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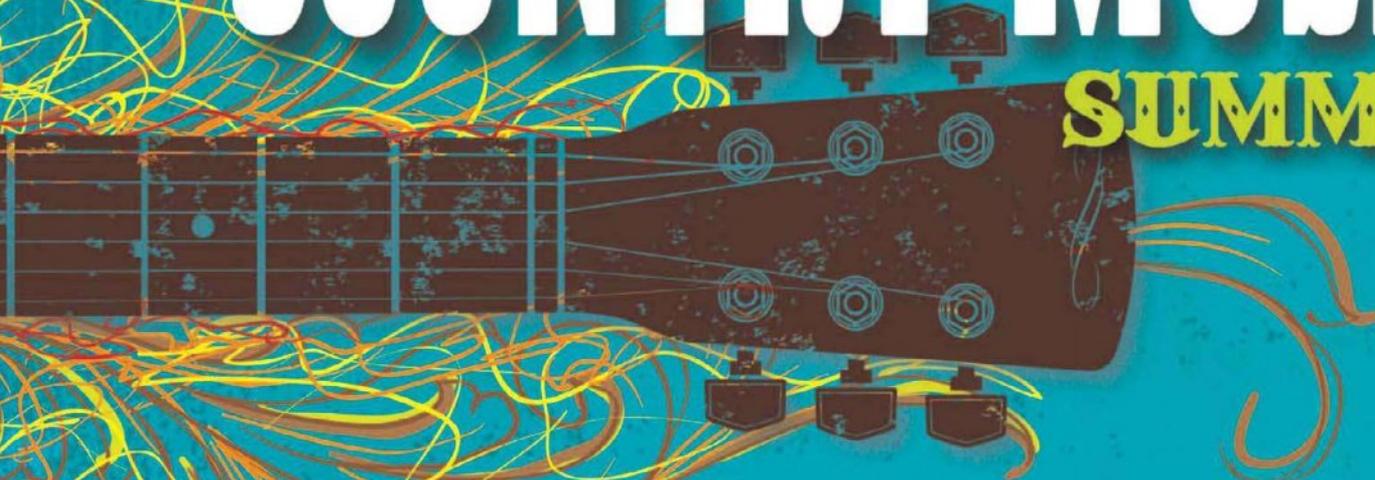
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Steve Moore  
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CMA Board of Directors

# No. 1

ON THE CHARTS

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Watch the latest Mashup Mondays performances—Hasidic reggae artist Matisyahu covers Kings of Leon and hip-hop upstart Sam Adams does Sublime—and find out the real names of stars like Lady Gaga and Lil Wayne at [billboard.com](http://billboard.com).

**POWER PLAYERS**  
Billboard's Latin Power Players report this summer will recognize Latin music executives who are driving their business forward. Readers may submit nominations through April 30 at [billboard.biz/latinpowerplayers](http://billboard.biz/latinpowerplayers).

## Events

**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](http://billboard.musicandadvertising.com).

**LATIN MUSIC**  
The Billboard Latin Music Conference & Awards is set for April 26-29 in Puerto Rico, featuring Aventura, Marc Anthony, Victor Manuelle, Tito "El Bambino," A.B. Quintanilla and many more. More at [billboard.latinconference.com](http://billboard.latinconference.com).

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# Opportunity Knocks

DIY Merch Is Hip And Happening, But Still Requires Careful Planning

BY STEVE GERSTMAN

From many corners of the industry, we're being told that this is now the golden era of "do it yourself"—that the Internet, with its digital tools, apps and direct-to-fan capabilities, holds the key to success in this new era.

But the fact is, young, aspiring garage bands have been doing it themselves ever since there have been music groups. The drummer with the van was the one who got the gig, after all.

When it comes to merch, the creative "middle class"—the many thousands of bands and artists who are on small indie labels, self-managed, regional acts or emerging acts not yet on the industry's radar—have the most to gain from a DIY approach.

Of course, DIY merch doesn't mean literally doing everything yourself. It means taking charge of the overall operation, including farming out some functions or services to outside suppliers and vendors.

Starting with the obvious, no band is going to sew T-shirts from bolts of cloth, rather than buying from Gildan or American Apparel. Not so obvious, however, are questions of printing, packing, shipping, inventory, design, storage, e-commerce, accounting and, of course, the marketing and sale of an act's wares.

Assessing which of these to outsource requires basic research on what the available choices are. Much is riding on getting it right. But as someone who has been in the music merch business for many years and has worked with small and big acts alike, it's always frustrating to see bands not take the time and care required to run a successful DIY merch program.

The most common error is developing product too late. Rushing around can create mistakes, not to mention cost more money. Run the numbers on your projected income and expenses. If you're not grossing more than \$500 per night on the road, sticking with a modest on-



It's frustrating to see bands not take the time and care required to run a successful DIY merch program.

demand e-commerce operation that produces merch on an as-needed basis probably makes more sense than supporting a warehoused e-commerce operation.

At the same time, think ahead to plan beyond your immediate needs. If you have a T-shirt design that you can sell on the road for the next few months, producing 500 shirts and shipping them out when needed can be much more profitable than producing 72 at a time.

If you need a merch company or screen printer, use one that's willing to take the time to share with you valuable information on quantity price breaks, money-saving garment choices and other important tips. That kind of knowledge can be extremely valuable. It's OK to be a beginner—we all start some-

where—but it's not OK to treat your merch like amateur hour. Would you trust your cousin's boyfriend to tune your guitar? Or record your next song?

Your primary job is rehearsing, writing songs and playing gigs—not chasing boxes around town or learning Photoshop instead of Pro Tools. Taking responsibility doesn't mean you don't delegate. But whether you decide to hire in-house staff or seek outside help, keep a close eye on everything. Do regular quality control checks, including ordering product yourself online, double-checking inventory before shows and reading through your sales reports and invoices.

You shouldn't be shopping for services solely on price. Your merch represents you, from the quality of the goods, to the reliability of delivery, to customer service. You need to make sure that if you hire an outside company to handle any aspect of your merch program, they will treat your fans as you would. This is also a good rule when hiring staff in-house.

For the thousands of middle-class artists out there, there are many online tools and traditional services to create a fine, profitable merch program. The democratization and accompanying disaggregation of services through the Internet mean that bands can not only sell product directly to fans, but also have a hand in production, distribution and marketing.

But if you want your merch to generate sales that'll cover gas, food or lodging, remember to treat it like a business, not a cookie jar. Each T-shirt and each CD you have for sale is worth cash. You need to treat that inventory and the cash that it turns into as you would the money in your own pocket.

Steve Gerstman is founder of Cut Merch (cutmerch.com) in Emeryville, Calif. During his 25 years in the touring and music merchandise business, he has worked with such acts as Eric Clapton, Queen, Selena, Josh Groban, Celine Dion, Van Morrison and Rob Thomas.

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**FOR THE RECORD**  
■ A story in the March 20 issue misstated that David Guetta's single "Love Is Gone" was a collaboration with Will.i.am of the Black Eyed Peas. Instead, it was a collaboration with Chris Willis.

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U.K. mag gets first dibs on Slash's new album



**COME ON, BARBIE**  
Mattel exec talks about music licensing

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**>>> SURVEY: CONSUMERS WILL PAY FOR APPS**

A survey from mobile app distributor Mplayit suggests mobile users are willing to pay for content. The company, which operates a mobile app store on Facebook, says 35% of users are interested in paid apps, regardless of which device they own. More than half—57%—of the most popular iPhone apps accessed through Mplayit are purchased, the company says, compared with 33% for the BlackBerry and 16% for Android devices.

**>>> KORN SIGNS TO ROADRUNNER**

Veteran hard rock act Korn signed a worldwide recording deal with Roadrunner Records. The band's first release on the label will be its ninth studio set, "Korn III—Remember Who You Are," produced by Ross Robinson, who collaborated with the band on its first two albums. A label representative says it's eyeing an international release in June.

**>>> POLL: ONLINE ADS STILL WORK**

A new survey suggests that online advertising hasn't worn out its welcome. Conducted by Opinion Research, the polling found respondents a bit more likely to respond to various sorts of online advertising than was the case in a similar poll a year ago. In the poll, conducted in March, 51% of respondents said they're "very likely" or "somewhat likely" to read and act upon e-mail offers, up from 47% last year.

# UP FRONT



Need you now: **LADY ANTEBELLUM** (left); Terra Firma CEO **GUY HANDS**

**LABELS** BY ED CHRISTMAN

## STILL IN THE CARDS

**An EMI Licensing Pact Remains An Option As Terra Firma Seeks New Cash**

Now that plan B has fallen through for EMI Music, it's back to plan A.

For the last few weeks, EMI had been alternately negotiating with Universal Music Group and Sony Music Entertainment in an effort to reach some kind of hybrid distribution/licensing deal with one of them, sources say.

The hope was that by cutting such a deal, EMI could secure a cash advance from one of its rival majors and avert a loan covenant violation for the quarter ended March 31.

A last-ditch effort to renew talks with Universal resulted in an offer that EMI turned down, sources say.

Without that advance, EMI is expected to violate a loan covenant on the £2.7 billion (\$4.1 billion) Terra Firma borrowed from Citigroup to finance its

acquisition of EMI Group in 2007. The covenant requires the major to maintain an undisclosed quarterly ratio of earnings before interest, taxes, depreciation and amortization (EBITDA) to interest accruals.

Consequently, Terra Firma and its CEO Guy Hands will seek a cash infusion from its investors to "cure" the violation with an equity injection by June 14. Sources say the firm's loan agreement with Citigroup stipulates that an equity injection must be composed of new cash from Terra Firma investors; funds raised through a licensing deal or an asset sale wouldn't satisfy this requirement.

Terra Firma had planned earlier this year to ask its investors to put up another £120 million (\$183 million) for an equity injection to cover any loan violations that might occur in the 2010 calendar year. Now that the March quarter has passed, the required equity injection would probably be smaller. If Terra Firma's investors don't

come through, EMI would be technically in default of the loan, clearing the way for Citigroup to take over the major.

EMI is still formulating a business plan designed to convince Terra Firma investors to put up additional cash. EMI can point to market-share gains in North America, thanks to recent hit albums by acts like Lady Antebellum, Gorillaz and Corinne Bailey Rae. Year to date through March 28, EMI's share of combined U.S. unit sales of albums and track-equivalent albums (where 10 digital tracks equal an album) reached 10.1%, up from 9.4% in the corresponding period of 2009, according to Nielsen SoundScan. And sources say the major is expected to have a healthy increase in EBITDA for the fiscal year ended March 31.

A licensing deal with another major label remains an option, even though it would be too late to help Terra Firma avert a possible default. According to sources, a licensing pact with either Universal or

Sony would've been structured as a distribution deal for North America. Under such an agreement, EMI would've maintained staffing to market its music to iTunes, Walmart, Best Buy and other major accounts that make up a combined 80% of U.S. music sales, while Universal or Sony would've handled the actual distribution to those accounts. The deal would've netted EMI an advance payment of about \$300 million, sources say.

EMI has considered outsourcing North American distribution before. When Terra Firma first acquired the major, one of the cost-cutting moves it initially considered was to close its distribution operations and do a pressing and distribution deal with one of the majors.

But Terra Firma ultimately opted against the move because it would've taken EMI out of the distribution business altogether, including the often profitable distribution of titles from non-EMI-owned labels,

known as third-party distribution. Such a deal would also put EMI at a disadvantage in working with superstar artists who leave their labels and want to cut their own distribution deals. Why would a superstar sign a distribution deal with EMI, which would then go through another major?

But a licensing agreement wouldn't have to cover EMI's entire North American catalog. In December 2008, Terra Firma circulated a request for proposals in search of a long-term distribution partner for the physical sales of 1,200 deep catalog titles in the United States and 700 titles in the rest of the world, according to a document obtained by Billboard. In the States, those titles included the slower-moving releases by acts ranging from Chet Baker, Cannonball Adderly and Art Blakely to Grand Funk Railroad, Bryan Ferry and Fun Lovin' Criminals. The effort never resulted in a deal.

"It's been a roller-coaster ride," says a source at one of the majors that was negotiating with EMI. "Could the talks resume? Anything is possible, but the ball is in their court." ♦♦♦

## In Full Effect

### >>> GNR, BLINK, ARCADE FIRE SET FOR READING, LEEDS FESTS

Guns N' Roses, Arcade Fire and Blink-182 will headline this summer's Reading and Leeds festivals. Other acts confirmed to appear at the dual-site festival, which takes place Aug. 27-30 at Little John's Farm in Reading and Bramham Park, Leeds, include Paramore, Queens of the Stone Age, LCD Soundsystem, Klaxons and Pendulum. U.K. band the Libertines also has confirmed that it will re-form for the event.

### >>> YOUTUBE UNDERGOES OVERHAUL

YouTube has tuned up its video pages. Highlights include a new playlist interface that lets users control the AutoPlay feature, add videos to playlists from search results and integrate comments. The company called the makeover "one of the biggest redesigns in YouTube history."

### >>> PHARRELL LAUNCHES TEEN-FOCUSED SITE

Pharrell Williams is the force behind a new online venture, Kidult.com. Described by Williams in a press release as a "reliable news source that speaks directly to teenagers," the site features edited and user-generated content that encompasses politics, science, technology, sports, gaming, entertainment and other topics. Williams is also expanding the Kidult brand into conferences, as the Kidult Youth Leadership Conference is slated for June 26 in New York.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Mark Dolliver, Gail Mitchell, Glenn Peoples and Richard Smirke.

### NMPA/RIAA Late-Fee Settlement Clears A Key Hurdle

The late-fee settlement between the National Music Publishers' Assn. (NMPA) and the RIAA has passed a key milestone: securing the participation of enough publishers to proceed with distribution of pending and unmatched funds from labels.

As a result, Universal Music Group, Sony Music Entertainment, Warner Music Group and EMI Music have deposited a combined \$166 million into an account administered by the settlement's "special master" **Kenneth R. Feinberg**, who's also overseeing executive compensation at companies that have received TARP bailout funds.

The amount represents the total held by the majors in their pending and unmatched accounts for the period of 2000-06. Feinberg's staff is also calculating a second round of payouts for unpaid funds from 2007 and 2008.

There was never any question that the four major publishers would be part of the settlement, given that their affiliated label groups had already signed on. But for the funds to be paid out, Feinberg also needed to secure the participation of rights holders representing an additional 10% of publishing market share beyond what the four majors comprise.

More than 4,200 publishers representing 139,000 subpublishing entities had registered to be eligible for payouts, which are being calculated based on their respective market share.

But until they opt in to the settlement after receiving market-share statements informing them of their respective payouts, they're still free to reject the settlement's terms and seek pending or unmatched funds on their own.

Feinberg hit the 10% threshold by sending market-share statements to 34 of the largest independent publishing companies, all of which opted in.



ISRAELITE

"If we had fallen short, the labels had the option of walking away," NMPA president/CEO **David Israelite** says. "Hitting the trigger makes the settlement effective."

The next step? Sending market-share statements to other eligible publishers, who will have 75 days to decide whether to opt in. "Now the question is how many will participate," Israelite says, adding that "it doesn't matter if anybody else has opted in or not, their percent of the total is what it is."

The NMPA and RIAA negotiated the settlement last year after the RIAA appealed the U.S. Copyright Royalty Board's decision to require labels to pay a monthly penalty of 1.5% on the late payment of mechanical royalties.

Under the deal, publishers agreed to waive certain late fees through 2012, while labels agreed to stop withholding all royalty payments on albums when there's a share dispute over some tracks.

The labels also agreed to release to publishers what at the time amounted to more than \$264 million in pending and unmatched funds held by the major labels.

The settlement requires publishers to adopt "best practices" to resolve disputes over song splits. These best practices guidelines are still being formulated by a committee of major-label and publishing executives.

The process of identifying who owns which publishing entities is fraught with challenges. In instances where a publisher hadn't registered, the funds equivalent to its market share will be returned to each major label's pending and unmatched accounts. But in other instances where publishing entities couldn't be matched properly against those that had registered, the Harry Fox Agency was asked to help account for misspellings and name changes.

The settlement includes a process for dealing with certain conflicts. For example, the market-share statement sent to music publishers displays the undisputed song shares assigned to a

publisher, as well as unassigned shares of songs held by subpublishing entities that may be affiliated with more than one registered publisher.

If more than one publisher claims an unassigned share, Feinberg gives

the publishers involved 75 days to work out their dispute. If the parties can't resolve their dispute, the funds are paid to the entity that had previously received payments related to that share. But if the original payee isn't a registered publisher eligible to participate in the settle-

ment, then the money stays in escrow for another two months before being returned to the labels.

Those who opt in to the settlement will also participate in the second round of payments, which will also be based on market share, but Feinberg's staff hasn't yet completed those calculations. The amount to be distributed in the second round is expected to total about \$100 million, but the total could fall as labels implement best practices guidelines.

"We won't know how much phase two funds will be available until September," Israelite says. "If it turned out to be zero because of [best practices] payments, we would be happy with that." ◆◆◆

### Publishers Place

ED CHRISTMAN



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

## HOME FRONT

360 DEGREES OF BILLBOARD

### BILLBOARD, CMA TEAM FOR COUNTRY MUSIC SUMMIT

Billboard will hold its first Billboard Country Music Summit in association with the Country Music Assn. (CMA) June 7-8 at the historic Hermitage Hotel in Nashville.

