/RMG	
3	6	69	THE PRIESTS THE PRIESTS RCA VICTOR 33969/SONY MUSIC	
4	4	6	ZUILL BAILEY BACH CELLO SUITES TELARC 31978	
5	3	4	JENNY OAKS BAKER THEN SINGS MY SOUL SHADOW MDUNTAIN 5035941	
6	5	2	ENESEMBLE SONNERIE, M. HUGGETT WITH G. X. RUIZ BACH: ORCHESTRAL SUITES FOR A YOUNG PRINCE AVE 2171	
0	10	70	LUCIANO PAVAROTTI THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP	
8	7	3	R. BLECHACZ/ROYAL CONCERTIGEBOUW ORCH. (SEMKOW) CHOPIL: THE PIAND CONCERTOS DIS 0138820/M/EFSAL CLASSICS GROUP	
9	13	9	H. HAHN/M. GOERNE/C. SCHAFER BACH: WOLIN AND WOKE DG 013832/UNAERSAL CLASSICS GROUP	
10	12	16	LIBERA ETERNAL: THE BEST OF LIBERA BVI CLASSICS 42896 BLG	
0	17	8	CHICAGO SYMPHONY ORCH. (BOULEZ) STANDOR RUDIELACOMPANY INTREE INDEDICAGE STINES CONFERENCE OF STATUS	
12	11	53	PLACIDO DOMINGO ANDRE MENTO SONES INSPIRED. IGONISIZUMIERA. CLASSICS GRUP	
13	9	4	MARTHA ARGERICH INGERICH PLAYS CHOMIN DIS 012940/UM/CRSAL CLASSICS GROUP	
1	RE-E	NTRY	J. ADAMS, SAINT LOUIS SYMPHONY ORCH. (ROBERTSON) DOCTOR ATOMIC SYMPHONY NONESUCH 466220 WARNER BROS.	
15	N	EW	T. FELLNER/ORCH. SYMPHONIQUE DE MONTREAL (NAGANO)	

WEEK	WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	a unit
1	1	20	THE CANADIAN TENORS	
2	N	EW	SERJ TANKIAN FEAT. AUCKLAND PHILHARMONIA ORCH. Elect The Ded Symphony Ser (ca. Stime Petros: Szeronaner 1903) 🛞	
3	2	12	INTRACION TABERNACLE CHOR ORCHESTRA AT TEMPLE SOLARE (MLBERG) Heavenche, music of contemplatori and leating-dacing actions states	
4	4	3	THE IRISH TENORS IRELAND RAZOR & TIE 83088	
5	3	41	DAVID GARRETT DAVID GARRETT DECCA 012872/UNIVERSAL CLASSICS GROUP	
6	5	70	IL DIVO THE PROMISE SYCO/COLUMBIA 29968/SONY MUSIC (*)	-
7	6	71	ANDREA BOCELLI INCANTO SUGAR 012161/DECCA @	
8	7	20	STING For a winters word, defer the deatably under a classics group (*)	
9	11	2	THE IRISH TENORS THE VERY BEST OF THE IRISH TENORS E1 2300	
10	8	24	JOSHUA BELL AT HOME WITH FRIENDS SOMY CLASSICAL 52710/SOMY AWSTERWORKS	
1	13	3	VAI DACAPO SONGS OF DELIGHT MAXI MEDIA 014003/DECCA	
12	10	53	SARAH BRIGHTMAN SYMPHONY: LIVE IN VIENNA WANHATTAN 21661/BLG ®	
13	12	19	ANDREA BOCELLI MY CHRISTMAS SUGAR 013437/DECCA @	ļ
14	19	51	SHARON ISBIN JOURNEY TO THE NEW WORLD SOMY CLASSICAL 45-KR SOMY MASTERWORKS	
16	14	46	PAUL POTTS PASSIONE SYCO/COLUMBIA 47439/SONY MUSIC	

() A		SN	NOOTH JAZZ	0			
WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	THES		WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
0	4	14	#1 SOLDIER OF LOVE SADE EPIC/COLUMBIA	0		ew.	#1 THE CHIEFTAINS FEATURING RY COODER INK SAN PATRICIO HEAR 31321/CONCORD
2	3	22	RETRO BOY RICHARD ELLIOT ARTISTRY	2	1	7	CELTIC WOMAN SONGS FROM THE HEART MANHATTAN 58360/BLG @
3	2	20	SUNDAY MORNING EUGE GROOVE SHANACHIE	3	3	5	CELTIC THUNDER
4	1	32	SWEET SUMMER NIGHTS NAJEE HEADS UP	4	2	3	VARIOUS ARTISTS TANGO: WANTIONS RHIND CLISTON PRODUCTS AND DUSTABLICKS
5	5	16	TAKE ME THERE	6	7	35	CELTIC THUNDER TAKE ME HOME CELTIC THUNDER 013087/DECCA
6	7	36	BURNIN' PAUL TAYLOR PEAK/CMG	6	4	27	RODRIGO Y GABRIELA
0	8	17	RITMO DE OTONO BERNIE WILLIAMS FEAT, DAVE KOZ REFORM/ROCK RIDGE	0	6	2	SOUNDTRACK MUSIC OF IRELAND: WELCOME HOME ELEVATION (03 EX (*)
0	10	9	BROTHER EARL PAUL BROWN + MARC ANTOINE PEAK/CMG	0	11	78	CELTIC THUNDER
9	9	20	TILL YOU COME TO ME SPENCER DAY YONAS MEDIA/CONCORD JAZZ/CM6	9	5	3	THE IRISH TENORS
10	6	23	BOGOTA BY BUS JESSE COOK COACH HOUSE/E1	10	10	72	CELTIC WOMAN THE GREATEST JOURNEY: ESSENT WIL COLLECTION MANIFATTRA 34124 BLG
11	12	22	CHASING PIRATES NORAH JONES BLUE NOTE/CAPITOL	11	12	42	BELA FLECK THROW DOWN YOUR HEART ROUNDER 610634
12	13	7	BOSSA BLUE CHRIS STANDRING ULTIMATE VIBE	12	9	3	ALI FARKA TOURE & TOUMANI DIABATE ALI AND TOURIANE WORLD CROLITINGNESSION S22567WARNER BRDS.
13	11	20	GO BRIAN CULBERTSON GRP/VERVE	13	N	W	EPIK HIGH EPILDOUE WOOLIM DIGITAL EX
14	15	37	SONGBIRD CRAIG CHAQUICO SHANACHIE	14	N	EW	THE IRISH TENORS THE VERY BEST OF THE IRISH TENORS E1 2300
15	22	9	GREATEST HAVEN'T MET YOU YET	15	14	46	VARIOUS ARTISTS PLAYING FOR CHANGE SONDS ABOUND THE WORLD HEAR 31130 ①

See

Data for week of MARCH 27, 2010 | For chart reprints call 646.654.4633

ATIN Billboard MAR 27 2010

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A			DT LATIN SONGS
		-	
VEEK	LAST	WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	10	#1 ANDO BIEN PEDO
2	2	17	DILE AL AMOR
3	3	21	ME GUSTA TODO DE TI
		123	BANDA EL RECODO DE CRUZ LIZARRAGA (FONOVISA) MIENTES
4	4	15	CAMILA (SONY MUSIC LATIN)
5	5	15	COLGANDO EN TUS MANOS CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)
6	7	8	TE PIDO PERDON TITO "EL BAMBINO" (SIENTE)
7	6	18	ME ENAMORE DE TI CHAYANNE (SDNY MUSIC LATIN)
0	13	7	AL MENOS
9	8	23	LA CALABAZA
			LA ARROLLADORA BANDA EL LIMON (DISA) SE ME VA LA VOZ
10	9	21	ALEJANDRO FERMANDEZ (UNIVERSAL MUSIC LATIND)
0	10	19	BANDA MS (DISA/ASL)
12	19	13	CARITA DE ANGEL LARRY HERNANDEZ (MENDIETA/FDNDVISA/MUSIVISA)
13	23	4	GREATEST SOY ENAMORADO
14	16	8	MI NINA BONITA
15	15	20	SOY TODO TUYO
		100	LOS TUCANES DE TIJUANA (FONOVISA/MUSIVISA) ESTUVE
16	14	20	ALEJANDRO FERNANDEZ (FONOVISA)
17	11	15	DON OMAR (MACHETE/UNIVERSAL MUSIC LATINO)
1	20	7	DESCONTROL DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN)
1	18	7	POR AMARTE ASI ANA ISABELLE & CRISTIAN CASTRO (UNIVERSAL MUSIC LATINO)
20	29	9	ESA MUCHACHITA
20	33	13	BAD ROMANCE
-		7	LADY GAGA (STREAM INFROMING/CHERRYTREE/WITERSCOPE)
22	25	15	VOZ DE MANDO (UEG) DESDE CUANDO
23	24	7	ALEJANDRÓ SANZ (WARNER LATINA)
24	12	17	DID IT AGAIN (LO HECHO ESTA HECHO) SHAKIRA (EPIC/SDNY MUSIC LATIN)
25	17	19	EL DOCTORADO TONY DIZE (PINA)
26	28	3	LA PEINADA CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
27	31	6	STAND BY ME
28	22	18	PRINCE ROYCE (TOP STOP) SEXY CHICK
29		15	DAVID GUETTA FEATURING AKON (GUM/ASTRALIVERKS/CAPITOL)
	21		PONTE EN MI LUGAR
30	26	12	ESPINOZA PAZ (DISA/ASL)
31	39	11	TE SIENTO WISIN & VANDEL (WY/MACHETEUNIVERSAL MUSIC LATINO)
32	27	5	ESTAMOS EN ALGO INTOCABLE (GODD-1/SONY MUSIC LATIN)
33	30	8	TIK TOK KESHA (KEMOSABE/RCA/RMG)
34	32	11	MI CURIOSIDAD
35	36	19	LOS TIGRES DEL NORTE (FONOVISA) CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO
-	1000		PESADO (DISA/ASL) IMMA BE
36	46	2	THE BLACK EVED PEAS (INTERSCOPE)
37	41	4	ANGEL & KHRIZ (MACHETE/UNIVERSAL MUSIC LATINO)
38	35	3	MI PRINCESA DAVID BISBAL (VALE/UNIVERSAL MUSIC LATINO)
39	34	6	MENTIRAS PIADOSAS ALEJANDRA GUZMAN (CAPITOL LATIN)
40	43	2	Y TU JULION ALVAREZ Y SU NORTENO BANDA (DISA/ASL)
41	40	5	ESTA VIDA TUYA Y MIA
42	37	12	KANY GARCIA (SONY MUSIC LATIN)
43	HOT	SHOT	JAY SEAN FEATURING UL WAYNE (CASH MONEY UNVERSAL REPUBLIC) TE AMARE
-	DE	aut Sel	HUEY DUNBAR (ZMG/SONY MUSIC LATIN)
44	44	9	PERLEMENTING REPORT OF HER, RACK MONT, LEVIN & FLORE A.F. SERVICES AT LESSIN VIEW LATE
45	48	12	90 MILLAS (90 MILES) LOS INQUIETOS DEL NORTE (EAGLE MUSIC)
46	N	W	BIEN O MAL JULIETA VENEGAS (SONY MUSIC LATIN)
47	42	3	TE AME EN MIS SUENOS RKM & KEN-Y (PINA)
48	200	W	SOY COMO NO SOY
49			DUELO (FONOVISA/MUSIVISA) MEET ME HALFWAY
-	45	12	THE BLACK EVED PEAS (INTERSCOPE) BESOS DE AMOR
<u>60</u>	N	EW	FLEX (CAPITOL LATIN)

Jowell & Randy set the record for biggest jump into the top five of Latin Rhythm Airplay as "Loco" catapults 27-4 with Greatest Gainer onors. The prior mark belonged to Anais "Los Que Son las Cosas." which coasted 25-5 in the Anril 15, 2006, issue



El Gran Combo de Puerto Rico charges onto the Tropical Airplay chart as "Sin Salsa No Hay Paraiso" debuts at No. 10. It's the highest entry on the list by a group since Aventura opened at No. 9 with "Por Un Segundo" on the Nov. 22, 2008, chart.

O P ROPE

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CERT		WEEK	UAST	WEEKS ON CHT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
		0	N	EW	THE CHIEFTAINS FEATURING RY COODER
		2	1	8	BANDA LOS RECODITOS ANDO BIEN PEDO DISA 721423/UMLE
2		3	2	15	JENNI RIVERA La GRAN SENORA FONOVISA 354398/UMLE
		0	N	EW	SELENA LA LEVENDA EMI LATIN 07508/CAPITOL LATIN
		5	3	43	ESPINOZA PAZ Yo ko canto, pero lo intentamos asl. Disa 73/251 UMLE 🛞
		0	5	15	PESADO DESDE LA CANTINA: WOLUMEN 1 DISA 726553/UNLE (*)
		7	6	17	LARRY HERNANDEZ EN VIND DESDE CULMCAR MENDETA FUNCTIONAL STOCKOLUME (*)
		8	4	6	LOS INQUIETOS DEL NORTE LOCOS DESDE AYER CATAPULT DIBITAL EX
		9	11	26	LOS TIGRES DEL NORTE
		10	10	19	LA GRANIA FONOVISA 354192/UMLE @ EL TRONO DE MEXICO
		11	8	14	ALEJANDRO FERNANDEZ
		12	14	15	BANDA EL RECODO DE CRUZ LIZARRAGA
		13	7	4	ME GUSTA TODO DE TI FONOVISA 354394/UMLE ⊕ LOS INQUIETOS DEL NORTE
		14	13	15	FEBRERO 14 ROMANTICAS CATAPULT DIGITAL EX
-		15	15	47	CLASSIC GOOD-I 60130/SONY MUSIC LATIN
	4.3	16	17	19	16 NARCO CORRIDOS MENDETA/FONDASA 57003741MLE MARCO ANTONIO SOLIS
-		17			MAS DE MARCO ANTONIO SOLIS FONONSA 354216/UMLE (*)
-			16	3	PURO CARTEL SDNY MUSIC LATIN 63480 DON CHETO
		18	18	23	EL KTME DE USTEDES PLATINO 8832
		19	9	3	MI MEJOR REGALO ASL/DISA 721474/UMLE
-		20	12	5	SOY TU MAESTRO: 45 AMOS GRACIAS A TL. FOMOVISA 354312104LE
		0			ROPICAL BUMS
-		THIS WEEK	LAST WEEK	WEEKS DN CHT	ARTIST
		1	1	40	# AVENTURA THE LAST PREMIUM LATIN 20020 SCH/ MUSIC LATIN
		2	4	44	LUIS ENRIQUE CICLOS TOP STOP 8910 (*)
		3	3	2	PRINCE ROYCE PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
		4	2	2	HUEY DUNBAR HUEY DUNBAR IV ZMB 300/21/SONY MUSIC LATIN
		6	NE	w	HECTOR ACOSTA EL TORITO TRE LITIMITE MOMTA CULLECTION DE DALESCOMMETSA, MUSIC UNINO ESSITATUME
		6	5	49	VARIOUS ARTISTS 30 TROPICALES DE AYER, HOY Y SIEMPRE VINA 610
		7	6	3	VARIOUS ARTISTS HOT LATIN FIRE VOL. 1 TOP STOP 3X/202/SONY MUSIC LATIN
E		8	8	42	HECTOR ACOSTA