The event will feature two days of panel sessions, round-table discussions and keynote interviews. It will be geared toward artists, agents, radio programmers, label and mobile/digital executives, sponsorship professionals, business managers, promoters, the copyright community, publishers, songwriters, music supervisors, producers and others closely associated with the country music business.

The summit will kick off the activities leading up to the annual CMA Music Festival, which will be held June 10-13 in Nashville.

"With the huge popularity of country music, and Billboard's ongoing commitment to the country music industry, we're thrilled to team with CMA on this groundbreaking event," Billboard editorial director Bill Werde says. "I can think of no better timing for this event than the days prior to the CMA Music Festival, when Nashville will be the epicenter of the music world. We plan to fit seamlessly into

the week's activities and look forward to providing the industry with a great forum for discussion."

Panels and round tables will include "Marketing & Branding for Country Music,"

"The Changing Face of Country Radio: 2010 and Beyond," "Country on the Road," "Today's Country Music Manager," "How to Make New Media Work," "Who's Gonna Fill Their Shoes?: How to Successfully Develop an Artist," "Not Your Granddaddy's Record Label: Will the Last One to Abandon the Old Business Model Please Turn Out the Lights?" and "Publisher's Roundtable: The Country Song Business in the Digital Age."

"By bringing together the various segments of



the industry, the Country Music Summit is an exciting opportunity for CMA and Billboard to work together on an event that will foster development and growth for country music and the artists," CMA chairman Steve Moore says. "We anticipate a conference that not only will provide a vital forum for the exchange of ideas to address the industrywide challenges we face, but that also will include important networking and social interaction for the country

music business during CMA Music Festival week."

For information on registration rates and sponsorship opportunities, go to [CountryMusicSummit.com](http://CountryMusicSummit.com).

### BILLBOARD LAUNCHES GENRE-BASED DIGITAL SONGS CHARTS

Billboard adds to its wide array of charts with the introduction of new digital download lists ranking the top songs in 21 specific genres, compiled from data gathered by Nielsen SoundScan.

Each issue of the magazine will include six 15-position digests of digital genre song charts, with rock, country, R&B/hip-hop and Latin running every week, accompanied by a rotating selection of two others.

This week's digital songs charts appear on page 47, adjacent to the Hot 100 Airplay and Hot Digital Songs charts, both of which have been reduced to 50 positions in print to accommodate the new rankings. All charts appear in full on [Billboard.biz](http://Billboard.biz), where Billboard's entire menu of charts is refreshed every Thursday.

As with Billboard's album rankings, the charts department reviews hundreds of titles to compile the digital songs charts, assigning an appropriate genre or genres, or confirming a label's requested classification, to each entry.

"Billboard is always thrilled to launch songs charts that reflect evolving consumer purchasing tastes," Billboard director of charts Silvio Pietroluongo says. "The digital genre rankings are a great way to drill down beyond the overall top-selling download titles to see which songs and artists are the hottest in a multitude of specific genres." ◆◆◆

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DIGITAL BY ANTONY BRUNO

# Late Registration

Time To Utilize Facebook's Enormous Pull Among College Students

There's a classic scene in the movie "This Is Spinal Tap" when the band's manager breaks the news that its gig in Boston has just been canceled.

"I wouldn't worry about it though," he says. "It's not a big college town."

The manager's cluelessness to Boston as the ultimate collegiate metropolis comes to mind as artists and labels continue to overlook the pull of Facebook as a platform for music promotion, particularly among college kids.

Despite Facebook's supplanting of MySpace as the top social-networking platform, MySpace still retains the advantage of being the place where bands and indie acts planted their online flag and announced themselves to the world. Sure, many have Facebook pages too. But MySpace—and its joint venture with the major labels, MySpace Music—has the streaming music services and the "music DNA" that have helped the company stand apart from its surging rival in terms of drawing the attention of artists and their fans.

But as the social networking pioneer relaunches under new leadership (see story, page 20), it must take steps to protect its increasingly vulnerable position in music before Facebook begins capturing that market as well.

Facebook has repeatedly stated it doesn't intend to launch a music service. But it's been demonstrating that it doesn't need to have a streaming music element to

compete with MySpace as a platform for music promotion and exposure to the university set.

Take the recent case of Boston rapper Sam Adams, a virtual unknown who managed to reach the top of the iTunes hip-hop album chart with his debut EP, "Boston Boy," which came out March 4. Adams managed to break out from the crowd thanks to his savvy use of Facebook.

Adams had only about 800 friends on MySpace when his album came out, fueling rumors that Adams had somehow gamed the iTunes chart by buying large numbers of his own EP (Billboard.biz, March 15).

Lost in the hoopla was the rather remarkable fact that the unknown rapper had more than 20,000 Facebook friends at the time (and has about 41,000 today). Adams' burgeoning Facebook following didn't develop by accident. His manager, high school friend Alex Stern, says the strategy was in part to focus on a platform that didn't have as much competition for attention as MySpace does.

More importantly, Adams' promotional efforts were entirely focused on college students. As a student himself of Boston's Trinity College, Adams performed almost exclusively at college parties and events during the summer before "Boston Boy" came out, promoting his Facebook page all the while. (Adams changed Facebook pages in January after ditching his previous



College commencement: Boston rapper SAM ADAMS used Facebook to build his collegiate fan base.

moniker "Wiz.") In addition to directing his live audience to his Facebook page, his manager made sure to post news, video links and other content to keep people coming back.

"This was a college network, and college networks are based around Facebook," Stern says.

Adams' label, 1st Round Records, actually emerged as a side project of a Facebook group called 1st Round Entertainment—essentially a group of University of Southern California frat boys who throw sponsored parties and concerts. According to USC student Sterling Brewster, who runs 1st Round Entertainment (motto: "First round's on us"), college is all about Facebook, not MySpace.

"Facebook is the most relevant social network right now," Brewster says. "Once people go to college, Facebook becomes the new avenue. That's the new age of social networking and social media."

A report last year from Nielsen Claritas seemed to confirm Brewster's observations. The report found that people in the top-third in-

come bracket were 25% more likely to use Facebook than those in the bottom third, who in turn were 37% more likely to use MySpace. Much of this disparity is due to Facebook's roots in college networks, while MySpace's traditional base remains high schoolers.

MySpace remains a valuable platform for launching a new artist. The site's purveyors continue to pore over usage data to better expose new bands that are gaining traction organically, as well as working with labels on their priorities. And MySpace still has the benefit of letting artists stream music directly in their profiles.

But times have changed from just a few years ago, when publicists regularly promoted the latest MySpace artist du jour—acts that were "discovered" because of their smart use of the site.

MySpace is no longer the only network with the heft to launch careers, not when Facebook wields such clout among college kids. ●●●

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

## BITS & BRIEFS

### GAUGING THE IMPACT OF APPS

Social networking and utility applications like mapping and navigation apps generate the most revenue for mobile developers thanks to above-average usage and below-average deletion rates, according to market research firm In-Stat. The In-Stat report also found that entertainment applications are used less and deleted more than the average app and that music apps are more popular with frequent travelers than with those who mostly stay home. Meanwhile, a Nielsen report shows that while smart-phone app stores like those for the iPhone and Android devices are hugely popular, plenty of mobile subscribers still acquire apps the traditional way: through their mobile operators. The company found that half of all mobile subscribers using mobile apps were still accessing their carrier's app store.

### THUMBPLAY EMBRACES AMAZON MOBILE PAYMENT

The Thumbplay Music serv-

ice, which just recently opened to the public in beta mode, is using the Amazon Mobile Payment Service as a payment option for users. The deal allows anyone with an Amazon account to pay for the monthly music-streaming subscription as well as buy individual tracks from the service. The Thumbplay music app, available only on BlackBerry devices, costs \$10 per month; a la carte tracks start at 69 cents.

### SMART-PHONE USAGE TO SURGE

A new report from Parks Associates predicts the number of smart phones will quadruple from today's levels to 1 billion worldwide by 2014. That growth rate, the company says, should goose demand for cheaper, entry-level smart-phone models that would make features like mobile e-mail and social networking applications on phones available to a more mainstream user base. Then again, contrary to popular belief, the study also found that only 30% of current smart-phone users are the "stereotypical young and tech-savvy aficionado."

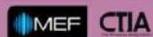
## HOT MASTER RINGTONES™ APR 10 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	6	#1 RUDE BOY	Rihanna
2	2	27	NEED YOU NOW	Lady Antebellum
3	5	7	BABY	Justin Bieber featuring Ludacris
4	4	4	MY CHICK BAD	Ludacris featuring Nicki Minaj
5	3	15	BEDROCK	Young Money featuring Lloyd
6	20	2	OVER	Drake
7	7	12	TELEPHONE	Lady Gaga featuring Beyoncé
8	9	9	HEY DADDY (DADDY'S HOME)	Usher featuring Plies
9	11	8	HEY, SOUL SISTER	Travis
10	10	5	EVERYTHING TO ME	Monica
11	6	15	HOW LOW	Ludacris
12	8	21	TIK TOK	Kesha
13	13	9	IMMA BE	The Black Eyed Peas
14	12	5	ALL THE WAY TURNT UP	Roscoe Dash featuring Soulja Boy Tellem
15	18	4	NOTHIN' ON YOU	B.O.B featuring Bruno Mars
16	17	10	DROP THE WORLD	Lil Wayne featuring Eminem
17	14	17	SAY AAH	Trey Songz featuring Fabolous
18	19	27	SMILE	Uncle Kracker
19	16	12	HILLBILLY BONE	Blake Shelton featuring Trace Adkins
20	15	20	BAD ROMANCE	Lady Gaga



Drake collects his seventh top 10 overall, and fourth in a row, with the chart's greatest gainer this week, "Over" (20-6, up 71%). Since Drake's only other solo ringtone, "Best I Ever Had," debuted on Aug. 1, 2009, only Lil Wayne has charted as many ringtones as he has, each with nine.

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



### PLUG & PLAY

Paul Reed Smith Guitars has created an accessory for the iPhone and iPod Touch that on-the-go guitarists may want to check out. The Guitarbud is a Y-shaped cable that allows you to plug a guitar into the headphone jack of an iPhone or Touch and features a separate headphone jack so you can listen to your noodling. Once the instrument is plugged in, you can use other apps to record your performance—great for practicing, saving ideas or sharing riffs with friends. One such app is Paul Reed Smith Guitars' JamApp that also includes a guitar amp simulator and tuner.

The Guitarbud is available for \$30, while JamApp costs \$10. —AB



# HOW TO:

## SET UP YOUR BAND AS A BUSINESS



by JOHN STROHM, ENTERTAINMENT ATTORNEY, JOHNSTON BARTON PROCTOR & ROSE

Any band aspiring to make a career out of its music is also a business. And as a business, it should determine early on how to structure relations among its members and advisers and address issues like intellectual property ownership and income distribution, says John Strohm, an attorney at the Birmingham, Ala., law firm of Johnston Barton Proctor & Rose.

The former Blake Babies guitarist, whose clients include Bon Iver, Of Montreal and one-time bandmate Juliana Hatfield, says doing so can avoid heartache down the road.

"It's a difficult process, and it can be an emotional one—it can potentially break up the band," Strohm says. "But if it does, it was probably heading that way anyway."

### 1. Decide what type of business entity is appropriate for the band's structure.

Is it a more democratic band where everyone contributes and everyone co-owns the property? Or is it a situation where there's one person who does all the writing and is the creative force and the other people are essentially hired hands? If that's something that's not clear, then the band needs to clarify that. I generally recommend some kind of limited liability entity, which will be a corporation or LLC. The other two options are a partnership or sole proprietorship, but those entities don't offer any li-

ability protection for contract or tort liability. A business manager or accountant can help in this decision.

### 2. Discuss and document issues of ownership.

It's always smart for a band, regardless of its structure, to register its intellectual property, including copyrights and trademarks. Often a band will have a deal with a label or publisher that owns the copyrights. But if they don't have that, then the band needs to have a routine of registering copyrights with respect to both recordings and songs. With trademarks, the basic rule is you can't register a trademark until

you're using it in commerce. A band will get some rights in their trademark just by using it. There are some additional benefits to registering it with the U.S. Patent and Trademark Office, but it's typically something a band can't afford until it's making decent money.

Then, of course, there's the agreement among band members about ownership. Again, you go back to the structure. If it's one person who has additional members under contract, then that person will probably be the sole owner of the intellectual property. But if it's a group, then you have to decide what happens if the group disbands, who gets to use the name, how you deal with rights to the sound recordings and other property.

### 3. Plan how to divide income and debt liability.

It's very clean and simple if you have one band member and four independent contractors who are compensated accordingly. But that's usually not the case, so you should have an

agreement where you're sharing both profits and losses. This will in some cases be tied to the intellectual property agreement when it comes to such income as publishing income and record royalties.

### 4. Decide what happens if members leave or are fired from the band.

In any good operating agreement there should be provisions addressing how to buy out members, because they should get some compensation for what they've already contributed. It's obviously unreasonable if someone's a member of a band for nine years while it's struggling in a van and then the group makes it big, and then the band says, "Oh, by the way, you're out." That's unfortunate on a lot of levels, and that person may have a cause for legal action against the band. So it protects the band to say, "OK, you signed this contract and it provides for some reasonable compensation after the fact."

### 5. Build a team of business advisers.

The typical team for a working band includes a personal manager, a business manager or accountant, a booking agent and an attorney. With attorneys and accountants, you can usually fire them at will, although you should have some sort of engagement letter that sets forth their rates. Note that when you're hiring an attorney or accountant, you at least know they need to be licensed to practice. But anyone can be a manager. I see a lot of crazy contracts coming from people who've decided to get into artist management. Try to get someone who you get some good personal referrals for. And if there's a personal management contract in the picture, hire a lawyer to represent you. Any time someone's trying to get you to sign an agreement, whether it's for transferring rights or for services of, say, more than one gig, you need a lawyer. Booking agents are usually more informal, they don't usually make you sign a contract, but understand how they're compensated.

—Interview by Evie Nagy

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The process can potentially break up the band. But if it does, it was probably heading that way anyway.

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Face the 'nation': JAY-Z



## Can't Knock The Hustle

Jay-Z/Live Nation Partnership Prospers On Tour

As he wraps the North American leg of his tour in support of his "Blueprint 3" album, it's clear that **Jay-Z** is holding up the touring end of the bargain in his long-term multirights deal with Live Nation.

The rapper clinched the deal with Live Nation two years ago (Billboard.biz, April 2, 2008), a 10-year multirights pact reportedly worth \$150 million that encompasses Jay-Z's entrepreneurial endeavors, recording and, of course, touring.

But unlike previous Live Nation multirights signees **Madonna** and **U2**, Jay-Z didn't boast a record-setting global touring history. Given that hip-hop touring traditionally hasn't equaled the genre's clout at radio and retail (and pop culture in general), touting Jay-Z as arguably the biggest touring rapper at the time wasn't really saying that much.

Box-office numbers on the Jay-Z & Friends and Best of Both Worlds tours in 2004 with **R. Kelly**, and the Rock the Mic tour with **50 Cent** a year earlier, were solid, if not spectacular. In the latter half of the new millennium's first decade, **Kanye West** has become a solid arena-level headliner, and **Lil Wayne** emerged as hip-hop's hardest-working touring artist, with nearly 60 shows last year that grossed \$32 million, with attendance of 626,428, according to Billboard Boxscore.

Lil Wayne demonstrated a commitment to working the road seldom seen in the hip-hop world, where merchandising, recording, branding and other ventures can provide a much bigger return on investment than simply grinding out a tour. West, rap's other top touring artist, has been on a self-imposed hiatus, but will return to the road later this year.

In the meantime, Jay-Z seems determined to make the touring component of his Live Nation deal pay and has assumed (or reassumed) the crown of rap's top touring performer. The first fruits of his association with the promotion giant came in the form of his 2008 Live Nation-produced co-headlining tour with **Mary J. Blige**, which grossed \$34.5 million from just 27 shows, with 309,143 in attendance, according to Boxscore.

Next, Jay-Z embarked on a highly successful run of more than 20 college arenas. Since his

Blueprint 3 tour began in earnest last October, Jay-Z has enjoyed a per-show average of \$809,404 and attendance of more than 11,000, according to Boxscore—very successful by any arena-level touring standard.

Jay-Z will headline at Coachella and Bonnaroo before heading to Europe for festival and headlining dates, then wrap the cycle at Japan's Summer Sonic Festival in August.

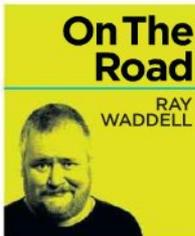
Even if he couldn't claim the eye-popping box-office history of Madonna or U2, the touring potential of Jay-Z deal wasn't lost on Live Nation. "With everything else going on in his career, maybe he hadn't focused on tours as much as he could have," says **Faisal Durani**, senior VP of touring for Live Nation and point person on Jay-Z. "But we always knew he was an amazing live artist and the kind of artist we could work with to get to where we needed to be on the live side."