7 6

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RE-ENTRY

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OP LATIN ALBUMS

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NO HAY IMPOSIBLE SONY MUSIC LATIN 61972 AVENTURA THE LAST PREMIUM LATIN 20000/SONY MUSIC LATIN

DEJARTE DE AMAR SONY MUSIC LATIN 59881

BANDA LOS RECODITOS ANDO BIEN PEDO DISA 721423/UMLE

LA GRAN SENORA FONOVISA 354398/UMLE

LA LEVENDA EMI LATIN 07508/CAPITOL LATIN

WISIN & YANDEL LA REVOLUCION WY/MACHETE 012987/UMLE @

YO NO CANTO, PERO LO INTENTAMOS ASI, DISA 730251 UALE 🛞

RVOLUCIÓN UNIVERSAL MUSIC LATINO DESEBEUML

ISIC LATINO 013950/UMLE

ISA 354394/UMLE 🛞

ONY MUSIC LATIN

UNIFSILM SC LITE

ITICAS CATAPULT DIGITAL EX

USIC LATIN 61371

0130/SONY MUSIC LATIN

CO ANTONIO SOLIS FONOVISA 354216UNLE ()

IC LATIN 6348

WHTE LION SENTE UNIVERSAL MUSIC LATING EXISTENTIAL

PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN

16 NARCO CORRIDOS MENDIETA/FONDVISA 570037/UMLE

PESADO Desde la cantina: Vollumen 1 disa 726553/UMLE @

LARRY HERNANDEZ EN VIVO DESDE CULIAGAN MENDETA FONONSA 570050 UMLE @

BUNBURY LAS CONSECUENCIAS CAPITOL LATIN 27794

THE CHIEFTAINS FEATURING RY COODER

WEEKS ON CHT ARTIST

40

15

11 15 13

#1

CHAYANNE

CAMILA

SELENA

JENNI RIVERA

MIGUEL BOSE CARDIO WARNER LATINA 523727

TITO 'EL BAMBINO'

10 14 ALEJANDRO FERNANDEZ

PACE THALIA SETTER PRIMERA FIL

JENCARLOS

BUSCAME BULLSEYE 8914 LOS INQUIETOS DEL NORTE

ANA ISABELLE

HASTA MI FINAL F ALEJANDRO FERNANDEZ

LOS TIGRES DEL NORTE LA GRANJA FONOVISA 354192/UMLE @

BANDA EL RECODO DE CRUZ LIZARRAGA

LOS INQUIETOS DEL NORTE

EL TRONO DE MEXICO

ME GUSTA TODO DE TI FONOV

DYLAND Y LENNY

LARRY HERNANDEZ

MARCO ANTONIO SOLIS

LOS CUATES DE SINALOA

EL KTME DE LISTEDES PLATING 883

MARISELA 20 EXITOS INMORTALES IM 6614

LOS PRIMOS DE DURANGO MIMEJOR REDALO ASL/DISA 721474/UMLE

SOY TU MAESTRO: 46 ANOS GRACIAS A TL. FONOVISA 3543121UM

LA ARBOLLADORA BANDA EL LIMON

GREATEST PEDRO FERNANDEZ GAINER AWARTEA LA ANTIGUA ROMASA 354065, MEE

SERIE DIAMANTE: 30 SUPER EXITOS DISA 721355/UMLE

HECTOR ACOSTA EL TORITO

SERIE DIAMANTE: 30 SUPER EXITOS DISA 7213

PAQUITA LA DEL BARRIO

TE: 30 SUPER E

PATRULLA 81

LOS BUKIS

PATRULLA 81

LUIS FONSI

ALABRAS DEL SILENCIO

LOS TEMERARIOS

VARIOUS ARTISTS

30 TROPICALES DE AYER, HOY Y S

PRINCE ROYCE

LUIS ENRIQUE

FEBRERO 14 ROMAN

INTOCABLE

HUEY DUNBAR

VARIOUS ARTISTS

COSCULLUELA

DON CHETO

WAS DE M TERCER CIELO

UERZA CHILE

EL PATRON SIENTE 6538 ESPINOZA PAZ

MEEK

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39 35 51

40 34

42 57 9

43 30 6

44 37 20

45 NEW

47 36 16

48 42 81

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AIRPLAY MONITORED B

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SALES DATA niclsen SoundSca

0		đ	TIN POP BUMS	
WEEK	WEEK	WEEKS ON CHT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT:
1	1	3	# CHAYANNE awks No HAY IMPOSIBLE SONY MUSIC LATIN 81972	
2	2	5	CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 59881	
3	N	w	MIGUEL BOSE CARDIO WARNER LATINA 523727	
0		W	BUNBURY LAS CONSECUENCIAS CAPITOL LATIN 27794	
5	3	14	ALEJANDRO FERNANDEZ DOS MUNDOS: EVOLUCIÓN UNIVERSAL MUSICILATINO DI 368931/MLE	
0	5	15	THALIA PRIMERA FILA SONY MUSIC LATIN 56091	
7	4	18	JENCARLOS BUSCAME BULLSEYE 8914	
0	6	5	ANA ISABELLE MI SUENO UNIVERSAL MUSIC LATINO OT 3950/UMLE	
9	7	38	TERCER CIELO ENTERNIA RENS BENARDINGS (SAMPROSCUPERS, M.C. LITO (SECOND)	
10		W	VARIOUS ARTISTS FUERZA CHILE NATIONAL DIGITAL EX	
11	8	51	MARISELA 20 EKITOS INMORTALES IM 6614	
12	9	81	LUIS FONSI PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO JUMIE (*)	E
13	11	48	LAURA PAUSINI PRIMAVERA ANTICIPADA WARNER LATINA 516627	
14	13	16	DRACO MAR VINCIT OMNIA PHAVITOM VOX 58939 SONY MUSIC LATIN	
15	17	2	FEDRO BESOS EXCESOS WARNER LATINA 523550	
16	15	23	JUAN GABRIEL MIS CANCINES, MIS ANDOG DISCOS 605 57725 SOMY MUSIC LATIN	
17	10	14	ALEJANDRO FERNANDEZ DOS MUNDOS UNIVERSAL MUSIC LATINO FONDYSA 354387/UMLE	
1	18	52	LA QUINTA ESTACION SIN FRENOS SONY MUSIC LATIN 44947	
19	19	21	DAVID BISBAL SIN MRAR ATRAS VALEONAERSAL MUSIC LATING DISADIUMLE ①	
20	12	5	CARLOS BAUTE DE MI PUNO Y LETRA WARNER LATINA 521765	

ATIN RHYTHM ALBU

WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	42	#1 WISIN & YANDEL 40 WKS LA REVOLUCION W/MACHETE 012967/UNLE @	
0	2	53	TITO "EL BAMBINO" EL PATRON SIENTE 653883/UMLE	
3	3	2	MY WORLD SDNY MUSIC LATIN 61371	
4	4	15	COSCULLUELA El Pandre in paranda wate longente dantesa, suse latio hoció une	
5	5	17	TONY DIZE LA MELODIA DE LA CALLE [UPDATED] PINA 70201 (SDM/ MUSIC LATIV	
6	6	17	TITO "EL BAMBINO" EL PATRON LA VICTORIA SENTE UNA FRSAL MUSICILATINO (EGRERA UMUE	
7	7	60	VARIOUS ARTISTS LATIN URBAN KINGZ MACHETE 012319/UMLE	
0	12	69	MAKANO TE AMO PANAMA/MACHETE 460031/UMLE	C
9	8	46	DON OMAR IDON MACHETE 012867/UMLE	
10	9	17	MAKANO 6 SUPER HITS (EP) MACHETE 460036/UMLE	
11	11	59	FLEX LA EVOLUCION ROMANTIC STYLE CAPITOL LATIN 67917	
12	14	50	ALEXIS & FIDO DOWN TO EARTH SONY MUSIC LATIN 43561	
13	13	73	CALLE 13 LOS DE ATRAS VIENEN CONVIGO NORTE 36801/SONY MUSIC LATIN	
14	10	40	WISIN & YANDEL EL DUO DE LA HISTORIA FRESH 1136 (SONY MUSIC LATIN	
15	17	49	KINTO SOL CARCEL DE SUENOS VIRUS/MACHETE 012717/UMLE	
16	15	70	DJ NESTY WOR Y VINCEL PRESENTIAN LA MENTE INVESTRA WY MACHETE O12278/J.M.E	
17	16	40	FRANCO EL GORILA WELCOME TO THE JUNGLE WY/MACHETE 012845/UMLE	
18	19	16	DJ PAYBACK GARCIA ALMAS VIRUS 9422	
19	RE-E	NTRY	TEMPO FREE TEMPO FREE TEMPO 80100/SONY MUSIC LATIN ①	
20	RE-E	NTRY	VICO C BABILLA CARIBBEAN 84806/CAPITOL LATIN	

BETWEEN THE BULLETS

VARIOUS ARTISTS

VICTOR MANUELLE

VARIOUS ARTISTS

VARIOUS ARTISTS

VARIOUS ARTISTS

VARIOUS ARTISTS

VARIOUS ARTISTS

VARIOUS ARTISTS

TITO ROJAS

AL MACHINE PERMITES TO MENTY TO BE UP ATTRACTOR AND

SUPER 1'S MEGA HITS MACHETE 013149/U

GILBERTO SANTA ROSA

OMEGA

MELINA LEON

DOS CARAS PEER 8

LLOVE RACHATA PLANET 90125/SONV

L FLOW PLANET 901 18/SOW

ST. PATTY'S EN ESPAÑOL



Grammy Award-winning Irish music group the Chieftains debut atop both Top Latin Albums and Regional Mexican Albums with the release of "San Patricio" (14,000 copies), which features Ry Cooder. Although the Chieftains are a world music act, the majority of this release is in Spanish and features collaborations with such regional Mexican legends as Lila Downs, Los Tigres del Norte and Los Folkloristas, thus making it eligible for the Latin charts. -Rauly Ramirez

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Data for week of MARCH 27, 2010 | CHARTS LEGEND on Page 51

Billeoard, HITS OF THE WORLD **MAR** 27

MARCH 16, 2010

EUROPEAN

HOT 100 SINGLES

EURO

DIGITAL SONGS

RUDE BOY RIHANNA SRP/DEF JAM

PASS OUT TINE TEMPAH LONDON/PARLOPHONE BABY JISTN BEERFELLIDACES SCHOOL BOY/RAYMOND BRAUM SLAND

SATELLITE LENA MEYER-LANDRUT UNIVERSAL FIREFLIES OWL CITY UNIVERSAL REPUBLIC STARRY EYED ELLIE GOULDING POLYDOR TIK TOK KESHA KEMOSABE/RCA IF WE EVER MEET AGAIN TIMBAAND FLIKATY PERRY WOSLEVISLACKSROUND TELEPHONE Lay grant lengts free value would be cherry the intercore EMPIRE STATE OF MIND (PART II) BROKEN DOWN ALICIA KEYS MBK/J

IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BROS.

REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE ALORS ON DANSE STROMAE WE ARE MUSIC

BAD ROMANCE UNY BAGA STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE

(e5 GLOBAL MEDIA/BILLBOARD) MARCH 17, 2010

FIGHT FOR THIS LOVE

GORILLAZ PLASTIC BEACH PARLOPHONE

SADE SOLDIER OF LOVE EPIC

AMY MACDONALD A CURIOUS THING MERCUI

OPEAN

UMS

MARCH 27, 2010

NIELSEN SOUNDSCAN

0	JA	PAN				
	ALBUMS					
THIS	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/ PLANTECH) MARCH 16, 2010				
1	NEW	YUKI URESHIKUTTE DAKIAUYO (CD/DVD LTD ED) EPIC				
2	NEW	L'ARC EN CIEL QUADRINITY - MEMBERS BEST SELECTIONS KIDON				
3	NEW	KEN YOKOYAMA FOUR PIZZA DE DEATH				
4	NEW	ICONIQ CHANGE MYSELF (CD/DVD) AVEX TRAX				
5	4	FUNKY MONKEY BABYS FUNKY MONKEY BABYS BEST DREAM				
6	1	SHOTA SHIMIZU JOURNEY (CD+DVD LTD EDITION) SONY MUSIC				
7	2	TOKYO JIHEN SPORTS EMI				
8	5	SHOTA SHIMIZU JOURNEY SONY MUSIC				
9	6	LADY GAGA				
10	NEW	W-INDS ANOTHER WORLD (CD/DVD) AVEX TRAX				

FRANCE

THIS NEED

1

2 NEW

3 2

4 1

5 5

6 NEW

7 8

8

9

7

ITALY

3

7

9

44

10

6

ALBUMS

GORILLAZ PLASTIC BEACH PARLOPHONE

COEUR DE PIRATE

SADE SOLDIER OF LOVE EPIC THE BLACK EYED PEAS THE E.N.D INTERSCOPE

MARC LAVOINE

10 4 MUSE THE RESISTANCE ASE/HELIUM 3/WARNER

SINGLES

THIS IS MY LIFE ANNA BERGENDAHL MAL

KOM TIMOTEIJ LIONHEART

SADE SOLDIER OF LOVE EPIC

THE BASEBALLS

LADY GAGA THE FAME MONSTER STREAMUNE KONUNE CHERITYTEE INTERSCOPE

JOHNNY CASH AMERICAN VL ANT NO GRAVE AMERICAN LOST HIGHWAY

KEEP ON WALKING SALEM AL FAKIR CAPITOL

ALBUMS THE PLAYTONES ROCK'N BOLL DANCE PARTY LIDNHEART

MANBOY ERIC SAADE ROXY/NORDISK FILM

YOU'RE OUT OF MY LIFE

MARCH 12, 2010

SWEDEN

NEW FONDO FLAMEN

(SNEP/IFOP/TITE-LIVE) MARCH 16, 2010

NEW LES ENFOIRES

JIMI HENDRIX VALLEYS OF NEPTUNE LEBACY/COLUMBIA

MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MUJ/EPIC

LADY GAGA THE FANLE ST REAM LIVE KON LIVE CHERRYTREE INTERSCOPE

NIT	ED	KI	N	G	D	0	M
		10.00					

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WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) MARCH 14, 2010
1	NEW	BOYZONE BROTHER POLYDOR
2	NEW	GORILLAZ PLASTIC BEACH PARLOPHONE
з	з	ALICIA KEYS THE ELEMENT OF FREEDOM MBK/J
4	NEW	AMY MACDONALD A CURIOUS THING MERCURY
5	2	LADY GAGA THE FAME STREAMLINE KONLIVE CHERRYTREE INTERSCOPE
6	14	MICHAEL BUBLE CRAZY LOVE 143/REPRISE
7	6	PAOLO NUTINI SUNNY SIDE UP ATLANTIC
8	5	FLORENCE + THE MACHINE LUNGS ISLAND
9	4	SOUNDTRACK DETRE MUSIC SPACEN DRE. NO. 1 TWENTETH CENTURY FOX TWO JUNES
10	NEW	OCR - ANDREW LLOYD WEBBER