As for the idea that rap has reached its potential as a live draw, "that world is changing," Durani says. "That's what people said to me when I first came here, but I see plenty of urban acts having very successful arena tours. I think it's just part of the maturation of the genre."

When artists like Jay-Z and Lil Wayne do 60 shows in a year, "we have to look at it that not only is 60 shows a very healthy business for a rap artist, I think 60 shows in today's environment is a very healthy business for any artist," Durani says. "To me it's not about the health of hip-hop, it's the health of the live experience, period."

In an "all rights" deal (Durani's term) like the one between Jay-Z and Live Nation, touring provides juice to the overall plan, the local strategic strike that complements the broad carpet bombing of sponsorships, media exposure and recording.

"They're all very different tactics for the development of the brand," Durani says. "But that one-to-one connection Jay has with his consumer inside the arena that night, it's very difficult to touch that consumer in that way with other assets that he has." ■■■



**On The Road**  
RAY WADDELL

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

# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$27,041,430 (\$29.07/\$8.87 Australian) \$139.41/\$92.07	AC/DC, WOLF MOTHER, CALLING ALL CARS ANZ Stadium, Sydney, Feb. 18, 20, 22	213,045 three sellouts	Garry Van Egmond, Chugg Entertainment
2	\$24,600,396 (\$26.52/\$2.03 Australian) \$139.41/\$92.07	AC/DC, WOLF MOTHER, CALLING ALL CARS Etihad Stadium, Melbourne, Australia, Feb. 11, 13, 15	184,469 three sellouts	Garry Van Egmond, Chugg Entertainment
3	\$12,844,132 (\$1380.896 Australian) \$139.41/\$92.07	AC/DC, WOLF MOTHER, CALLING ALL CARS Subiaco Oval, Perth, Australia, March 6, 8	97,907 two sellouts	Garry Van Egmond, Chugg Entertainment
4	\$11,749,920 (\$2634.322 Australian) \$139.41/\$92.07	AC/DC, WOLF MOTHER, CALLING ALL CARS QSAC Stadium, Brisbane, Australia, Feb. 25, 27	90,039 two sellouts	Garry Van Egmond, Chugg Entertainment
5	\$6,087,524 (\$8620.098 New Zealand) \$112.92/\$69.91	AC/DC, SHIHAD, THE CHECKS Westpac Stadium, Wellington, New Zealand, Jan. 28, 30	60,400 two sellouts	Garry Van Egmond, Chugg Entertainment
6	\$5,606,188 (\$6026.760 Australian) \$139.41/\$92.07	AC/DC, WOLF MOTHER, CALLING ALL CARS Adelaide Oval, Adelaide, Australia, March 2	41,569 sellout	Garry Van Egmond, Chugg Entertainment
7	\$5,528,814 (\$7829.896 New Zealand) \$112.91/\$69.91	AC/DC, SHIHAD, THE CHECKS Western Springs Stadium, Auckland, New Zealand, Feb. 4	49,963 sellout	Garry Van Egmond, Chugg Entertainment
8	\$2,335,690 (£1,546.836) \$43.03/\$21.89	THE X FACTOR LIVE O2 Arena, London, March 20-21	55,976 four sellouts	3A Entertainment
9	\$1,623,882 \$99/\$59	RASCAL FLATTS, DARIUS RUCKER Mohegan Sun Arena, Uncasville, Conn., Jan. 15-16	18,656 two sellouts	Live Nation
10	\$1,322,831 \$129.50/\$39.50	JAY-Z, YOUNG JEEZY, TREY SONGZ United Center, Chicago, March 18	14,966 sellout	Live Nation
11	\$1,304,455 \$199.15/\$41.50	JAY-Z, YOUNG JEEZY, TREY SONGZ TD Garden, Boston, March 11	13,331 sellout	Live Nation, Haymon Entertainment
12	\$1,260,521 \$347.30/\$36	JAY-Z, YOUNG JEEZY, TREY SONGZ Nassau Coliseum, Uniondale, N.Y., March 12	12,783 sellout	Live Nation
13	\$1,144,431 \$95/\$49.50	MICHAEL BUBLÉ Wachovia Center, Philadelphia, March 16	14,052 sellout	Live Nation, in-house
14	\$1,112,352 \$95/\$75/\$49.50	MICHAEL BUBLÉ Allstate Arena, Rosemont, Ill., March 27	12,797 sellout	Jam Productions
15	\$1,076,596 \$200.50/\$99.50/ \$79.50/\$39.50	JAY-Z, YOUNG JEEZY, TREY SONGZ Palace of Auburn Hills, Auburn Hills, Mich., March 14	15,052 sellout	Live Nation, Palace Sports & Entertainment
16	\$1,059,000 \$89.50/\$49.50	MICHAEL BUBLÉ Xcel Energy Center, St. Paul, Minn., March 28	13,371 sellout	Beaver Productions
17	\$1,010,408 \$80/\$40	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD Staples Center, Los Angeles, March 25	14,732 sellout	Live Nation
18	\$968,662 \$96.50/\$36.50	JAY-Z, YOUNG JEEZY, TREY SONGZ Scottrade Center, St. Louis, March 19	13,365 sellout	Live Nation, in-house
19	\$939,376 \$307.15/\$13.04	JAY-Z, YOUNG JEEZY, TREY SONGZ HP Pavilion, San Jose, Calif., March 24	12,078 sellout	Live Nation
20	\$922,337 \$85/\$45	MICHAEL BUBLÉ Palace of Auburn Hills, Auburn Hills, Mich., March 25	13,230 sellout	Beaver Productions
21	\$900,127 \$250.50/\$20	JAY-Z, YOUNG JEEZY, TREY SONGZ Conseco Fieldhouse, Indianapolis, March 20	12,861 sellout	Live Nation, Haymon Entertainment
22	\$844,173 \$125/\$39.50	JAY-Z, YOUNG JEEZY, TREY SONGZ Mellon Arena, Pittsburgh, March 16	11,185 11,636	Live Nation
23	\$816,334 \$75/\$39.75	RASCAL FLATTS, DARIUS RUCKER Palace of Auburn Hills, Auburn Hills, Mich., Feb. 5	13,064 sellout	Live Nation
24	\$802,326 \$89.50/\$49.50	MICHAEL BUBLÉ U.S. Bank Arena, Cincinnati, March 24	10,539 sellout	Beaver Productions
25	\$802,265 \$75/\$35	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD Philips Arena, Atlanta, March 17	13,247 sellout	Live Nation
26	\$797,000 \$89.50/\$49.50	MICHAEL BUBLÉ Wolstein Center, Cleveland, March 23	9,812 sellout	Beaver Productions
27	\$795,047 (\$8481.7 Canadian) \$83.90/\$65.15	RASCAL FLATTS, DARIUS RUCKER Coppes Coliseum, Hamilton, Ontario, Jan. 30	10,331 11,385	Live Nation
28	\$790,990 \$175/\$125/\$95/ \$75	LIONEL RICHIE The Colosseum at Caesars Palace, Las Vegas, March 26-27	6,804 8,081 two shows one sellout	AEG Live
29	\$750,090 \$75/\$35	LADY GAGA Joe Louis Arena, Detroit, Jan. 12-13	16,084 16,048 two shows	Live Nation, in-house
30	\$726,796 \$72.75/\$52.75	RASCAL FLATTS, DARIUS RUCKER Sprint Center, Kansas City, Mo., Feb. 19	10,773 sellout	Live Nation
31	\$719,077 \$200.50/\$15	JAY-Z, YOUNG JEEZY, TREY SONGZ, SOUND TRIBE SECTOR 9 Pepsi Center, Denver, March 22	10,765 11,618	Live Nation
32	\$631,809 \$63.50/\$33.50	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD Scottrade Center, St. Louis, March 20	11,598 sellout	Live Nation, in-house
33	\$624,414 \$59/\$39	BRAD PAISLEY, MIRANDA LAMBERT, JUSTIN MOORE Thompson-Boling Arena, Knoxville, Tenn., March 5	12,102 sellout	Live Nation
34	\$603,566 \$69/\$39	BRAD PAISLEY, MIRANDA LAMBERT, JUSTIN MOORE Staples Center, Los Angeles, Feb. 19	12,365 sellout	Live Nation
35	\$602,348 \$69/\$49.75	RASCAL FLATTS, DARIUS RUCKER Bradley Center, Milwaukee, Feb. 26	9,521 10,032	Live Nation

# New Entry Point

## Labels Turn To Mobile Partners To Grow Middle East Music Sales

LONDON—The recording industry is banking on mobile music to be a key to unlocking the piracy-ridden Middle East market.

The latest major label to strike a deal in the region is Universal Music Group, which agreed in February to license local and international repertoire to Qatar-based telecom Qtel Group for a new mobile/PC music download service.

ture consumers that may be unwilling to purchase music a la carte or that do not have credit cards or do not have fast broadband connections," says Gabriela Lopes, director of market research for the IFPI in London.

According to research firm Informa Telecoms & Media, 82% of the population in 14 Middle Eastern markets had a mobile phone in 2009, up from 63.1% in 2008, while only 10% had a broadband connection, up from 6.7%. (Informa's figures include Afghanistan but exclude Egypt.)

recorded-music market, sizable expatriate communities from Europe and the Indian subcontinent (particularly in the United Arab Emirates) are increasingly demanding international hits.

Sony Music Middle East recently clinched mobile distribution deals with several Arab telecoms, including UAE-based Du, whose chief strategy and investments officer Raghu Venkataraman says subscription services have been "a healthy business for us."

The mobile music market in the Middle East remains largely untapped, says Craig Pereira, Sony Music Middle East director of marketing and digital business development. "Consumers who want to buy music digitally are only [now] getting options," he says.

While Pereira won't disclose financial details of Sony's agreements with regional operators, he notes that "we're already making money from both mobile and online."

Meanwhile, Nokia expanded its Comes With Music service in February to 11 Middle Eastern markets, including Egypt, Kuwait, Oman, Qatar, Saudi Arabia and UAE.

Nokia head of music for the Middle East and Africa Jake Larsen declines to disclose sales targets, saying, "We're focusing on the Arab consumer rather than expats. The region's consumers are ready for mobile."

Mobile a la carte services have also been springing up, including Zain Create and Getmo Arabia, while Egypt-based telecoms group ARPU-plus recently struck a content deal with EMI Music for its entertainment portal Mobizone.

A combination of willing partners, consumer demand and the generally secure delivery systems used by telecoms, Simon says, means mobile music can allow labels to "not just reclaim, but really start growing sales across the region."

Additional reporting by Tom Ferguson in London.



Making friends: Universal Music Group International senior VP of digital **ROB WELLS** (left) and Qtel CEO **NASSER MARAFIH** announce their licensing pact.

Qtel, which says it serves 60 million customers in the Middle East and Asia, plans to roll out its music service in 2010, starting in Kuwait, Qatar and Oman. A Qtel representative says the service will offer "different ways for customers to access unlimited downloads, including monthly subscriptions or bundling with an existing service." Other major labels also confirm they're in discussions to license their music to Qtel.

Patrick Boulos, Universal Music Group International managing director for the Middle East and North Africa, declines to disclose specific details about the Qtel service, but he emphasizes that "such agreements [with telecoms] represent great opportunities to fight piracy and reduce its impact."

In developing markets with a significant user base, mobile subscription services "can cap-

The region's growing number of mobile operators are ideally placed to fill the digital delivery gap, Mobile Entertainment Forum chairman Ralph Simon says.

While Apple's iTunes store isn't available in the Middle East, Simon says its global profile has created a desire for its service among the region's music fans. "Young people in these countries really want to try and mimic an iTunes kind of experience," he says. "It's very much an aspirational thing."

With weak enforcement of copyright laws in the Middle East, physical piracy is rampant and the IFPI hasn't collected sales data from the region for several years.

Still, labels see opportunities to grow sales and eye mobile platforms as a valuable way to expand into the market. While Arabic repertoire dominates the

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# UPFRONT

GLOBAL BY ANDRE PAINE

## SLASH AND EARN

U.K. Labels Eye Magazines As New Distribution Model

LONDON—The U.K. recording industry is optimistic that a new, magazine-based distribution model could help extend the retail reach of hard rock and alternative releases.

In partnership with Future Publishing's Classic Rock magazine, the self-titled solo record from former Guns N' Roses guitarist Slash makes its U.K. debut April 7 in a special "fan pack" edition, comprising a CD with an exclusive bonus track and a 132-page special edition of Classic Rock devoted to Slash. The package will be available at Classic Rock's 4,000 vendors, including newsstand chains like W.H. Smith and such mass merchants as Tesco and Sainsbury's, which rarely stock hard rock releases in their CD sections.

While Prince gave away his "Planet Earth" album with newspaper the Mail on Sunday in 2007, the Slash package retails at £14.99 (\$22.40). Chris Ingham, group publisher of Classic Rock and sister publication Metal Hammer, says preorders for the 40,000 available copies have been strong, hitting No. 1 on online entertainment retailer Play.com's preorder chart. "People want something more than just the album," Ingham says.

He confirms other labels have shown interest in the model, which he notes guarantees a month on the shelf, while mass merchants might only stock CD titles for one week. While no other releases have been confirmed, he identifies Slayer and Machine Head as acts with strong fan bases that could work as Metal Hammer specials, while he also sees potential for "bands that are out of our comfort zone," like Depeche Mode.

"As long as no one is chasing us for a chunk of money upfront, we're prepared to take a risk," he adds.

With Future shouldering production costs and the PRS for Music licensing fee, and Slash's U.K.

label Roadrunner Records taking a cut of sales, Ingham says the publishing company will break even on sales of 20,000 units. He adds that sales topping 25,000 will encourage the publisher to seek additional "fan pack" releases. The regular edition of Classic Rock had an average circulation of 71,000 in July-December 2009, according to the Audit Bureau of Circulations.

Roadrunner U.K. managing director Mark Palmer says the margin on the Slash project is potentially "better than a normal audio CD product." If successful, the model could be applied to several other established acts on the Roadrunner roster, he notes.

Other labels have also declared their interest in the model. Julie Weir, managing director of U.K. rock label Visible Noise, home to Lostprophets and Bring Me the Horizon, says it "creates a very collectible package." She would consider it for "our larger artists," depending on the deal's financial structure.

Martin Goldschmidt, managing director of U.K. indie Cooking Vinyl—which releases such established acts as the Prodigy and Groove Armada—describes it as "totally brilliant marketing" that can bring in more revenue per unit. "I would love to try it on the right project," he adds.

Although the regular CD will not hit stores until May 7, Future and Roadrunner have headed off potential opposition from traditional music retail by allow-



Appetite for construction: SLASH'S debut solo album as part of a "fan pack"; inset: Classic Rock's CHRIS INGHAM.

ing independent stores to order the package.

Market-leading entertainment retailer HMV will also sell it, although music manager John Hirst doesn't see the product's wider distribution as a game-changer, saying that any success "will probably say more about the appeal of Slash as a rock icon than about the appeal of the format."

Roadrunner's Palmer acknowledges that releasing an album paired with a magazine would only work for a veteran act, because "otherwise you're not going to have much to write about."

"It's very much a test case," he says. "But if this does work, it's going to prove there's a way of getting our records out there through outlets that wouldn't normally take them." ■■■

### >>>BEST BUY TO OPEN FIRST U.K. STORE IN MAY

U.S. mass merchant Best Buy says it will open its first U.K. store in May in Thurrock, Essex (east of London), with two others to follow in June in Hedge End, Southampton, and Merry Hill, West Midlands. A chain representative says a fourth outlet will open in Aintree near Liverpool within weeks of the Hedge End and Merry Hill stores. Best Buy also plans to open a store in Croydon, Surrey, in the fall, the rep says, adding that the big-box retailer will announce additional U.K. locations and opening dates later this year.

### >>>TSUTAYA PARENT IN TALKS TO BUY HMV JAPAN

Tokyo-based Culture Convenience Club, parent company of market-leading DVD/CD rental chain Tsutaya, has entered negotiations to acquire HMV Japan and its 44 entertainment outlets from Daiwa Securities SMBC Principal Investments. The two sides are hoping to reach an agreement by the end of June. U.K.-based HMV Group launched a wholly owned Japanese subsidiary in 1990 but sold the then-62-store chain in 2007 to Daiwa for ¥17 billion (\$153.1 million).

### >>>PIRATE BAY PROXY SITE CLOSED IN ITALY

Italy's fiscal police force the Guardia di Finanza has closed down labai.it, a proxy site that enabled Italian users to access controversial Swedish BitTorrent tracker Pirate Bay. Italian Web users have been unable to access Pirate Bay directly since September 2009, following a series of court rulings. In the latest decision, a local court in the northern Italian town of Bergamo ruled Feb. 8 that all access to Pirate Bay should be blocked, prompting the Guardia di Finanza to shut down labai.it.

Reporting by Rob Schwartz, Richard Smirke and Mark Worden.

GLOBAL BY HOWELL LLEWELLYN

## Spanish Steps

Anti-Piracy Bill Targets Torrent Sites

MADRID—Rebounding from a discouraging legal setback, the Spanish recording industry may soon have a potent new tool to fight digital piracy.