٠	C	ANADA				
	ALBUMS					
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) MARCH 27, 2010				
1	1	LADY ANTEBELLUM NEED YOU NOW CAPITOL NASHVILLE/EMI				
2	NEW	JIMI HENDRIX VALLEYS OF NEPTUNE EXPERIENCE HENDRIAN EGACYSONY MUSIC				
з	NEW	GORILLAZ PLASTIC BEACH PARLOPHONE/EMI				
4	NEW	BOBBY BAZINI BETTER IN TIME MUNGD PARK				
5	4	K.D. LANG RECOLLECTION NONESUCH/WARNER				
6	6	LADY GAGA THE RIME STREAM, HE KON INE CHERRYTREE INTERSCOPE UNIVERSAL				
7	3	VARIOUS ARTISTS NOW! 15 UNIVERSAL				
8	8	KE\$HA ANIMAL KEMOSABE/RCA/SONY MUSIC				
9	7	THE BLACK EYED PEAS THE EN.D. INTERSCOPE/UNIVERSAL				
10	2	SADE SOLDIER OF LOVE EPIC/SONY MUSIC				

ALY	🙆 SPAIN				
ALBUM	5	ALBUMS			
(FIMI/GFK)	THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)	MARCH 17, 2010	
MIGUEL BOSÇ CARDIO DRO		1	NEW	GORILLAZ PLASTIC BEACH CAPITOL	
JOAN MANUEL HUO DE LA LUZ Y DE	SERRAT LA SOMBRA SONY MUSIC	2	2	MUMFORD & SONS SIGH NO MORE ISLAND	
BUSTAMANTE A CONTRACORRIENTE	VALE	3	1	K.D. LANG RECOLLECTION NONESUCI	(
FONDO FLAME PAREN EL MUNDO, QU	4	NEW	JASON DERULO JASON DERULO BELUGA HEI	GHTS/WARNER BROS.	
ESTOPA X ANNIVERSARIVM SI	5	3	SUSAN BOYLE	0	
ENRIQUE BUNE	6	4	LADY GAGA THEFINE HONSTER STREAMLINE ROA	UNE CHERRY TREE INTERSCOPE	
MIGUEL POVED COPLAS DEL OUERER		7	7	DAVID GUETTA ONE LOVE GUM/VIRGIN	
MOJINOS ESCO LA LEYENDA DE LOS HO	DZIOS DMERES MAS GUAPOS DRO	8	5	TAYLOR SWIFT FEARLESS BIG MACHINE	
SHAKIRA LOBA SONY MUSIC L	ATIN/EPIC	9	8	MICHAEL BUBLE CRAZY LOVE 143/REPRISE	
THE BLACK EY		10	11	THE BLACK EYED I THE E.N.D INTERSCOPE	PEAS

		SINGLES		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK)	MARCH 12, 2010	
1	2	UNDER PRESSUR JEDWARD FT. VANILLA N		
2	1	GAVE IT ALL AWA BOYZONE POLYDOR	GAVE IT ALL AWAY BOYZONE POLYDOR	
3	з	RUDE BOY RIHANNA SRP/DEF JAM		
4	4	IF WE EVER MEET AGAIN THEALAND FT KATYPERRY VOSLEVISLACKOROUNDINTERSCOPE		
5	5	IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BROS		
		ALBUMS		
1	NEW	BOYZONE BROTHER POLYDOR		
2	1	SOUNDTRACK INETHE MUSIC SEASON ONE. NO. 1 TWENTETH CENTURY FISK THOOLUNEAR		
3	2	PAOLO NUTINI SUNNY SIDE UP ATLANTIC		
4	NEW	GORILLAZ PLASTIC BEACH PARLOPHONE		
5	4	MICHAEL BUBLE GRAZY LOVE 143/REPRISE		

3	NEW	GORILLAZ PLASTIC BEACH PARLOPHONE
4	NEW	AIRBOURNE NO GUTS NO GLORY ROADRUNNER
5	3	JOHNNY CASH MERICAN VI: ANT NO GRAVE AMERICAN LOST HIGHWAY
6	7	SADE SOLDIER OF LOVE EPIC
7	11	ICH + ICH

MEEK

2 2

GERMANY

(MEDIA CONTROL)

ALBUMS

1 1 UNHEILIG GROSSE FREIHEIT INTERSTAR/FANSATION

PETER MAFFAY TATTOOS (40 JAHRE MAFFAY) SONY MUSIC

		BUTE REISE DUMESTIC POP
8	5	DIE ATZEN, FRAUENARZT & MANNY MARC Atzen Musik Vol. 2 Atzen/Kontor
9	14	ADORO FUER IMMER UND DICH UNIVERSAL
0	8	LADY GAGA THE INVESTIGATION OF CHERRYTREE INTERSCOPE

		ALBUMS
WEEK	LAST WEEK	(ARIA) MARCH 14, 2010
1	1	MARCO MENGONI RE MATTO RCA
2	3	MALIKA AYANE GROVIGLI SUGAR
3	2	VALERIO SCANU PER TUTTE LE VOLTE CHE CAPITOL
4	4	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MUL/EPIC
5	5	NOEMI SULLA MIA PELLE COLUMBIA
6	NEW	JIMI HENDRIX VALLEYS OF NEPTUNE LEGACY/COLUMBIA
7	17	MARIO BIONDI IF TATTICA
8	6	SADE SOLDIER OF LOVE EPIC
9	7	ALESSANDRA AMOROSO SENZA NUVOLE EPIC
10	15	ELISA HEART SUBAR

Θ	BF	RAZIL				
	ALBUMS					
THIS WEEK	LAST WEEK	(APBD/NIELSEN) MARCH 17,				
1	1	SOUNDTRACK SUMMER ELETROHITS 6 SDM LIVRE				
2	2	PADRE FABIO DE MELO				
3	4	BEYONCE I AMSASHA FIERCE SONY MUSIC				
4	3	SOUNDTRACK VIVER A VIDA SOM LIVRE				
5	5	MARIA GADU MARIA GADU SONY MUSIC				
6	8	LUAN SANTANA LUAN SANTANA - AO VIVO SOM LIVRE				
7	6	LADY GAGA THERMETHER RIVE WORKERS STREAM DEVICE WORKERS OFFICE				
8	10	VARIOUS ARTISTS MALHACAD ID SOM LIVRE				
9	9	VICTOR & LEO AO VIVO E A CORES SONY MUSIC				
10	NEW	GUNS 'N ROSES				

	SINGLES								
WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) MARCH 15, 2010							
1	2	YOU GOT ME J.WILLIAMS FT. SCRIBE ILLEGAL-WARNER							
2	1	IF WE EVER MEET AGAIN TIMBALINID FLIKATY PERKY MESLEVISLACKOROUND/INTERSCOPE							
3	3	HEY SOUL SISTER TRAIN SONY MUSIC							
4	5	RUDE BOY RIHANNA SRP/DEF JAM							
5	6	SUN GOES DOWN NESIAN MYSTIK ARCH DYNASTY/WARNER							
		ALBUMS							
1	3	LADY GAGA THE FIME NONSTER STREAMLINE KUNUNE CHERINTREE INTERSOUR							
2	1	GIN HOLY SMOKE UNIVERSAL							
3	NEW	JIMI HENDRIX VALLEYS OF NEPTUNE LEGACY/COLUMBIA							
4	NEW	GORILLAZ PLASTIC BEACH CAPITOL							
5	2	SUSAN BOYLE I DREAMED A DREAM SYCO							

1	2	TIK TOK Kesha kemdsabe/rca	1	1
2	1	ALORS ON DANSE STROMAE VERTIGO/MOSAERT	2	2
з	4	RUDE BOY RIHANNA SRP/DEF JAM	з	NEW
4	25	BABY JUSTIN BREER FT LUDACRIS SCHOOL BOWRAWOOD BRUIN SLAND	4	3
5	3	BAD ROMANCE LADY GADA STREAMLINE KONLIVE/CHERRYTREE INTERSCOPE	5	NEW
6	6	MEMORIES DAVID GUETTA FT. KID CUDI GUM/VIRGIN	6	4
7	7	PASS OUT TINIE TEMPAH PARLOPHONE	7	7
8	NEW	POUR UN INFIDELE COEUR DE PIRATE BARCLAY	8	6
9	5	FIREFLIES OWL CITY UNIVERSAL REPUBLIC	9	5
10	9	DINGUE, DINGUE, DINGUE CHRISTOPHE MAE WARNER	10	NEW
11	15	REPLAY MAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE	11	9
12	14	FIGHT FOR THIS LOVE CHERYL COLE FASCINATION/POLYDDR	12	11
13	10	IF WE EVER MEET AGAIN TIMINLAND FT MAY PENKY MOSLEVIELACKORCUNDIWTERSCOPE	13	15
14	13	GEBOREN UM ZU LEBEN UNHEILIG INTERSTAR/FANSATION	14	10
15	12	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE	15	13
16	17	STARRY EYED ELLIE GOULDING POLYDOR		
17	8	IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BRDS.	E	UR
18	20	DON'T TELL ME THAT IT'S OVER ANY MACDONALD MERCURY	A	LB
19	16	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS.		L×
20	22	EMPIRE STATE OF MIND (PART 2) ALICIA KEYS MBK/J	THIS	WEE
-		O DIGITAL	1	NEW
		RO DIGITAL	2	1
		105 SPOTLIGHT	3	NEW
		NORWAY	4	2
THES	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 27, 2010	5	NEW
1	1	YES MAN BJORN JOHAN MURI MGP/UNIVERSAL	6	5
2	5	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS MBK/J	7	4
		Constitution of the second s	-	- -

3 4 RUDE BOY RIHANNA SRP/DEF JAM

4 3

5 2

6 8

8 9

10 7

7 10

9 NEW BAD ROMANCE LADY GABA STREAMLINE KONLINE CHERRYTREE INTERSCOPE

CONFESSIONAL SONG ELIN GAUSTAD PLAYRODM

RUSSIAN ROULETTE RIHANNA SRP/DEF JAM

AMBITIONS DONKEYBOY WARNER

UMBRELLA THE BASEBALLS

Five months after Boyzone member Stephen Gately's death the vocal group (now a quartet)

debuts at No. 1 on the U.K.

Albums chart with its new set.

ULTRATOP/GFK)

1 1

2 NEW

3 2

4 3

1 12

5 2

2 8

3 3

4 1

20 5

S FLANDERS

SINGLES

HALLELUJAH NATALIA & GABRIEL RIOS ARS

ME AND MY GUITAR TOM DICE SONIC ANGEL

MEMORIES DAVID GUETTA FT. KID CUDI GUM/VIRGIN

MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC

ADMIRAL FREEBEE THE HONEY & THE KNIFE PLAY OUT

JE MAAKT ME ZO GEK! CHRISTOFF ARS

ALBUMS

GORILLAZ PLASTIC BEACH PARLOPHONE

AMY MACDONALD A CURIOUS THING MERCURY

SUSAN BOYLE

STORM MILK INC. ARS

MARCH 17, 20

FIREFLIES OWL CITY UNIVERSAL REPUBLIC

FIGHT FOR THIS LOVE

100.00	A CURIOUS THING MERCURY
2	LADY GAGA THE FAME STREAMLINE KONLINE CHERRYTREE WTERSCOPE
NEW	JIMI HENDRIX VALLEYS OF NEPTUNE LEGACY/COLUMBIA
6 5 ALICIA KEYS THE ELEMENT OF FREEDOM MBK/J	
7 4 THE BLACK EYED PEAS THE EN.D INTERSCOPE	
з	JOHNNY CASH AMERICAN VE AINT NO GRAVE AMERICAN LOST HIGHWAY
NEW	BOYZONE BROTHER POLYDOR
7	UNHEILIG Grosse Freiheit Interstar/Fansation
NEW	AIRBOURNE NO GUTS NO GLORY ROADRUNNER
9	PETER MAFFAY TATTOOS (40 JAHRE MAFFAY) SONY MUSIC
13	MICHAEL BUBLE CRAZY LOVE 143/REPRISE
6	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MUJ/EPIC
NEW	LES ENFOIRES XNOLES BRORRES. LA CREE DE MERFIFIES RESTURNITS DU CLEUR
	NEW 5 4 3 NEW 7 NEW 9 13 6

EA	IR	OPEAN Marcowe PLAY
WEEK	LAST WEEK	MARCH 17, 2010
1	з	RUDE BOY RIHANNA SRP/DEF JAM
2	5	BAD ROMANCE UDV BAGA STREAMLINE KONLINE (HERRI) TREE INTERSCOPI
3	2	REPLAY IVAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE
4	1	TIK TOK Kesha kemosabe/RCA
5	4	FIREFLIES OWL CITY UNIVERSAL REPUBLIC
6	7	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS
7	10	FIGHT FOR THIS LOVE CHERYL COLE FASCINATION/POLYDOR
8	6	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
9	11	MEMORIES DAVID GUETTA FT. KID CUDI GUM/VIRGIN
10	8	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
11	9	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
12	17	DOWN JAY SEAN FT. UL WAYNE CASH MONEY UNIVERSAL REPUBLIK
13	16	MORNING SUN Robbie Williams Chrysalis/Virgin
14	12	YOU DONÍT KNOW MILLOW HOMERUN/MUNICH
15	20	ALL THE RIGHT MOVES

EUROPEAN ALBUMS: Compiled from the national singles untries as monitored and tabulated by Neisen Music Con-

SONOS

DIGITAL EURO I

100,

EUROPEAN AIRPLAY: C

compiled at Billboard/London respectively, of 19 European co

World is charts.

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Hits of

ata f	or week	of MARCH	27, 2010	1	For chart reprints call 646.654.4633

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Go to www.billboard.biz for complete chart data | 59

SINGLES & TRACKS SONG INDEX Music Inc., BMUEI Jah Molina Publishing, SESAC/Rabasse Music Ltd., PRS/WB Music Corp., ASCAP), AMP, HL, H100 100, RBH 38

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JACKSON HOLE: Exits Of Cecker, BMI(Big Lout Busiks, BMI/Now Externe Songs, BMI/Sink Like A. Ship Songs, BMI/Skeet Wrisels Music, BMI(Blind Mule Music, BMI), AME CS 44 JENNY Gimes D'Bigger Friter, ASCAP-Bigger Fritere Group, ASCAP/Anexite Publishing, ASCAP-Service O'Bigger Picture, BM/Cardino Law Publishing, BM/Gardiel Tures, BM/Big Loud Burck, BM/Bisal Hby Publishing, BM/Serog, D'PPM.

JUST A LITTLE BIT (Brian McKright Music LLC, ASCAP Arbait Music Publiching America, Inc., ASCAP) RBP 85 JUST BREATHE Hinnesst Bystender, ASCAP, H100.78 JUST KNOWING YOU LOVE ME (Grandma Dynamile, ASCAP/FSMG, MRQ/Marsmillam, BMI(State Dae Manic America, BMS/SmgAN Y Dee Publishing Company, BMI(Stat Wadh, BMI), HL, GS 59

KEEP ON LOWN' YOU (Hruse O' See Bayle Music, ASCAP,New Son 01 AM (ser Songe, ASCAP) Happy Catlo Music, ASCAP, Calhour Enlergrises, SESAC) OS 12, H100 88

La PERMAD And Lind (J. 26 LAST Stork, Michael (J. 26 LAST Stork, Michael Janes Hand, Janes J. 2000, J. McWang, J. Kang, H. Kalang, L. Boll, McWiller J. Landburg, Balang Land, J. Kalang J. 2000, J. 2000

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Luse my menu leve separate inter end, swo young used Music Inc., BMD, H., RBH 71 LOVE KING: 2082 Misic Publishing, ASCAP/WB Misic Corp. ASCAP/GaMystro Misic, BMI/Sonv/ATV Songs LLC, BMD.