On March 10, a Barcelona judge ruled that BitTorrent tracker site EIRinconDeJesus.com wasn't acting illegally by linking to unauthorized music files. Barely a week later, the Spanish cabinet approved anti-piracy legislation that would outlaw such sites.

The final draft of the legislation, which hasn't yet been introduced to parliament, is expected to call for the creation of an intellectual property commission under the auspices of the Ministry of Culture. Rights holders would present evidence of alleged copyright

breaches to the commission. If the commission deems a complaint valid, it would ask Spain's high court to decide whether a site should be closed. Individual users wouldn't be targeted.

The new legislation "will give us a rapid mechanism to deal with infringing sites," Ministry of Culture director of cultural industries and policy Guillermo Corral says. "Until now we have failed in effective enforcement. Spain is now in the group of countries taking measures."

The proposals—dubbed the "Sinde Law" after culture minister Angeles Gonzalez-Sinde—have been added to a package of mostly economic reforms that's due to be introduced for parliamentary debate shortly and is widely expected to be-

come law by late June.

The move provoked a storm of online protest from opponents of government Internet regulation. Hundreds of Spanish sites and blogs signed an online petition at LaListaDeSinde.net, "outing" themselves as offering links to unauthorized content. Corral dismisses the initiative as media hype, but at press time, the site had 1,385 signatories. Requests for comment weren't returned.

Representatives of leading Spanish Internet service providers

Telefonica, Vodafone and France Telecom/Orange referred requests for comment to trade group Redtel, which declined to comment on whether it would lobby against the bill.

Labels group Promusicae president Antonio Guisasola says that labels are "not altogether content" with the work they'll have to undertake to compile evidence of copyright breaches. However, he notes that "the police are not capable of taking on this task, and we assume that we have to do it."

Overall, rights holders are "very satisfied" with the decision, says Joan Navarro, director of the Coalition of Creators and Content Industries, which includes Promusicae and authors group SGAE. Spain's Intellectual Property Law, which was passed in 1987, doesn't cover sites linking to copyrighted content. As a result, "there are spaces in

the rules that are . . . open to interpretation," says attorney Javier Maestre, who represented EIRinconDeJesus.com in the Barcelona copyright violation case brought by SGAE.

Individual Spanish judges had given contradictory rulings on rights holders' cases against file sharers until a 2006 judicial ruling that all peer-to-peer file sharing is legal provided a profit motive isn't established.

Navarro fears the EIRinconDeJesus.com case could encourage more overseas sites linking to illegal files to set up in Spain. But Guisasola doesn't believe that's likely because foreign sites "knew already what a paradise this can be for them," he says.

According to the coalition, digital piracy has been key to driving Spanish recorded-music sales down 71.5% in the past nine years—and down 17% in 2009 alone. But Corral predicts that situation will improve once the Sinde Law is enforced. "We are," he says, "at a moment of change." ■■■



Anti-piracy push: GUILLERMO CORRAL of Spain's Ministry of Culture

# Choice Of A New Generation

Pepsi Partners With Indie Rockers To Award Charitable Grants And Raise Awareness

It's easy to forget the outside world exists amid the haze of barbecue and indie rock at South by Southwest. During the 2010 festival, I got most of my news updates from glancing at my New York Times iPhone app while waiting in line for beer, and had no idea the health care vote was happening until I caught a glimpse of CNN at the airport. But while most SXSW attendees are concerned only with the length of the line at the Pitchfork show, if it's done correctly, the festival can serve as an effective platform for cause marketing.

Pepsi, which has given out grants through its Refresh ini-

tiative since earlier this year, launched a music-focused campaign at SXSW. The beverage company partnered with two indie acts, **Metric** and **Broken Social Scene**, to launch a contest to see which band could generate the most votes for its chosen cause. The winner, who was scheduled to be announced April 1, will receive a \$100,000 grant, and the runner-up will receive \$50,000.



Even though both bands are Canadian, the organizations they're partnering with are based in the United States. Broken Social Scene is partnering with Street Kids International's Street Works, which provides job training for homeless

youth; Metric is working with the Women's Funding Network's "A Future. Not a Past" initiative, which seeks to eradicate the exploitation of women and girls.

Broken Social Scene's **Kevin Drew** says the decision to get involved was an easy one. "For me, it was the perfect way to use 'the man's' money to help a good cause," he says. "Ordinarily, you'd have to pay me millions of dollars to do anything with Pepsi, but we were willing to do this to help others out. More companies should be doing this."

Drew adds that his decision was made independent of the fact that his band is about to release a new album. "The timing was good, and this sort of fell in our laps, but I don't think it's helping us get the word out about the new record," he says.

For Pepsi, partnering with indie acts was a way to reach "passionate fans and passionate people," Pepsi Cola Marketing senior manager **Andrew Katz** says. "This isn't our first time working with SXSW—we've been sponsors for the last few years, and Mountain Dew has been a part of it for even longer. But this felt like a good natural extension of that partnership."

At the festival, Pepsi worked with

Spin, Cornerstone's Fader Fort and East Village Radio to promote the initiative and how attendees could vote for the bands and their associated charities. Voting stations placed at event sites let fans learn more about the project and cast votes in person; they could also vote online or via text message. The bands, for their part, taped videos about the causes and used their social networks to spread the word.

Katz says Pepsi will evaluate the initiative's success before deciding whether to replicate it. "Participation is key, as well as engagement," he says. "We want to track how many people voted, how long they spent on the site and what the conversion rate was. We'll also look at media pickup and overall impressions to see whether this broke through the clutter."

He adds that the bands will benefit from having a big attention platform, despite Drew's assertions. "Bands are brands, and it's important for them to show they care about things besides music," he says.

The voting had been back and forth for most of the process, with Broken Social Scene out in front first, then Metric surging from behind to gain the lead.



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



Soda pop: BROKEN SOCIAL SCENE; inset: Pepsi's SXSW contest

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# Brothers In Arms

The Chieftains Explore Irish-Mexican Ties On 'San Patricio'

The musical intersection of Latin and Irish culture has often been crossed by artists from both sides of the divide. But the connection has rarely—if ever—been brought to light as carefully as **the Chieftains** have done with "San Patricio" (Hear Music).

The 19-track set is a tribute to the San Patricios, the ill-fated battalion of mostly Irish soldiers who abandoned the U.S. Army during the Mexican-American War of 1846-48 and crossed the border to fight alongside the Mexicans.

Boosted by distribution through Starbucks, the album, released March 17 (St. Patrick's Day), completes its third week at No. 1 on Billboard's Top Latin Albums chart, an unlikely position for perhaps the most celebrated Irish group in the world.

This isn't the first time the Chieftains have explored Irish-Latin links; in 1996, the group released the Grammy Award-winning "Santiago," which examined Celtic ties to Spain's Galicia region.

But "San Patricio" is their first album predominantly recorded in another language—Spanish. The group brought in a broad range of acts that focus mostly on Mexican folk, including **Lila Downs**, **Linda**

**Ronstadt**, **Los Folkloristas**, **Los Centzontles** and **Los Tigres del Norte**. The artists' collaborations produced an album that blends the sounds of Mexico and Ireland.

Underlying it all is the tragic history of the San Patricios, who, after losing their last battle, were sent to the gallows or branded with a "D" for "deserter."

"It took me two years to make the album, but the connection goes back a long way," Chieftains leader **Paddy Moloney** says, recounting the tale of San Patricio leader **John Riley**, who fled Ireland during the potato famine and was recruited into the Union Army the minute he got off the boat.

"He wasn't too happy about having to go shoot Catholic Mexicans, and he also saw the injustice of the whole war," Moloney says, noting that the story evoked comparisons to the British occupation of Ireland.

Moloney notes that as his research expanded, "San Patricio" increasingly took on a Mexican sound. When he brought in his friend **Ry Cooder**, with whom he had worked in Cuba on another project, the guitarist



Out of Ireland: **THE CHIEFTAINS** with **RY COODER** (bottom left); inset: **LOS TIGRES DEL NORTE** with **PADDY MOLONEY** (seated) and Cooder

recommended Los Tigres del Norte.

"I remember when I would go visit my grandmother in this little cottage and the music would start after dinner," Moloney says. "And all my cousins and sisters and everybody would be dancing and it was just brilliant. There was no electricity in the house, just the oil lamp. And [Los Tigres] would say, 'That's exactly how it was with us.' So before we even played a note together there was a breakdown of so many barriers."

Hear Music parent company Concord also marketed "San Patricio" as a concept album with a story behind it. The label produced an electronic press kit that it posted on Amazon, as well

an hourlong radio special that was picked up by about 170 commercial and noncommercial U.S. stations.

The album is available in three formats: a Digipak CD at Starbucks for \$18.99, a deluxe CD/DVD set for \$24.98 and a cheaper, jewel box version sold at mass merchants.

For Moloney and the Chieftains, the Irish-Mexican connection will continue, with planned tour dates with Los Centzontles and Mexican dancers this summer.

"The Mexican ambassador in Dublin told me a general had said if he had five more battalions like San Patricio, he would have won the war," Moloney says.

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

## Latin Notas

LEILA COBO



Veteran producer Elias de Leon holds a vaunted position in the relatively young Latin urban genre, having played an instrumental role in the careers of many emerging artists from Puerto Rico.

De Leon marked the 15th anniversary of his White Lion Records label by booking a March 25 concert at Miami's American Airlines Arena with a stable of up-and-coming performers and veteran acts he helped launch.

Those performing included Calle 13, Tego Calderon, Voltio and J-King & Maximan.

"I'm not a concert promoter," says de Leon, who worked with promoter Giovanni Arana on the show. "Concerts are a headache."

Indeed, the concert ended without scheduled performances by Ivy Queen or rapper Cosculluela, because Arana says some perform-

ers' sets ran too long.

De Leon has had a hand in nearly every aspect of the business. A key A&R source on the island for major labels, he has expanded his business from licensing to majors to artist management and consulting.

"I used to sell albums with the work I did and I'd recoup my investment," de Leon says. "But today the album is like a press kit. So I haven't been able to be dependent on album sales anymore."

De Leon manages Cosculluela, Jowell & Randy and J-King &

Maximan.

Machete signed J-King & Maximan directly and will release the duo's debut album, "Los Superheroes," May 18, with de Leon as executive producer. De Leon licenses rapper Cosculluela to Siente/



DE LEON

Universal through a corporation he set up that's associated with White Lion. And Jowell & Randy will release a new album through a partnership with Wisin & Yandel's WY Records, a joint venture with Universal Music Latin Entertainment.

"He keeps that fine ear to the street," Universal Music Latino/Machete VP of A&R Pedro Guzman says. "He'll take the extra chance on people who might seem left of center. He gets them from being an aspiring artist to being an artist."

De Leon also acts as a

facilitator, adding J-King & Maximan to a remix of Jay Sean and Lil Wayne's "Down" for airplay in Puerto Rico. And it works the other way too: Universal released a remix of Colombian pop artist Fanny Lu's "Celos" with J-King & Maximan to help promote the group outside Puerto Rico.

So what's the future of reggaeton when it's riddled with similar-sounding duos and an increasingly poppy sound? "The genre becomes monotonous every few years," de Leon says. "I've always tried to make a change, like with Tego, Calle 13 or now Cosculluela, who has a stronger musical style. So that's what I'm trying to do again—come up with a new sound." —Ayala Ben-Yehuda

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## EN BREVE

STARS COME OUT FOR SOCCER

MTV Tr3s has recruited Pitbull, David Bisbal, Cypress Hill, Akon, Diego Torres, Belinda, Jenni Rivera and former RBD member Alfonso "Poncho" Herrera for a celebrity soccer tournament to be filmed March 31 at Los Angeles' Home Depot Center. The Rock N' Gol tournament, whose teams will also include comedian Carlos Mencia, actress Michelle Rodriguez and soccer stars, will air as a two-hour special on MTV Tr3s June 3 and on MTV2 at a later date. The special is sponsored by T-Mobile and Subway.

NACIONAL ACTS GOING TO BONNAROO

Nacional Records will present a Latino Alternativo tent June 12 at the Bonnaroo festival in Manchester, Tenn. The lineup will feature acts on the Nacional roster or those managed by its associated firm Cookman-MGMT. The members of headliner Ozomatli will serve as guest MCs. Los Amigos Invisibles, Aterciopelados, Bostich + Fussible, Mexican Institute of Sound and Bomba Estereo will also perform in the tent, which will house visual arts and food vendors. —Ayala Ben-Yehuda



Emerging talent and familiar names will take the stage at the Billboard Latin Music Conference's showcases. The conference will feature performances by salsa stars Victor Manuelle and Elvis Crespo as well as Bachata Heigltz, Zone D'Tambora, Ivan, N'Klabe, Martha Heredia, Melina Leon, Carolina La O, Alicastro, Anahi, Inbox, Ephrem J, Olivia Bonilla and Wences Romo. The Billboard Latin Music Conference and Awards presented by State Farm in association with T-Mobile will be held April 26-29 in San Juan, Puerto Rico. For more information and to register, go to [billboardlatin-conference.com](http://billboardlatin-conference.com).

MATTEL SENIOR  
COUNSEL FOR  
MUSIC AND  
ENTERTAINMENT

# Katrina McMullan

The toymaker's attorney in charge of music rights acquisitions explains what she's looking for.



One of the most tweeted comments at Billboard's Music & Money Symposium in March came from Mattel senior counsel for music and entertainment Katrina McMullan, who said that licenses that would've cost her millions of dollars a few years ago have recently dropped in price. Aside from a handful of top-tier artists, she explained, few can command that type of money anymore.

That's an unhappy development for labels, but good news for McMullan, who's responsible for the acquisition and negotiation of all music rights used in Mattel, Fisher-Price, American Girl and Radica products. She's also in charge of developing and implementing Mattel music strategies.

That's not to say McMullan doesn't understand the label perspective as well. She joined Mattel four years ago after having worked as senior director of business and legal affairs at Virgin Records America and as executive director of business affairs at Walt Disney Records.

"We do take an aggressive stand on deals because we want to get favorable rates," McMullan says. "But our deals are fair and our projects are special."

One such project: a dancing Mickey Mouse plush toy for which Mattel licensed the rights to "Shake Your Groove Thing" and "Get Up Offa That Thing." The company also puts out Fisher-Price and Barbie-branded CDs and, in conjunction with Somerset Entertainment, released Jewel's 2009 album, "Lullaby." In an interview with Billboard, McMullan talks about how Mattel determines what kind of music to license—and how it wound up embracing Aqua's 1997 hit "Barbie Girl."

## How has Mattel's use of music evolved during your time with the company?

Initially, it was "Hey, we're licensing music," and now, it's really about all the music-rights acquisitions. When I came in, we were doing one-off deals with different record companies in different territories. I suggested that we should do our own direct deals with iTunes and Amazon and retain all of our digital distribution rights exclusively and handle all of that ourselves.

## What sorts of artists does Mattel generally work with?

It depends on the brand. Fisher-Price is 0 to 18 months, Fisher-Price Friends is 18 months to 3 years, Barbie is 4-10, and Hot Wheels is 3-10. So, we don't really use a lot of master recordings or artists. I'd say about 80% of our business is on the publishing side, because we rewrite all the lyrics to be applicable to the product. For Barbie, all the lyrics will be rewritten to incorporate themes of girl empowerment and pink things, for example. The 20%

of the time we use masters, that's probably because there is an entertainment property license in place that requires us to do so. In the case of the "Hannah Montana" games or "High School Musical" toys, kids would go mental if we used a different song.

## How has the way you use music in marketing campaigns changed?

We've expanded our use of music in the promotional and industrial-use spaces. Before, it was just a doll and it was just a TV ad and it was all very compartmentalized. Now, it's very broad. It's on the endcaps in stores, it's in the online space, every type of toy fair and licensing show—it's much more blanket.

## How do you decide what content to use for a certain toy?

First, it has to meet our financial and our business term goals. If I'm not going to get it for the royalty rate I need and the business terms I need, we can't really consider the content. What we've done is identify key strategic players whose re-

lationships we want to constantly develop, and we work with them on content.

We have an item coming out in [the fourth quarter] called Dance Star Mickey, and it's going to be this incredible plush Mickey Mouse, and there are all these engineering mechanisms that allow Mickey to do different styles of dancing. We knew we wanted a disco song and a funk song, and we had each of those three or four publishing partners pitch five or 10 songs to us, knowing upfront what our financial [requirements] were and what our business terms had to be.

For Dance Star Mickey, we wanted hit songs from the '70s—big disco dance songs. All of our songs have to be, in these big feature items, recognizable hits. They go back and forth on whether we're selling to the mom or selling to the kid. If it's sort of what we call a "mom smile moment," hopefully the mom's going to love that song and pick up that item.

## The record label and the music publisher probably hope she'll

## also want to download the track or buy the CD.

We believe that's actually happening. We're able to get the favorable terms because this really helps spur [music sales].

## What are you doing in terms of music initiatives with Barbie?

For the Barbie [direct-to-video] movies, we look for known pop stars to sing the end-title song. We use localized versions in each territory, so the pop star of Poland is singing the end-title song for that version, the pop star of Greece is singing it for that version. We had a really successful one with Katharine McPhee here. All of the feedback was really, really positive.

For Barbie's 50th anniversary last year, we licensed the "Barbie Girl" song from Universal and rewrote the lyrics and rerecorded the song.

## Didn't Mattel sue MCA Records over "Barbie Girl"?

Ten years ago was a different time. We used the revised version of "Barbie Girl" in over 130 brand spots worldwide. We had JaQuel Knight,

who choreographed "Single Ladies," do a new dance called "The Barbie" and we made a video, and we licensed the song for merchandise for the benefit of Mattel and for our brand licensees, so we covered the world with that song. But we also partnered with Aqua—the songwriters happened to be the performers—to promote their greatest-hits album that was coming out at the same time. We worked with Universal and Aqua's management to co-promote the record as sort of "Barbie loves this record" and all of that stuff.

## Do you anticipate more artist partnerships for Barbie?

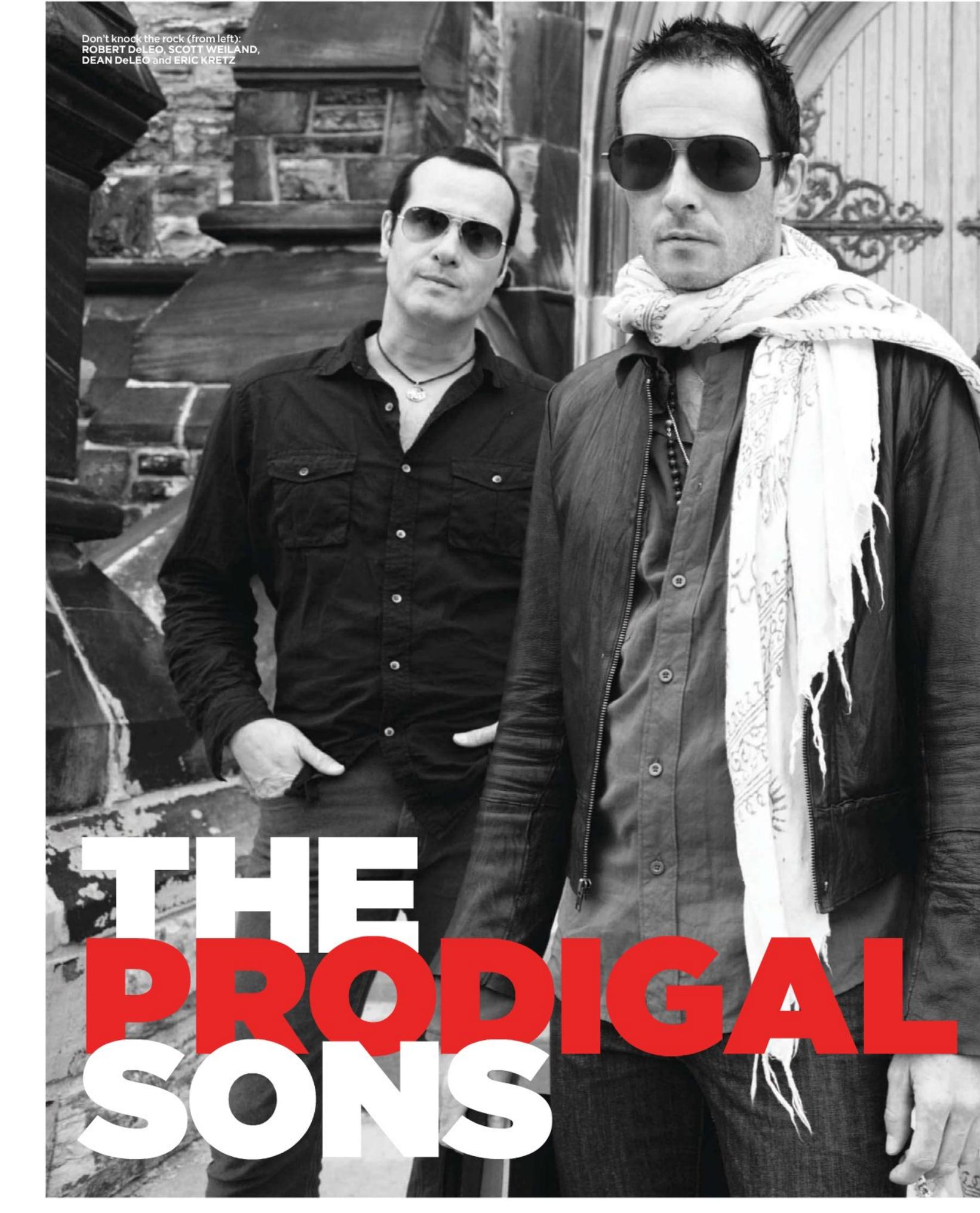
It's definitely something to consider. It's a philosophical issue for us, whether we want Barbie to be tied closely to a live person or not. There's a debate that goes back and forth internally, but we could definitely shape something where there would be the perfect partnership. But it's based on awareness of that [artist] with our audience. Someone who you might think has terrific awareness—when they test, they're down in the single digits.

## What changes have you noticed in Mattel's relationship with labels?

I've seen a lot of tremendous cooperation from the record companies and the music publishers to partner with us. Even four years ago, they were very resistant. They had very high expectations with respect to percentages of wholesale for rates or super-restrictive uses. Now the climate is much more cooperative. I would say that I'm approached aggressively on a weekly basis by someone wanting to do the deal of a century with us. There's just really more content than we could ever put into toys. ...

In the case of the 'Hannah Montana' games or 'High School Musical' toys, kids would go mental if we used a different song.

Don't knock the rock (from left):  
ROBERT DeLEO, SCOTT WEILAND,  
DEAN DeLEO and ERIC KRETZ



# THE PRODIGAL SONS

**After A Very Public Dispute  
With Atlantic, Stone Temple  
Pilots Come Home Again**  
**BY MITCHELL PETERS**



**F**ROM VENOMOUS PUBLIC feuds with his former hard-rock supergroup Velvet Revolver to a long history of drug abuse and run-ins with the law, Scott Weiland—the slinky, gruff-voiced frontman who became a grunge-era heartthrob as the leader of '90s giants Stone Temple Pilots—rarely has been one to hold his tongue. ■ During an interview with *Billboard* in November 2008—when STP was six months into its highly anticipated reunion tour, the band's first set of shows in about six years—Weiland candidly expressed his disinterest in continuing to work with the group's longtime label, Atlantic Records. When asked if the comeback tour would lead to a new STP studio album with his bandmates Dean and Robert DeLeo (guitar and bass, respectively) and drummer Eric Kretz, Weiland seemed open to the idea—but not if it meant releasing the set on the Warner Music Group label, which signed the band in 1991.

"It was sad to find out that we're still in some way locked into a contract with Atlantic Records, which is a travesty, actually. When we signed to them it was a great label. It was a beautiful time in music," Weiland said. "When we first talked about putting STP back together, it was, 'Do this tour and then see about doing a creative deal with another company.' So if it ends up being we have to make a certain amount of records for Atlantic in order to be free, then I don't know if I have that in me."

While the road to reconciliation wasn't easy, Weiland seems to have come to terms with the label in the past two years. The band's new self-titled album—its sixth studio release overall and first since "Shangri-La Dee Da" in 2001—will be released May 25 on Atlantic. While Weiland may have had grandiose visions on how to innovatively release a new STP album without label interference, his bandmates had to remind him of an important fact: They were still under contract with Atlantic.

"Yeah, that sounds fine and dandy, but I had to tap him on the shoulder and say, 'By the way, we're contractually obligated to two more albums,'" Dean DeLeo says. "I would've loved to have done that too, but I knew what was at hand on a legal front."

#### MAKING AMENDS WITH ATLANTIC

STP has sold nearly 13 million albums in the United States, according to Nielsen SoundScan, and the band's older hits are still in regular rotation at rock radio. Losing STP could've been a significant blow to Atlantic, especially since the act had returned to the limelight with a successful tour that was generating millions of dollars.

In June 2008, as buzz about a potential new STP album grew, Atlantic responded by filing a complaint in U.S. District Court in New York that reportedly accused Weiland and Kretz of attempting to prematurely end their recording contract with the label. The action contended that STP had already delivered six albums to Atlantic, and that the label wanted a seventh, and up to two more releases, if it so desired.

STP attorney Gary Stiffelman, who also represents other powerhouse artists like Lady Gaga and Justin Timberlake, says the short-lived complaint resulted from a "good faith misunderstanding" that occurred during contract negotiations.

"In the process of negotiating, the fact came up that [STP] had been under contract for more than seven years. And somehow the business affairs executive at the label sort of misheard me and thought I was making a threat to terminate and got very concerned that they were going to lose the band under the seven-year statute," Stiffelman says. "So they filed this action to protect themselves. But almost as soon as it was filed, it was put



on abeyance."

An Atlantic representative describes the situation as an "old disagreement over contract terms that has already been amicably settled. In fact, although the complaint was filed, it was never even served upon the band before Atlantic voluntarily dismissed the action."

STP and Atlantic reps declined to elaborate on what specifically went into resolving the issue or to discuss the terms of the band's existing contract with the label. But both parties consider the snafu "water under the bridge" and foresee a healthy working relationship moving forward—beyond the new set, STP owes one more album to Atlantic, according to DeLeo.

"We have more music left in the contract," says Atlantic chairman/CEO Craig Kallman, who was instrumental in signing STP and developing the group throughout the '90s. "But I can't say we've had a single conversation beyond this, because it's such an immense road ahead just in launching this album around the world."

Weiland is also at peace with STP's current relationship with Atlantic. "I didn't want to record for Atlantic because I didn't know anybody there anymore, except for Craig Kallman," says the singer, who has been off drugs for seven-and-a-half years. (He admits, however, to indulging in the occasional glass of scotch.) "Since then I've gotten to know Craig much better, and I've gotten to know the Atlantic staff pretty extensively, because we've had several listening parties."

"I feel like this is their Dreadnought—their big rock thing," he continues. "And if they're going to prove themselves that they're still worthy and valuable today, and not just based on the enormous and creative legacy that they have, that this is the album to do it with."

## ROCK OF AGES

Since Stone Temple Pilots debuted on the Jan. 2, 1993, Mainstream Rock chart with "Sex Type Thing," the band has racked up 16 top 10 hits on the tally. That ties it with Metallica and Nickelback for the fourth-most top 10 singles on the chart in that span, trailing only Aerosmith and Godsmack (both with 18) and Pearl Jam (17). This week, "Between the Lines," the first single from the band's new album, is blasting up multiple charts.

SONG TITLE	PEAK	PEAK DATE	WEEKS ON CHART
"Plush"	No. 1	(6/26/1993)	31
"Creep"	No. 2	(2/19/1994)	26
"Big Empty"	No. 3	(6/4/1994)	26
"Vasoline"	No. 1 (2 weeks)	(9/3/1994)	26
"Interstate Love Song"	No. 1 (15)	(9/17/1994)	33
"Unglued"	No. 8	(2/11/1995)	16
"Dancing Days"	No. 3	(4/29/1995)	17
"Big Bang Baby"	No. 1	(5/4/1996)	16
"Trippin' on a Hole in a Paper Heart"	No. 1 (4)	(7/27/1996)	26
"Lady Picture Show"	No. 1	(1/18/1997)	26
"Tumble in the Rough"	No. 9	(4/19/1997)	15
"Down"	No. 5	(10/23/1999)	20
"Sour Girl"	No. 4	(7/1/2000)	26
"Days of the Week"	No. 4	(7/28/2001)	11
"All in the Suit That You Wear"	No. 5	(11/22/2003)	16
"Between the Lines"*	No. 7	(4/10/2010)	2

\*SONG STILL CLIMBING CHART SOURCE: Mainstream Rock chart through the April 10 issue

#### PILOTING A RETURN

With the contractual issues settled, the primary challenge for Atlantic will be mounting a brand-new album from a heritage rock act that hasn't released any new material in nearly a decade. Luckily for both sides, STP didn't fall off the map after splitting in 2002: The band's repertoire is still played daily on radio stations around the country, and its members have remained in the public eye with other musical projects.

In addition to starting his independent label Softdrive Records, releasing the 2008 solo album "Happy in Galoshes" and starting his own clothing line, Weiland was the lead singer of Velvet



**'Gimme a S, gimme a T...': STONE TEMPLE PILOTS perform March 18 at the Austin Music Hall as part of South by Southwest; inset: the band with mixer CHRIS LORD-ALGE (far right) in his studio.**

Revolver, which sold a combined 2.3 million copies of its two albums, "Contraband" (2004) and "Libertad" (2007), according to Nielsen SoundScan. (Weiland and the band had a falling-out in mid-2008, shortly before STP's reunion trek.) The DeLeo brothers kept up their musical chops by teaming with Filter frontman Richard Patrick to form the rock band Army of Anyone, whose 2006 self-titled release has sold 88,000 copies.

These elements, along with a heavy marketing campaign and the lengthy reunion tour that reintroduced STP to its primarily 25- to 35-year-old fan base, have provided Atlantic an ideal setup going into the release of the band's new album, Atlantic GM Livia Tortella notes. "There's still a really strong appetite for this band," she says. "And it was evidenced by the tour and also by how radio still loves them."

Since re-forming in 2008, STP has performed in venues ranging from clubs to arenas, grossing more than \$9 million from 54 concerts that drew approximately 211,000 fans, according to Billboard Boxscore. STP booking agent John Branigan at William Morris Endeavor Entertainment, who has booked the group since its inception, says the band has played about 125 shows since reuniting. (Billboard only tracks data reported by concert promoters and venues.)

Offers from festival organizers initially led STP to reunite for its first public performance in six years at the 2008 Rock on the Range festival in Columbus, Ohio. "It started out as festival offers, then took on a life of its own and kept on going," Branigan says. "When you're at the show, it's just hit after hit."

It remains a challenge to persuade fans who dished out money for STP concert tickets last summer to pony up for an album of new material. Atlantic execs and STP manager Dana Dufine were locking down several deals at press time to ensure that the group's new music doesn't fly past anyone's radar. One key way to accomplish this is by licensing it to film, TV and videogames.

In recent weeks, Universal Music Publishing Group signed a multiyear worldwide publishing deal with Weiland and extended its deal with STP. (Weiland's existing publishing agreement with Bug Music for his share of the STP catalog expires in September.) The new deal with UMPG encompasses the band's catalog, including the new

# 'I HAVE TWO KIDS WHO CALL ME, CRYING, "DADDY, WHEN ARE YOU COMING HOME?" I LOVE PLAYING SHOWS, BUT I WANT TO BE WITH MY CHILDREN.'

—SCOTT WEILAND

album. Financial terms weren't disclosed.

"We already have major things in the works, like film trailers, big commercials and videogame opportunities," UMPG chairman/CEO David Renzer says, noting that the agreement had just been signed and deals hadn't yet been finalized. "We're very highly focused on the whole synchronization area."

In addition to licensing STP music for the upcoming "Rock Band 3" and "Guitar Hero 6," Dufine says that she's targeting synchs for programs like "True Blood," "Gossip Girl" and "Vampire Diaries."

Additionally, ESPN will use eight STP tracks—including new cuts "Between the Lines," "Dare If You Dare," "Take a Load Off" and "Fast As I Can"—across its programming. And footage from the band's March appearance at South by Southwest will air on TV screens in Best Buy stores and be used for album teasers on STP's Web site. The group has several TV appearances lined up around the album's release—including "Late Show With David Letterman" (May 19) and "Jimmy Kimmel Live!" (May 25)—and it's scheduled for Howard Stern's Sirius Satellite Radio show May 18. STP's March 27 concert at Chicago's Riviera Theatre will air on VH1, MTV2 and sister HD channel Palladia in late May.

A deluxe version of the album with expanded artwork and two bonus tracks will be available on street date. Target will be given a CD/DVD version of the set with exclusive interview content, and Walmart will air an exclusive STP performance in stores and on its Soundcheck Web site.

## STEADY RADIO ROTATION

Another driver of the album will be radio airplay. First single "Between the Lines," released in late March, has been very well-received. This week the track blasts up the Alternative chart (39-9) and the Rock Songs list (40-2) and flies 36-7 on Mainstream Rock, marking the act's first top 10 radio hit since 2003.

"They've always been good at giving people something consistent with the Stone Temple Pilots identity, but also a little newer to let fans know they were paying attention and moving forward and trying to grow in their own right," WIIL Chicago music director Stephen Salzman says.

Since the release of its 1992 debut "Core," STP's biggest-selling album at 4.9 million copies, the band has enjoyed huge success at radio. Up until 2000, it was a vital act at mainstream and alternative rock. The group has notched 16 top 10 hits on the Mainstream Rock chart, six of which went to No. 1. And many rock stations have helped keep STP's legacy alive by playing hits like "Plush" and "Interstate Love Song."

"Stone Temple Pilots is definitely one of our core artists," KRZQ Reno, Nev., PD Melanie Flores says, noting that 12 of the band's songs are in regular rotation at the station. "It feels good to have some of these older artists on our station again with new music that's actually good."