HL, RBH 37 LOVE LIKE CRAZY (Mile Curb Music, BM/Sweet Radiral Music, BM/WarnerTamertane Publishing Corp., BM/T-Bird's

messe, patrivarmet lanertaine Publishing Corp., BMI/T-Birdz Music, BMII, AMP CS 27 OVER, LOVER IS: Pig Songs Ltd., BMI/Songs IX Universal, Inc., BMII, HL, CS 37

MAKE ME Not Light) RBH 85 THE MAN I WANT TO BE (Slage Three Songs, ASCAP/Smith James Comolius Music, ASCAP/Wanne Tenzisan Publishing Cose, BMAMashi For This Music, BMJ, MMPCC 51, 71:100 BH ME ENAMORE DE TI ... (La Loma Music Publishing, Inc BMI)

d.T MEET ME HULPANKY will Jam Maise BM/Okegrey Marie Ine, BM/Ok Magnelie Pelifiking, BM/Okegrey Marie Co., BM/Hasegnee Jankie Hubbing, SK2-PBI Jayof Marie, Ine., 452-PAI/Iniversal Marie Corporation. SK2-PAPsins, Soci24-PL Marie Sci ASC-PAI Jayof Marie, Ine., 452-PAI/Iniversal Marie Corporation. SK2-PAPsins, Soci24-PL Marie Sci Asceptibility, SK2-PFEau Print Marie, ASC-PAI La Serger, ASC-PAI Thread Sci Asong, BM/Sanga CI Lukivesa, Ine., BM/Print Pelar Phatelling, BM/, MeR/CLM/HL, 17-9

AMP/GLM/HL, LT 49 ME GUSTA TODO DE TI (LGA Music Publishing, BMVArpa

NE GUST TODO DE TH LGP Mare Photong, BM/Apa Marcat LLC, BM/A Biskawort Marche, BM/Top Ten Wood, BM/Top JM/S Biskawort Marche, BM/Top Ten Wood, BM/Top JM/S B/JM/S B/JM/S MM HT SAMAN, Marchang JM/S B/JM/S B/JM/S MM HT SAMAN, BM/S B/JM/S B/JM/S B/JM/S S/SM/Mekande Marchen Marc, Canzer, BM/T 14 MILLON DOLLAR GBH, Vel Lund / TS4 Ho MARA BORT, Marchen Marc, Canzer, BM/T 14 M PRACES Avat Long IT 38 Million Const. 247(2014) Million (2014) Million Canzel The BJM/March Marc, BM/Scarg, Of Univer-cal Inc., BM/Top Brevy Photologia, Inc., SM/Nare-Marc, Dong, 327(2014) WH LLC, BM/Strashort Marc Dong, 327(2014) WH LLC, BM/St

MY BEST DAYS ARE AHEAD OF ME (Warner Tamerlane Pub Esting Corp., BM/The Eroot The Bad The Ugly Publishing, BM/J Wart To Hold Your Songs, BM/Words To Music, BM/J, MARCE 2010

AMP CS 28 MY CHICK BAD (Luslastis Worldwide Publishing, Inc. ASCAP, EM April Maria, Inc., ASCAP Monoy Mask Music, BMI-Fraqueu Barbin Music, BMI/The Legendary Taxater Music, ASCAP, LIP Hay Publishing, ASCAP (Songs Of Univer-sal, Inc., BMI), HL, H100 27, RBH 15

NATURALLY (Antonine Songs, ASC4P)Downlown Mesic Pub-fedring LLC, ASC4P)Akashic Finld Music, BM/Marle Delle Papelie, BM/Devrim Music, BM/Opwrtown DMP Songe,

Bern M., San Bucker Hauser, Brithenbuck, Behn Weissen, Bein, Michton Still, MEED VOU NOW, Wanner Sametane Publicht (2015). Charac-Ben Darkhausen Michael, Sakk 2014 (2014). Eine Still Behn Darkausen Michael, Sakk 2014 (2014). Eine Still Behn Darkausen Still, Sakk 2014 (2014). Eine Still Behn Darkausen Still, Sakk 2014 (2014). Eine Still Behn Wanner Banner Behlering Dark, Sakk 2014 (2014). Eine Still Behner Behner Michael Michael (2014). Behner Behner Michael Michael (2014). Behner Behner Behn Wanner Banner Behlering Dark, Sakk 2014 (2014). Behner Behner Behner Michael Michael (2014). Behner Stark Still Behner Behner Behner Stark Stark Behner Hanner Halter Behner Stark Stark Behner Timer Halter Behner Stark, Stark Behner Timer Halter Behner Behner Stark Behner Timer Halter Behner Mich Schler Behner Michael Behner Behn

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TELL YOUR SISTENT IN NAMEL Progetation rates mana-SICUPANE in the holding. SISTENDEDING IN His Marks. (SCUPANE in the holding. SISTENDEDING IN HIS Marks.) (SCUPANE IN HIS Cardo Side Marks.) EMPHOANT MODE Cardo Side Marks. (ScUPANE IN HIS International Activity International International International SCUPTIE IN PROVIDENT Marks. (SCUPANE, MIRHL, CS 3): H1014 4 TE PLOD PERDON. Scnight VD Lanes. Marks Hubble Histon, SCUPTIE IN PROVIDENT Marks. (SCUPANE, MIRHL, CS 3): H1014 4 TE MID PERDON. Scnight VD Lanes. Marks Hubble Histon, Marks. Marks Holding, SH(1): ET HARTS HANK COUNTRY LODG ROLL, (Secure Marks Con-paring, SIGHT HISTON ROLL, (Secure Marks Con-tage).

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Send submissions to: exec@billboard.com

PUBLISHING: Memory Lane Music/Scion Music Group promotes Heather Trussell to VP of licensing. She was licensing manager.

TOURING: New York-based independent concert promotion company the Bowery Presents taps Josh Bhatti to head its newly opened Boston office. He booked performances for local universities and private events and was a partner at Boston-based concert production/live event company **Developing Artist Booking.**

Facility management company VenueWorks names Jon Elbaum executive director of the Burnsville (Minn.) Performing Arts Center. He was GM at the Bridge View Center in Ottumwa, lowa.



RADIO: The Country Radio Broadcasters board of directors appoints Bill Mayne executive director, effective April 1. He's the owner of Nashville-based private entertainment consultancy Mayne Street Consulting

BRANDING: Music branding agency DMI Music & Media Solutions names Robert Gandara executive VP/CFO. He was CFO at Ripple Networks.

RELATED FIELDS: SESAC promotes Jamie Dominguez to director of writer/publisher relations. She was associate director.

Liz Rosenberg Media names Karen Moss senior VP and Nadia Ali manager. Moss was VP of publicity at Warner Bros. Records, and Ali was Rosenberg's assistant at Warner Bros. Records.

The Country Music Hall of Fame and Museum in Nashville promotes David Roark to facilities director and Jeremy Rush to media relations manager. Roark was manager, and Rush was coordinator.