Most programmers agree that new music from STP will likely go over best with the band's 25-35 demographic. "I don't think a teenager is necessarily walking around saying, 'The Stone Temple Pilots is my favorite band,'" KROQ Los Angeles music director Lisa Worden says. "But I think they're really going to be into the new music, because it's really good."

To target a younger audience, the band is planning a secret event with MySpace surrounding the album's release and will premiere exclusive content on the social networking site during the album cycle. The STP camp also will buy targeted ads on Facebook, and a live streaming event with YouTube is in the works.

## ROCK ROLLED

After gauging the reaction to the band's 2008-09 tour, making a new album seemed part of the "logical chain of events," DeLeo says. "We started this record while we were in the midst of touring. We'd go in and work for a month, then go back out on the road for three weeks, then work on it. That sprawled out over eight or nine months."

During the writing process, Dean and Robert DeLeo would send Weiland demos of the instrumental tracks. "Then I went to my studio, Lavish, which also staffs our record company, and started working on lyrics and melodies," Weiland says.

Although STP self-produced the new album, the band brought in producer Don Was to get all the members in sync. "He had us come in together and play live as a band," Weiland says. "That's really when things started taking off."

The resulting collection should please longtime STP fans, says Weiland, who calls the release a "straightforward STP rock'n'roll record. There's a lot of blues to it, a lot of R&B to it and a little Louisiana Purchase to it. But at the core, it's a rock album."

Some rock bands launching a comeback album may have considered bringing in outside songwriters to help pen a big radio ballad, but true to its writing style, STP chose to handle such duties without any assistance. "I never had a problem writing songs," DeLeo says. "You have Robert and I, two pretty prominent songwriters, throwing a wealth of material at Scott."

At press time, STP was finishing a nine-date promotional run of theater dates to help push "Between the Lines." The band will appear at a handful of U.S. radio festivals in April and May before heading to Europe to play festivals and one-off shows through June. STP will headline a North American summer tour that will feature a handful of opening acts yet to be determined. Fans who preorder a ticket to the summer trek will also receive a free download of the band's new album, according to Atlantic's Tortella.

"We're expecting to do 20-25 major-market amphitheatres or arenas in the later summer and fall," Branigan says, noting that STP has also confirmed a handful of North American festival dates. "I expect the tour in this year to go into 2011 and possibly 2012."

Despite the fact that touring accounts for the bulk of STP's revenue these days, Weiland hopes the new album sells well enough to allow him time off from the road at some point. "I hope the record sells 10 million," he says. "I have two young kids who call me, crying, 'Daddy, when are you coming home? When is two weeks up?' I love playing shows, but I want to be with my children."

Weiland recognizes, however, that the "onus is really on touring, because basically only country music sells CDs anymore." His words reflect a growing concern among veteran acts like Radiohead and Nine Inch Nails that have questioned whether aligning with a major label in a digital age is the savviest business decision.

But if Weiland—ever the outspoken frontman—gets his way, the band will find other creative outlets to release future STP material. "You can do a 360 deal, like Madonna did [with Live Nation], if the money is right. Putting it out on Sofdrive, or our own label. Doing things more creatively with the Internet. Giving stuff for free as well as selling stuff," he says. "I like Radiohead's idea, where they let their fans have the choice to pay what they wanted to pay. They ended up making a lot more money doing it that way."



It takes two: JASON HIRSCHHORN (left) and MIKE JONES as co-presidents of MySpace.

# THEIR SPACE

**ARE TWO HEADS BETTER THAN ONE? THE TWO RECENTLY APPOINTED CO-PRESIDENTS OF MYSPACE DISCUSS THEIR UNIQUE POWER-SHARING ARRANGEMENT, THE COMPANY'S STRUGGLES AND THEIR PLANS TO TAKE MYSPACE BACK TO THE FUTURE**  
**BY ANTONY BRUNO**

For a company that admits to a lack of focus in its past, choosing two people to share one leadership role is a move laden with irony.

Yet that's what MySpace has done with the appointments of Jason Hirschhorn and Mike Jones as co-presidents of the once-mighty social networking giant. But maybe, no one person is capable of taking on the many challenges MySpace faces as it attempts to regroup and pull off one of the biggest comebacks in recent business history.

MySpace's troubles started long before either executive joined the company. Following its sale to News Corp., MySpace watched its membership, usage and engagement metrics slowly erode as the company failed to keep up in the rapidly evolving Web 2.0 market it was largely

responsible for creating. It's now a distant second to the still-surging Facebook and is just starting to recover from a leadership shakeup that saw the removal of two CEOs in just nine months—first, co-founder Chris DeWolfe, then Facebook transplant Owen Van Natta—as well as an exodus of mid-level talent.

So now it's up to the co-presidents to take MySpace forward. Their plan? Reinforce MySpace's claim to the turf that made it such a success early on: entertainment. They've adopted the catchphrase "Discover, and be discovered" as their value proposition, hoping to retake the company's position as the place where users learn what's hot in music, movies, TV and games, as well as where content creators go first to get their big break.

From a shared office with desks facing each other in MySpace's Los Angeles headquarters, Hirschhorn, a former MTV Networks and Sling Media executive, and Jones, formerly of AOL, have already launched a new games strategy and a data-sharing tool designed to highlight popular content, and they're planning a major mobile initiative in the weeks and months ahead. In an interview, the two share their thoughts on where they are now and where they expect to be in the very near future.

**How do you address the questions swirling around about MySpace following the executive shakeup and the widely held view that the company is a sinking ship?**

**Jason Hirschhorn:** What are you reading? I haven't seen anything [laughs]. If I can be slightly critical of our past, I think there used to exist a culture of going out and getting press without having a tremendous amount of substance or delivery against product.

Because of that, there was a concern when we came in that we needed to deliver before we hyped. The result was that things became quiet when they didn't need to be. When you are quiet in a world of 24/7 coverage of blogs and news, it's unbelievable what kind of imagination and vantage point bloggers and reporters will come up with in lieu of silence. So about a month ago we decided to be open about our road map and the trials that go on in reimagining this company.

We're going into a period where we probably have more product coming out than in the history of MySpace. Externally, it means Mike and I are not only talking to press, but to advertisers and partners. MySpace is not dead. To ignore one of the biggest audiences in the world would just be silly.

**Describe the dynamic of this co-president role. Who handles what, and how do you work together and make decisions?**

**Hirschhorn:** Mike and I have been a little taken aback at how much hoopla there is about the whole co-presidency thing. From the day we walked in here, we've sat in the same office with desks facing each other. Our backgrounds are similar in that we're both entrepreneurs who have moved in and out of big media companies, and we're both product-focused.

Mike is very much about getting things done this minute while I like to lean back a little and look more long ball, and I think that's a perfect push-and-pull. In terms of duties, I concentrate on product, programming, marketing, communications and customer care.

**Mike Jones:** I oversee product, platform, data analytics, the sales group, our Google search partnerships and also general functions like HR, finance, legal, and the music JV is under my purview as well. Jason and I have very complementary styles. We both have a very clear picture where we want to take the business.

**So what is this shared vision for the future of MySpace?**

**Jones:** The roots of the MySpace experience is discovery and being discovered. Users come to MySpace to find new bands, new friends and new cultural events, and we're complementing it now with a really advanced recommendation technology. The way it ties to music specifically is that with MySpace's rich catalog of indie and commercial music, we can provide a level of discovery you can't find anywhere else. We can provide a platform for musicians to become discovered. We're looking to further that platform.

**Hirschhorn:** When Mike and I came in, we thought about the DNA and heritage of the site. A lot of time when new executives come in, it has to be a "new" strategy. But this was more about peeling back the layers of where the site had gone and going back to what made it great. We needed to narrow it. It wasn't going to be a social network where you talked about your grandma's birthday party or an election, but rather about the music, the movies, the art that represents who you are as a person or artist. We are a large social network with a tremendous amount of data and connections, and that's what's going to buoy us into this discovery experience.

**A lot of services aim to do that, and fail. What's MySpace going to do differently?**

**Hirschhorn:** A couple of years ago I saw George Clooney on TV saying he was worried about a world where there was so much personalization telling you what to watch or read based on what is known about you. We think discovery needs a couple of different layers. Because what you ask for and what you do is rarely the same thing. The right mixture around that is going to be the secret sauce. And the way we display it has to be a lot more fun.

**Jones:** There's a big difference between personalization and discovery. We're developing what we call a "user DNA system" that looks at both the things you tell us you like as well as the things you actually spend time with on the site. Our system, which will probably be expandable and open to outside third parties to use, allows users to log their behavior as they choose with our own privacy settings in order to give them that best level of discovery. We want to get you to discover new things, not just rediscover things we know you like. That's critical.

**What role does data/metrics play in all this?**

**Hirschhorn:** If a user builds a playlist, that might affect how much time they spend on MySpace in that one session, but how does it affect their behavior on a go-forward basis?

Do they come back more frequently, do they become more invested? So there's a lot of testing with regard to the core actions we want users to perform within MySpace and whether it really influences their behavior. And that intelligence will drive a lot of our products and decision-making.

The second piece is trending. For users who have selected to live publicly within MySpace, their actions are now going out to this real-time stream. That actually exposes live, real-time trends happening within MySpace. That means that we can understand what bands are trending up across the country at any given minute, not two days after we crunch the data or in next week's chart. And third parties can see that, too.

**How much do you develop in-house versus using third-party developers?**

**Hirschhorn:** One of the things we learned early on is that you can't build everything. Part of creating is not just building things from scratch, but also creating a platform that allows others to build from scratch. One thing we tell our staff is that part of their success factor is to not only build things, but to also find cool things that are going on in the Internet and figure out how to integrate them into the site.

In the next couple of weeks we'll be rolling out a bunch of products based off partners who have built on our platform. It will inform not only our product direction, but our hiring and possibly any acquisitions that we do.

**Is MySpace Music sort of like a test lab where you experiment with new services and technologies before applying them to the rest of the site?**

**Jones:** Because MySpace Music has a really tight focus on the music experience, it bodes well for them to test a bunch of new products. They have their own product development teams that work in concert with MySpace and our road map. They also have their own technical development teams, so they have the abil-

ity to launch code on their own. We want them to build two primary strategic businesses for us. One is to deliver the best environment for consumers to discover and consume music. The second is to deliver the best tools for musicians to maintain their presence online.

**How do you expect to keep MySpace Music distinct from the pack of similar music services that exist today or that are about to launch?**

**Jones:** The principles that we're driving for MySpace to stay ahead of the pack are the same that we're using to keep MySpace Music ahead of the pack. Real time is huge. Leveraging the power of the social graph. Understanding trends. Leveraging third parties. Those principles hold true regardless of the group we're talking about.

**Jason, any lessons from MTV and the Urge service you're applying to MySpace Music?**

**Hirschhorn:** Yeah—don't get an ulcer. One of the great things about Urge, and what we're bringing here, was that music was not just data, but it had an emotional connection. It's not just having 10 million songs, but how do you bubble them up?

**What's the grand mobile plan?**

**Hirschhorn:** Mike and I often think that within 18-24 months we'll have 100% of our user base on mobile. We're working on a rebuild of our iPhone app as a showcase for what we're capable of doing. We're building out service layers for mobile so we can build more "snacking" applications, so we could have a concert app or a tour date app or lots of little applications you can't bundle into the overall major applications.

**Jones:** We've seen a massive portion of our audience shift to using MySpace on mobile. A phenomenal number. Double-digit percentages of our audience touch MySpace via mobile than on the Web. They use the Web as a complement, but mobile becomes their everyday tool to connect to MySpace. We love having a big MySpace mobile app, but we'd also like to have some very specific smaller applications that facilitate discovery, that facilitate different elements of the MySpace experience in very simple fast and quick-to-use products.

**What's the plan to acquire new members?**

**Hirschhorn:** First we have to make sure the product is in the shape we want before we start drawing new usage into the site in a major way. The quality of the MySpace interface... all the functionalities were there, but the way they were put together wasn't up to par. We are working on a major rehaul of the interface that will roll out incrementally. A rebranding campaign is in the works. Not only looking at our mark, but also our brand and our filters and how we present ourselves. What medium that will manifest itself on, whether it's TV or print or online or all, I'm not going to discuss yet, but we're going to go big at some point.

**Jones:** We are seeing a lot change in behavior, specifically where users are diving into mobile more than we originally anticipated. We also found that within the technology platform there is a lot of optimization to be done, like search engine optimization and the way people find MySpace and find content within MySpace. And as a wholly owned subsidiary of News Corp., we have a lot of marketing and media might behind us. When we want to bring the noise back, we have a big megaphone to do that.

**GAME ON! GAMING GETS A MAKEOVER ON MYSPACE**

MySpace introduced its MySpace Games initiative at this year's Game Developers Conference. For users, it provides better notification and discovery features, as well as personalized game recommendations. It's also going to have a mobile component through an iPhone app called Neon that lets users connect to any of the games they play on MySpace from their mobile phone.

For developers, the initiative allows access to all of MySpace's data analytics tools, such as the ability to track how users are discovering and selecting games, as well as how often they play. It also adds such third-party technology as the Unity 3-D graphics engine and a score-sharing and tracking service from Scoreloop that lets users

playing the same game compare stats.

Gaming is a key area for MySpace's expansion, given the popularity of Facebook games like "Farmville" and "Mafia Wars." Some 30% of MySpace users play games on the site, which the company wants to see increase to 50%. But MySpace co-president Mike Jones insists the move doesn't mean it's pulling back on music.

"In no way are we replacing music as our primary focus," Jones says. "We've found games resonated

extremely well with our audience. We've done an OK job in exposing our audience to games, but we haven't done a great job at making games truly part of the MySpace experience. We've done that with music, but we haven't brought games to that level, so that's the next category we want to focus on. And some of those games are actually music-focused as well. I think you'll find some of the best games to happen on MySpace are those that integrate music."

—AB



Watch out, 'Farmville': Screen grabs of OMGPOP and Hunted Radio

# RETURN TO GRunge

## COURTNEY LOVE IS BACK WITH A VENGEANCE

BY CORTNEY HARDING

You don't get an interview with Courtney Love; you get an audience with her. ¶ In six hours at the Driskill Hotel in Austin, the day after two excellent, return-to-form performances at South by Southwest (SXSW), she will do the following: show off all her clothes; explain her new style, which she calls "kook"; display financial documents on her battered laptop which, she says, prove she's a victim of embezzlement; Google her new crush's ex-girlfriend; learn two Big Star songs; and yell at various people about various things. She will talk. She will smoke. On two occasions, she will smoke, talk and pee with the door open, all at once.

Leaving her room, you feel like you've just run a marathon—you are tired, out of breath, and you smell bad.

But there's also the feeling that you've witnessed the rock star in her natural habitat—perched atop a filthy bed in a trashed hotel room, she commands attention. In a musical landscape populated with faceless hard rock bands, bad emo hair and aw-shucks indie rockers who look just like the kids who serve you coffee in the morning, she's like nothing else. Seeing her out of her element would be as jarring as catching Lady Gaga in khakis and a button-down.

There was a freak show element to the three gigs Hole played at SXSW. People were curious

about the new songs, sure, but they were mostly curious about her. Would she stay upright for the entire set? Could she still sing?

The answers are "yes" (unless she was crowd surfing) and "yes" (insofar as she could ever "sing"). She played the grunge chestnuts and a number of songs from her new album, "Nobody's Daughter," which Mercury will release April 27. Critical reaction was strong, and massive crowds attended all three of the shows she eventually played.

Courtney Love is back and in fighting shape. But can she overcome a long absence, a celebrity that threatens to overshadow her music and a radically changed music scene? >>>

PHOTOGRAPH BY DANIEL JACKSON



# HOLLER



Miss World (from left): Hole's COURTNEY LOVE and MICKO LARKIN perform March 20 in Austin at a South by Southwest tribute to the late Alex Chilton; Love in the '90s; Love with BILLY CORGAN at the January 2007 Los Angeles premiere of the film 'Freedom Writers.'



## UNDER NEW MANAGEMENT

On a spring afternoon in 2009, Crush Management partner Jonathan Daniel received a very long and unexpected voicemail.

"Courtney literally cold-called me," he says, noting that he later discovered he had been recommended by producer Michael Beinhorn. "I didn't know what to do with the message. I played it for Pete Wentz, and then I decided I should at least call her back."

Daniel met with her, heard the music she was working on and decided to take her on as a client. This despite the fact that Hole seems like a bit of an odd fit for Crush, an agency best-known for working with such acts as Fall Out Boy and Panic at the Disco. But Daniel did have one connection to Love: They both kicked around Los Angeles during the late '80s, when he played in glam rock bands Electric Angels, Candy and the Loveless.

"I loved the music; it felt really timely," he says. "Music always shifts, and it feels like rock has been underground for a while and is ready to come back."

Daniel says that he wasn't worried about working with Love, despite her scabrous reputation and penchant for burning through managers. (Past representation includes Q Prime, Janet Billig, Peter Asher, Dave Lory, Asif Ahmed and ex-boyfriend James Barber.) "At this point, she wants someone to manage her," he says. "She's such a big personality it wouldn't make sense for me to try to manage her if she didn't want it."

The first order of business was finishing the new album, which Love had been working on since 2006. She had written a series of tracks with Linda Perry and some others with Billy Corgan, but most of the actual recording wasn't done until fall 2009.

"It didn't take that long because she had already done most of the work," Daniel says. "She had the songs; it was just a matter of getting them done."

Once the album, which Love self-financed, was finished, Daniel set up a meeting with Mercury Records president David Massey. "I knew Massey from working with Fall Out Boy, and I knew she would like him—he's good with women and knows a lot about music." Mercury was the only record company they met with. Both parties were sold, and the deal (which Massey calls a "proper, global, multi-album deal") was signed.

Daniel says, "The deal is a joint venture, almost like an indie deal—it's a 50/50 split, which is fair, because she was betting on herself so much. This applies to any future albums, too. They do have some incentives to sell albums and hit certain numbers, and at the end of the day, we want all the parties to be happy with the agreement."

Mercury has the rights to the album in the United States and United Kingdom; Universal will release it in the rest of the world. Love owns her own publishing, with Randall Wixin handling the administration. Creative Artists Agency is booking a U.S. tour that will start in June, following a U.K. and European tour in May.

## CALL IT A COMEBACK

While Courtney Love the personality has remained in the spotlight during the last 16 years, Courtney Love the artist has been out of it since 1998, when Hole released "Celebrity Skin." Love released a solo album in 2004 on Virgin, but it received mixed reviews and sold only 100,000 copies, according to Nielsen SoundScan. (Love herself refers to it as "la disastre.") "Celebrity Skin," by contrast, has sold 1.4 million copies, and 1994's "Live

Through This" has sold 1.6 million.

But attention for those albums, both of which were critically acclaimed ("Live Through This" topped the Village Voice Pazz and Jop Critic's Poll; "Celebrity Skin" came in at No. 14), is a drop in the bucket of press surrounding Love. The tabloids have followed her as she has endured several breakups, gained weight, lost weight, started fights, lost her money and lost legal control of her daughter—though, when interviewed, she speaks about Frances Bean in glowing terms.

The gossip is one of the reasons Love decided to use the Hole name for the new project, despite the fact that no other original members of the band played on the record. "She didn't want to cash in or slight any of the people she's played with in the past," Daniel says. "But calling it Hole is the way she can separate herself from the tabloids."

"People like to pick on her for a lot of reasons," Daniel continues. "We run into it all the time with promoters. They are very skeptical, despite the fact that she sold out Terminal 5 [in New York] and the Henry Fonda Theater [in Los Angeles] and had great shows at SXSW. She's super pro, and she really wants this."

Plenty of skepticism surrounded "Nobody's Daughter," but early response to the first single, the harsh punk tune "Skinny Little Bitch," has been encouraging, with the song rising 22-21 on Billboard's Alternative chart and 37-32 on Rock Songs.

"I liked the song, and when we did a poll on our Web site, we had about 95% positive responses," alternative WRXP (101.9) New York PD Leslie Fram says. "People were saying it reminded them of the '90s."

But Lynn Barstow, PD at alternative KROX (101X) Austin, doubts the song will endure. "Courtney remains a pop culture icon, but for the most part she has no place on the station," he says. "She's a little polarizing, and generally radio doesn't accept that."

The rest of "Nobody's Daughter" is classic Hole: a big rock record helmed by a big personality. In many ways, it seems like no time has passed since "Celebrity Skin"; the song "Pacific Coast Highway" would've been right at home on that album, while "Samantha" is a natural sister of "Live Through This" track "Jennifer's Body." The lyrics are dark throughout, and per usual, concerned with sexual politics and the damage they cause—

"People like you fuck people like me, to avoid agony," she howls on "Samantha." Listeners expecting a train wreck will be disappointed—"Nobody's Daughter" is sharp and well-executed.

"We're leading this campaign with the music," Massey says. "This is our opportunity to reintroduce her as a musician and drive home the point that few bands have achieved what she has achieved."

## THE 12-YEAR NAP

In some respects, Love embraces technology. Just as a 1995 interview found her sitting in a trashed hotel room and posting in AOL chat rooms, she now sits in trashed hotels and posts on Twitter. But she's not all the way up to speed: She twice calls down to the front desk for new stereos when she wants to play music and can't get any sound to emerge. (As it turns out, neither stereo is defective; Love just can't work the volume on her iPod.) But as funny as this anecdote sounds (and Love does offer profuse apologies to the hotel staff once she realizes the mistake) it drives home the point that part of Love is still very much in the '90s.

When "Celebrity Skin" was released, for instance, licensing was something dinosaur bands did—and Kurt Cobain, Love's late husband, was adamantly opposed to. Daniel says he hasn't spoken to Love about sync possibilities yet, nor does he know how she'll respond. "She's precious about certain things and laid-back about others," he says. "She is really into mobile music and on the cutting edge of pop culture, so we'll see." He adds that it would make perfect sense for Love to contribute a song to a "Twilight" series soundtrack, for example, in order to reach a younger fan base.

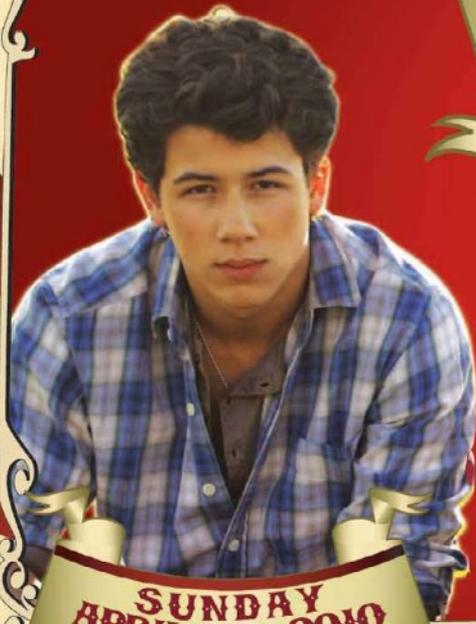
She's still living in the '90s when it comes to video budgets, too. Back at the Driskill, she says she has \$100,000 to shoot her next clip and is researching models to play the "skinny little bitch." She debates whether to call Kate Moss and ask about a particular young Russian beauty named Sasha Pivovarov, then decides to call a friend who has connections in the fashion industry and leaves him a long message.

Then she turns to her guitarist, a sweet young Brit with a lisp named Micko Larkin, and inquires about the sound at the venue. "How are the vocals?" she asks. "I want my vocals to be louder than God."

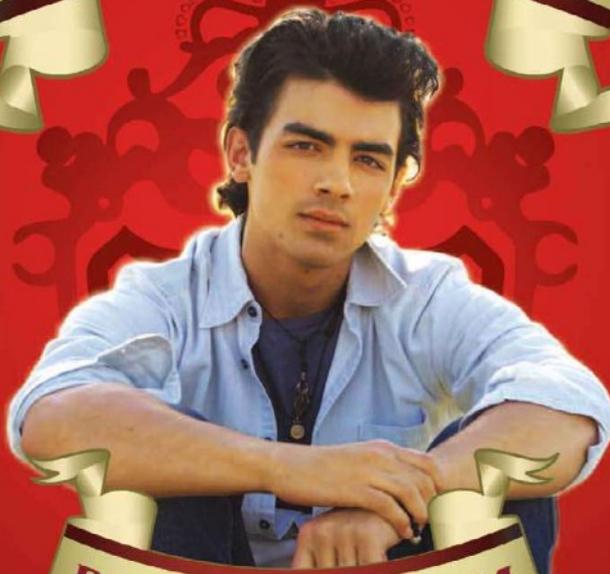


Courtney Love isn't the only female band-leader to rock the Billboard 200—below is a list of the best-selling albums by female-fronted rock bands released in the Nielsen SoundScan era.

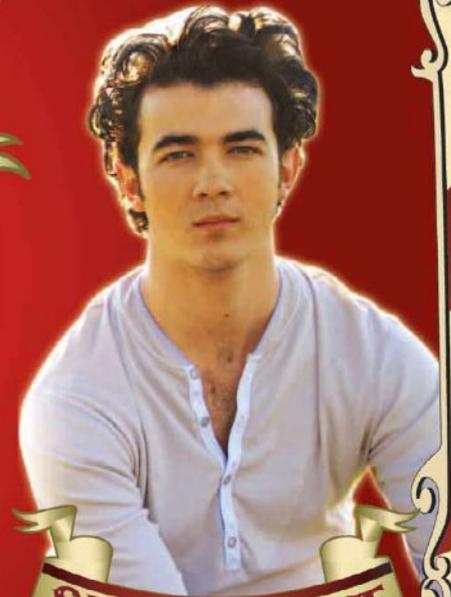
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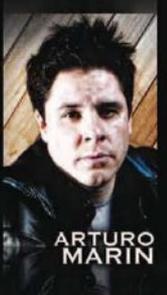
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# AVILA'S ADVENTURES

**'AN ELEMENT OF SURPRISE'  
SENDS WRITER/PRODUCER'S  
HITS UP THE LATIN CHARTS**

**BY LEILA COBO**

WHEN PRODUCER/SONGWRITER Armando Avila got the demo for "No Me Doy Por Vencido," a new track for pop star Luis Fonsi's then-upcoming 2008 album, his first thought was that it reminded him of his father's music. ■ The late Armando Avila had been a member of Los Babys, a romantic Mexican group popular in the '50s and '60s whose music swung between rock'n'roll and romantic grupero fare with traditional instrumentation. ■ "The track was in 6/8 time and it reminded me of one of Los Babys' best songs, called 'Porqué,'" the producer recalls. "That arrangement was the inspiration for the arrangement and production of 'No Me Doy Por Vencido.'" ■ The mix of strumming guitars and Mexican trumpets with Fonsi's eminently pop sound helped make "No Me Doy Por Vencido" a runaway hit that spent 19 months at No. 1 on Billboard's Hot Latin Songs chart. And it solidified Avila's reputation as a hot producer with the ability to infuse pop songs with both a Mexican and universal sensibility.

Avila earned honors as producer of the year at the 2009 Billboard Latin Music Awards last spring and this year is a finalist for Songwriter of the Year; he also took the No. 1 spot on Billboard's 2009 year-end Hot Latin Producers chart. During the past five years, the Mexican-born Avila has had nine titles in the top five of the Hot Latin Songs chart as a producer and three as a songwriter, including No. 1s for RBD and La Quinta Estacion.

With his youthful looks and polite demeanor, Avila is immediately likeable, a man whose congenial manner belies the creativity within. Raised in a home steeped in music, surrounded by his father's songs—all of which he knew by heart—Avila never received formal musical training, but he has played electric bass since age 3 and spent his school years playing in bands.

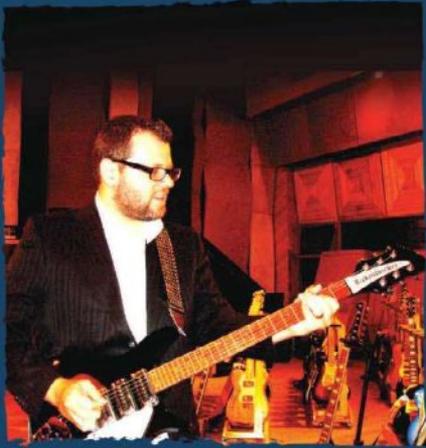
He had a brief recording career as a member of Los Avila Boys, a group he formed with cousin Emilio, with whom he played for a decade. But a production career came calling after he worked with singer/songwriter Aleks Syntek and attracted the attention of label A&R directors who began calling him for other projects.

Avila also saw the possibilities of production. Once, while working with fellow producer Luis Fernando Ochoa, Ochoa let him in on a secret: Good producers needed managers too.

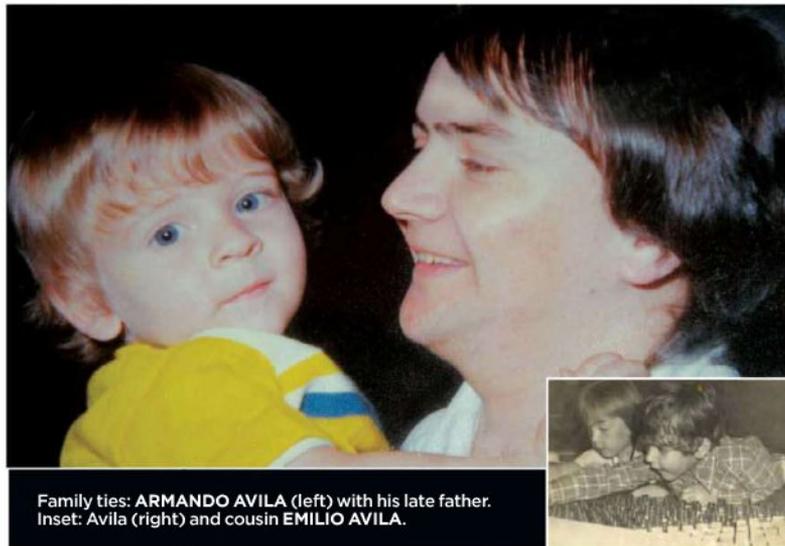
So Avila and Emilio went to meet with potential managers. Avila recalls that during the car ride back from one such meet- **continued on >>p28**



Top of the pops: Mexican songwriter/producer **ARMANDO AVILA** racks up the hits.



La Sociedad de Autores y Compositores de México felicita cordialmente a Armando Avila, por su exitosa carrera como compositor y productor.



Family ties: **ARMANDO AVILA** (left) with his late father. Inset: Avila (right) and cousin **EMILIO AVILA**.

from >>p27

ing, his cousin turned to him and said, "Hey, I could do that job."

"He had a special knack for business, but he'd kept it completely hidden," Avila recalls. "He began to network with people at the labels, and thank God, he's been a very important pillar in my career: I'm in the studio writing and producing, and Emilio is on the hunt for good projects."

Avila quickly developed a recognizable sound as a producer, infusing Latin pop songs with touches of traditional Mexican instrumentation that were immediately appealing to both Mexicans and international listeners. His clientele grew to include teen pop sensation RBD, the TV-spawned group that would become an international phenomenon. A factor in its success was Avila's songs, whose colloquial lyrics and simple melodies captured the spirit of a largely ignored Latin teen fan.

"We knew perfectly well what our target was and we worked in speaking to them in their language," Avila says now, describing an approach that has defined much of his work. "I see that many artists maybe are excellent, but sometimes they miss by not aiming for the right target: for the fans that will buy their albums."

Avila has continued expanding his reach, writing and producing for an increasing number of non-Mexican acts (including Fonsi and David Bisbal). He also created his own studio and publishing house, Cosmos, and recruited a growing stable of writers who are furthering his reach into other projects. When Billboard talked with Avila, he was working on projects for Patty Cantu, Malu and Belanova, among others.

**How do you define yourself? As a producer or as a writer?**

As a writer/producer, because production has brought me many satisfactions. But then there's filling the spaces that you find in the albums. I always ask the A&R [executives] to leave three or four spaces on an album so I can fill in what needs to be filled. And most of the time, one of those songs ends up being a single.

**How did you get started as a composer?**

I always wrote with my cousin, Emilio, when

we had the group [Los Avila Boys]. And then, Aleks Syntek invited me to write a song called "Bendito Tu Corazón," and I also had several hits with Natalia of La Quinta Estacion. Then I had the opportunity to place several songs with RBD. For some reason, pop songs are what come easiest to me. I remember when we had the RBD meetings, we would always discuss who our target was. And I would take that notion home and come up with a song for that particular audience. What I'm trying to say is, when I write on commission, I do very well. For example, with [David] Bisbal, they gave me the synopsis of the soap opera "Juro Que Te

Amo" and based on that, I wrote the song, and we did very well.

**So when you enter the studio, do you take off your writer's hat to become a producer?**

I have two facets as a producer: First, I look after quality. That's very important to me because I'm passionate about sound and

technology. But then I shed that completely and I take the position of the producer as a listener. I listen to the song like the audience would listen to it, to see if it has that element that would make me listen again, that will trap me or excite me. And I can tell you that 60% of my work is on songs that aren't mine. I always try to listen, thinking about the benefit of the project.

**What would you say is your signature, your distinctiveness?**

That's a very interesting and difficult question because I've tried to have all my projects sound different from each other. You could say my signature is that Mexican element that I've tried to place in some projects, but not all.

**RBD didn't have that, for example.**

No. But I think my formula—the musical structure I work with—I always try to have an element of surprise. Something that grabs you and elicits an emotional response. For example, in David Bisbal's song "Esclavo de Tus Besos," after the second chorus, there's almost a stop, a pause in the song, and when the chorus returns, it does so with a special effect that makes you say, "Wow." **continued on >>p30**

Avila developed a recognizable sound, infusing Latin pop with traditional Mexican instrumentation.