-Edited by Mitchell Peters

GOODWORKS

HOPE SINGS PROMOTES MICROFINANCE THROUGH SONG

A little more than a year ago, Hope Sings founder Beth Blatt was sitting on a beach in Baja California, Mexico, pondering her next career move as a musical theater writer. The following week, she overheard friends at a party discussing how they had used the Web site of Kiva-an organization that helps people lend money to others living in impoverished countries-to help a woman in Africa who needed funding for a new business.

"I thought, 'Wouldn't that be great if we could tell those stories in song to inspire other people to action in the world?" * Blatt says. So, she created Hope Sings (HopeSings.net).

The first single from the organization was "La Esperanza Canta," written by Colombian singer/songwriter Marta Gomez and released last December to digital retailers. Blatt explains that Hope Sings' purpose is to use the power of music and story to raise awareness of how small loans can change lives in huge ways, as well as raise funds for microfinance organizations to help fund more loans. Net revenue will be donated to such microfinance institutions as Kiva and ACCION.

Blatt intends to release one song per month on HopeSings.net, then base a promotional event around the track. By the end of 2010, she hopes to compile those songs for an album release. For now, Hope Sings is focusing on women in Latin America, but plans to expand into other countries. --Mitchell Peters





BACKBEAT



2010 BMI LATIN AWARDS

BMI held its 17th annual Latin Awards March 4 at Las Vegas' Bellagio Hotel to celebrate the authors and publishers of BMI's most-played Latin songs on U.S. TV and radio. "Te Presumo," written by Hussein Barreras and published by LGA Music Publishing, won song of the year. Both Espinoza Paz and Editora Arpa Musical pulled a hat trick by winning songwriter and publisher of the year, respectively, for a third consecutive time. Artist/humanitarian Juanes received the BMI President's Award. Pedros: Ister Coultin

Singer/songwriter and actress Ximena Sariñana and 20 BMI Latin Icon Juan Luis Guerra (right) performed with and actress Ximena Sariñana and 2006 Juanes at the event

From left: BMI VP of Latin music Della Orjuela; Alfonso Etzarraga, LGA Music Publishing owner and a member of Banda el Recodo; LGA Music Publishing creative director Martin Castro; and BMI president/CEO Del Bryant.

Castro, and brin pleaden/code the presentation of the BMI 3 The cremony included the presentation of the BMI Foundation's peermusic Latin scholarship. City College of New York student Samuel Genao won the seventh annual endowment of \$5,000 for his song "Amor Entre Acordes." From left: peermusic president/chairman/CEO Raiph Peer II, Genao and BMI president/CEO Del Bryant and senior director of Latin music Bordine Biba. " From music Porfirio Piña

 From left: BMI senior VP of writer/publisher relations Phil
 Graham: Juanes' wife, TV personality Karen Martinez: Jua Graham; Juanes' wife, TV personality Karen Martinez Juanes, and BMI VP of Latin music Delia Orjuela and president/CEO Del Bryant

6 Espinoza Paz (right) and Editora Arpa Musical director Alejandro Garza display their awards. The seven certific that Paz holds represent the songs that helped him win the ficates songwriter of the year honor.



STAIND'S LEWIS PREPS SOLO SET

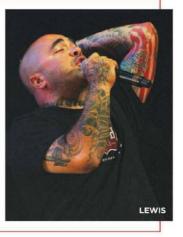
Staind frontman Aaron Lewis' longawaited solo album is coming out a little differently than he planned.

INSIDE TRACK

Instead of a studio effort, Lewis will release a CD/DVD combination of a 2007 performance at the Mohegan Sun casino in Uncasville, Conn., which will include "a few new [studio] songs at the end of it that can be released as singles." he says. Those will "be produced in some way, whether an actual producer comes in or whether I just sit there and spend more time . . . just to broaden its spectrum a little bit." Among the songs Lewis is considering for the set are "Country Boy," which has been a live favorite, and the tentatively titled "Massachusetts."

Lewis' next order of business will be recording Staind's seventh album, the group's final commitment to Atlantic Records. The guartet is planning to hit the studio in the fall, and Lewis says "a couple of different names" are being considered to produce it, while new songs will wait until the group convenes. "We get together . . . and start throwing ideas around and playing different things, and it all just kind of comes out right there."

After the Staind album, fans can look forward to his "actual solo record." Lewis says, "free and clear of any label obligations, so I can do whatever I want with it."



BACKBEAT

EDITED BY CHRISTA TITUS



Ryan Bingham, T-Bone Burnett and Jeff Bridges (from left) are anything but weary as they grasp the Academy Awards they won March 7 for their work in "Crazy Heart." "The Weary Kind (Theme From Crazy Heart)." Co-written by Bingham and Burnett, took the best original song prize, and Bridges received his first Oscar for best achter senter case or unevenue.



Inompson (ieff) and songwriter Jay Sean relaxed March 2 during Trainwreck Tuesday at New York's Angels & Kings, sonsored by Bulldog Gin. Sean has three singles he cowrote currently riding the Billboard Hot 100 His latest, "I Madu It (Cash Money Herces)," rises to No. 37 this week.



I CANADIAN INSULAN

CANADIAN MUSIC WEEK

The 28th annual Canadian Music Week, the country's international music convention and film featival, was held March 10-14 in Toronto. Failing under the conference's umbrella were such specialized gatherings as the Digital Music & Media Summit and Radio Active, the Canadian Radio Conference, four awards shows including the Canadian Music and Broadcast Industry Awards; and hundreds of artists converging to play the Canadian Music Fest. Priotos GRAMT MARTIN

UPPER LEFT: Former Eurythmics member **Dave Stewart** (left) and actor/ composer **Paul Williams** joined in the "Kings of Songwriting" panel, where songwriters performed and discussed the inspirations behind some of their biggest hits. One of Stewart's selections was "Sweet Dreams (Are Made of This)," and Williams closed the session with "The Love Boat Theme."

UPPER RIGHT: "The New New Delhi: Spotlight on India: Part I" was part of the conference's special focus on India. The session examined the globe's second-fastest-growing economy and the opportunities it holds for artists and businesses alike in the music industry. The panel included (from left) Hungama Digital Media Entertainment managing director/CEO Neeral Roy, Fountainhead Promotions & Events managing director Neale Murray, Indian Music Industry president V.J. Lazarus and Taste Media owner/managing director Sata Lalfrey.

LEFT: "The Managers Panel: Decisions, Decisions" looked at how artist managers can navigate overseeing clients' content and artists' interactions with their fan bases. Among the participants were (from left) Friars Management managing director **David Stopps**, Code One Entertainment president **Geoff Trio** and JGR Management manager **John Reid**.



SESAC president/COO Pat

president/COO Par Collins (eff) and associate VP of writer/ publisher relations Tim Fink (right) honored classical pianist/ songwriter Jim Brickman Feb. 13 when he played with the Nashville Symphony at the Schermerhorn Symphony Center, Fink presented Brickman with a plaque recognizing this touring and sales achievements, which include 17 No. 1 albums on various Billboard charts. His longestrunning No. 1 is 2005's "Grace," which ruled the Top New Age Albums list for



Rising country artist Danny Gokey (center) enjoyed some quality time with country WKHX Atlanta music director **Mike Macho** (left) and PD **Mark Richards** during a swing through the city. Gokey is at No. 29 on Billboard's Hot Country Songs chart with "My Best Days Are ad of Me." To read more about his chart and sale dements, see page 43, encor countersy or Rox Mase

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The German Phono Academy celebrated the 19th annual ECHO Music Awards March 4 in Berlin. While Lady Gaga was the big winner with three trophies, German hip-hop singer **Peter Fox** (right) took the best album ECHO for "Stadtaffe" (Downbeat/Warner). The first person to congratulate him was **Bernd Dopp**, chairman/CEO of Warner Music Central and Eastern Europe. PHoto: Benedict UNESDWAPPER MUSIC CON PERMARY NOT DOD.

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