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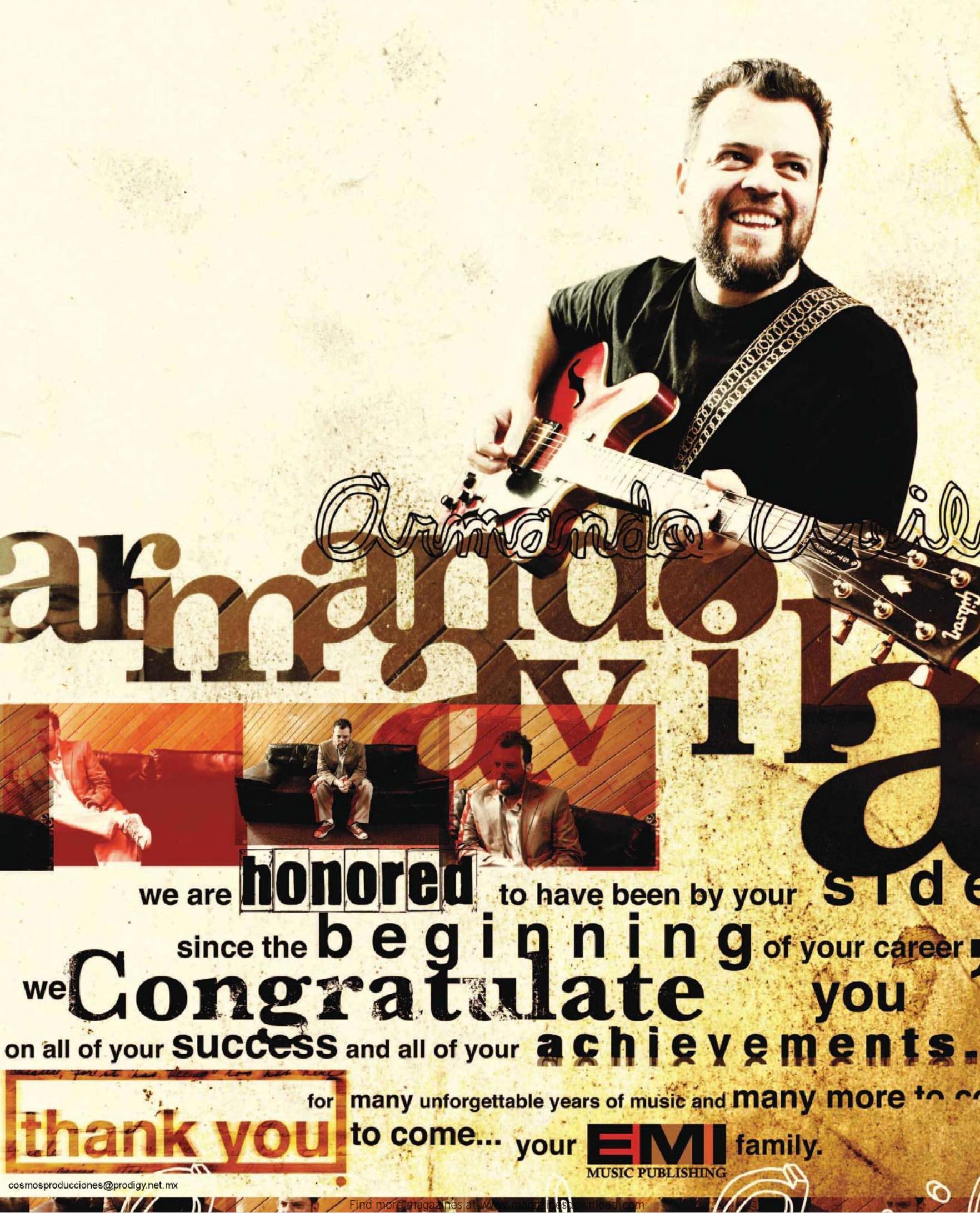


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from >>p28

That could be my ID or trademark. Obviously, if we're talking about a beautiful ballad, I wouldn't do something like that.

**How do you write?**

When it's a co-write, it's been very interesting because I've done so mostly with Natalia of La Quinta Estacion. And many times, we write the songs right there in the studio, [but just as] many times they come with an idea and we develop it together. Lately, what's working for me and the authors in our publishing house is listening to the general concept of the artist we're writing for. Then we begin with a series of chord progressions and write the song from there.

**So you don't sit down alone with a candle and incense for inspiration?**

No. I've done it, but I have so much work right now, I barely have time to sit down with a candle and a glass of wine. I'm not complaining, but things have had to take a different direction.

**What do you listen to in your spare time?**

I'm a big fan of the Beatles and I've dedicated a large chunk of time not only to listening to their music but investigating it. And that has led me to get into their recording process. I'm a collector—a little obsessive—of everything that has to do with the Beatles. And my pastime when I'm outside the studio is also music. I'm passionate about collecting musical instruments; I have around 200 guitars.

**You've had many hits. Could you pick one and talk about the story behind it?**

"Algo Más" by La Quinta Estacion is very important to me because it's one of those songs that we thought nothing would come out of it. Natalia called me one night from a bar and said, "I just thought of a melody." I'd never written with her before, but she had helped me by singing on a demo I had produced for Gloria Trevi. So when she called and asked me for help, I said, "Of course. Come over, we'll write it together." She came with just a little piece of the chorus. I took out my guitar, we began writing the chords, we composed the verses, and we finished and were very proud of our song. We showed it to the label but they didn't see it as the single because it was too long. But they left it in because Natalia killed for that song. And it was the second single and it was a hit. I've been to many weddings where the couple ask for "Algo Más" and it makes me immensely happy.

**Are today's radio formats restrictive? Say, in defining the length of a song.**

There are artists who can have the luxury of presenting a long song and radio will play it.

And they should take advantage of that and come up with interesting material. But with a new act, I prefer to stick to the format of a three-minute, 30- or 40-second song. Within that time, I have to show that the artist is good and that the song is good. If it's an established act, the PD hears things different. But I tell you honestly, as a listener, when the song has nothing more to offer beyond its four minutes, it becomes an exaggeration. "Hey Jude," for example, is that long because it had a surprising coda that merited it.

**What direction is Latin pop taking?**

It's taking an interesting direction with this great variety of genres. Interesting because you would have never heard a group like Aventura before in Mexico, for example. But listeners are opening themselves to that. And that opens a very broad palette of colors for me to propose different things to a pop act. We did it a bit by adding mariachi to La Quinta Estacion and taking that to pop stations. But you have to be very careful with that. You can't fool listeners. You have to present something very honest to them.

**So you're a poster child for Latin pop?**

Yes, and I'm very proud of that.

**Have you had to change your business model to fit the times?**

We've made adjustments when we believe in project. If we think an artist can work but the label doesn't have the budget, we're willing to negotiate so it's not that expensive for them, but then we get a higher producer's royalty. We try not to bleed the industry that feeds us. Maybe I won't make as much upfront, but I'll win at some point.

**You opened your own publishing house, Cosmos. What arrangements do you have with your nine writers?**

We administer their songs and we motivate them. We want to grow the business, and here in Mexico, other publishers are calling us and we're joining writers together and creating great songs to go in different projects. And in the end, the artist gets the benefit of that.

**Your late father was your first musical inspiration. Did he get to hear your work as a producer?**

A year before my father died in 1994, he asked me to work with him on the arrangements for the last album by Los Babys. It was the first time we spoke the same language, and we had a great time. During that process, he told me all these incredible anecdotes with Los Babys. I remember very fondly that last year with him. ♦♦♦



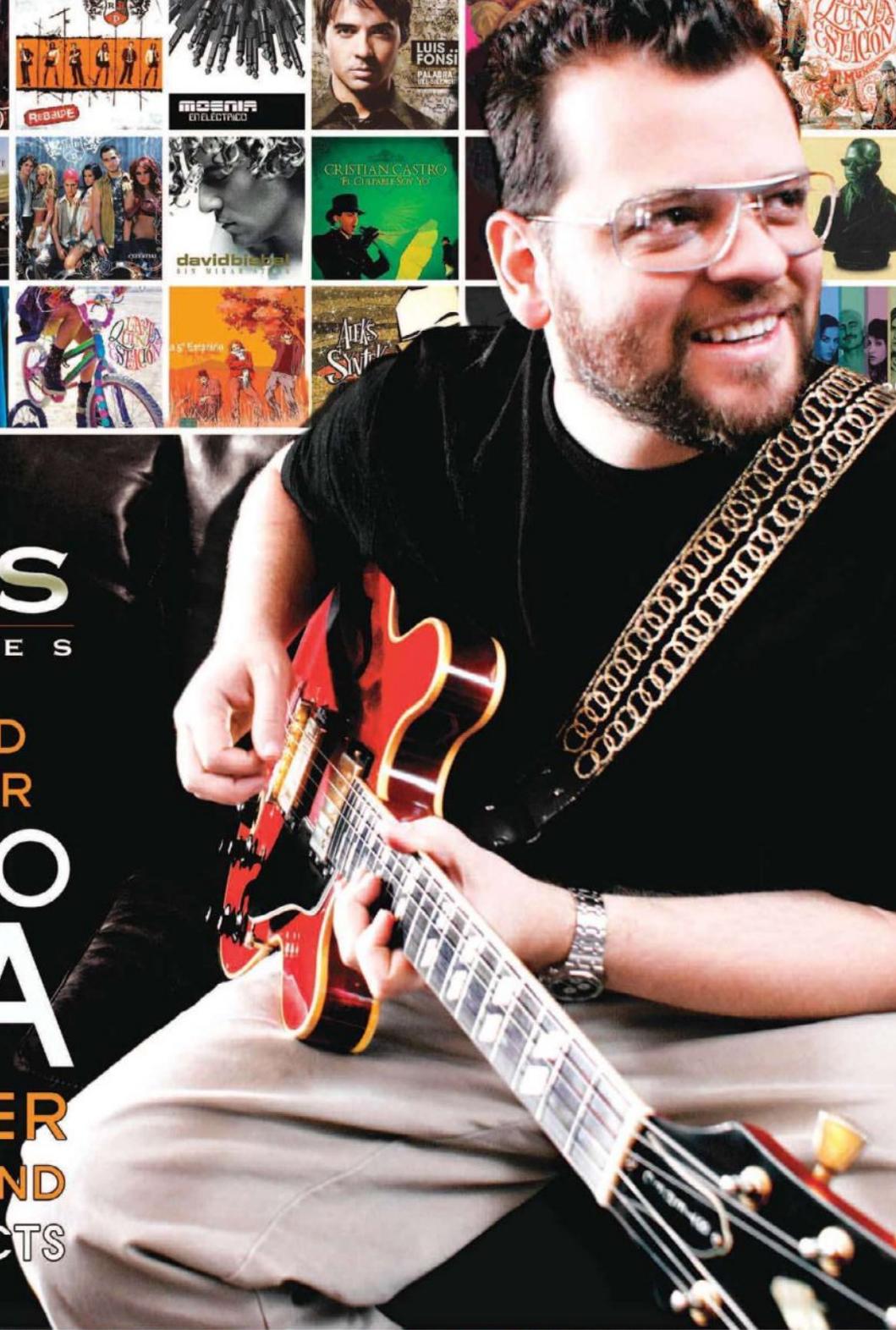
Armando & Co. (clockwise from top right): ARMANDO AVILA (left) with BELANOVA; with BELINDA; with ANAHI of RBD; with GLORIA TREVI; with ALEKS SYNTEK (left) and DAVID BISBAL (center); with EMILIO AVILA. Bottom: Art for his production company, Cosmos.

# AVILA'S TOP LATIN HITS

On this exclusive recap of the top 10 tracks on Billboard's Hot Latin Songs chart that were either produced or co-produced by Armando Avila, six acts are represented, demonstrating the breadth of Avila's impact on the Latin scene. Luis Fonsi's "No Me Doy Por Vencido" tops the recap after spending 19 weeks atop Hot Latin Songs following its July 19, 2008, debut.

Titles on this chart are ordered by peak position on Hot Latin Songs. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart and then in the top 10 and/or the top 40, depending on where the title peaked. —Keith Caulfield

Rank	Title	Artist	Peak Position	Debut Date	Label
1	"No Me Doy Por Vencido"	Luis Fonsi	1 (19 weeks)	7/19/08	Universal Music Latino
2	"Esclavo De Sus Besos"	David Bisbal	1 (four)	9/26/09	Vale/Universal Music Latino
3	"Ser O Parecer"	RBD	1 (two)	10/28/06	Capitol Latin
4	"Solo Quedate En Silencio"	RBD	2	8/13/05	Capitol Latin
5	"Algo Mas"	La Quinta Estacion	3	4/23/05	Norte/Sony Music Latin
6	"Cinco Minutos"	Gloria Trevi	4	8/16/08	Universal Music Latino
7	"Que Te Quería"	La Quinta Estacion	4	1/31/09	Sony Music Latin
8	"Recuerdame"	La Quinta Estacion a dueto con Marc Anthony	5	7/25/09	Sony Music Latin
9	"Nuestro Amor"	RBD	6	12/3/05	Capitol Latin
10	"El Culpable Soy Yo"	Christian Castro	9	5/9/09	Universal Music



# COSMOS

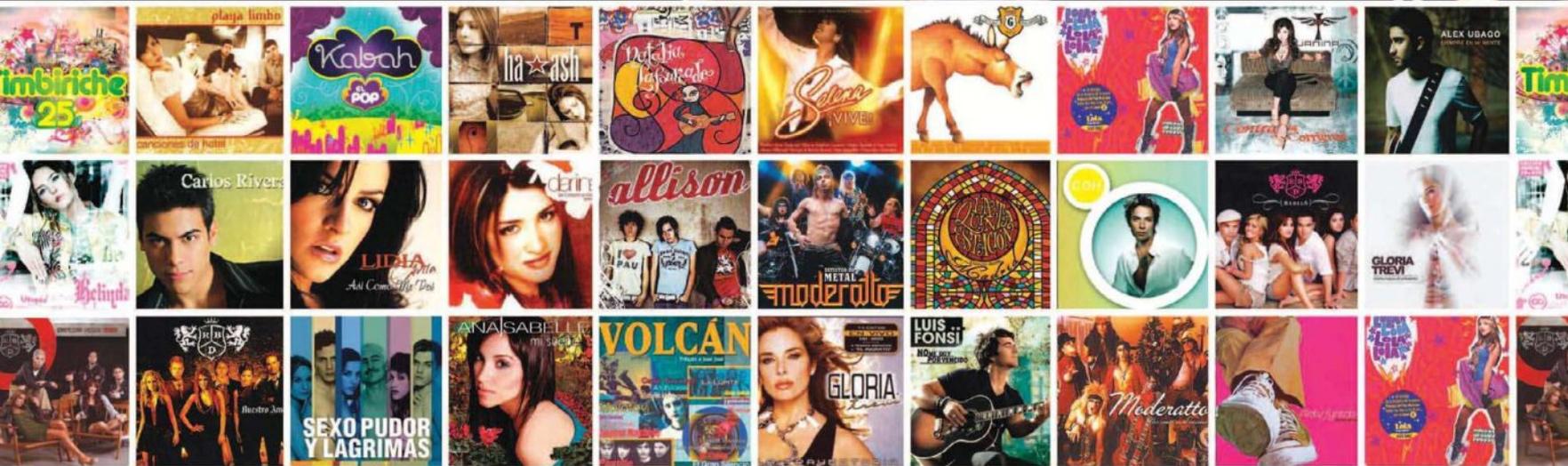
PRODUCCIONES

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# ARMANDO AVILA

FOR HIS CAREER  
AND HIS CURRENT AND  
UPCOMING PROJECTS



◆ **900,000 SPINS**

When I'm Gone/**3 Doors Down**/Universal Republic  
With Arms Wide Open/**Creed**/Wind-up

◆ **800,000 SPINS**

No One/**Alicia Keys**/MBK/J/RMG

◆ **600,000 SPINS**

All Summer Long/**Kid Rock**/Top Dog/Atlantic  
You Belong With Me/**Taylor Swift**/Big Machine

◆ **500,000 SPINS**

Black Horse & The Cherry Tree/**KT Tunstall**/Relentless/Virgin  
I Gotta Feeling/**Black Eyed Peas**/Interscope  
Second Chance/**Shinedown**/Atlantic  
Somebody Told Me/**Killers**/Island

◆ **400,000 SPINS**

Down/**Jay Sean Feat. Lil Wayne**/Cash Money/Universal Republic  
I Know You Want Me (Calle Ocho)/**Pitbull**/Ultra  
If You're Going Through Hell (Before The Devil Even Knows)/  
**Rodney Atkins**/Curb

◆ **200,000 SPINS**

Bad Romance/**Lady GaGa**/Streamline/KonLive/Cherrytree/Interscope  
Hotel Room Service/**Pitbull**/Mr. 305/Polo Grounds/J/RMG  
Need You Now/**Lady Antebellum**/Capitol Nashville/Capitol  
Sex On Fire/**Kings Of Leon**/RCA/RMG

◆ **100,000 SPINS**

According To You/**Orianthi**/TAL/Geffen/Interscope  
BedRock/**Young Money Feat. Lloyd**/Cash Money/Universal Motown  
Haven't Met You Yet/**Michael Buble**/143/Reprise  
Hey, Soul Sister/**Train**/Columbia  
How Low/**Ludacris**/DTP/Def Jam/IDJMG  
I Invented Sex/**Trey Songz Feat. Drake**/Songbook/Atlantic  
Live Like We're Dying/**Kris Allen**/19/Jive/JLG  
Say Aah/**Trey Songz**/Songbook/Atlantic  
The Truth/**Jason Aldean**/Broken Bow  
Tie Me Down/**New Boyz Feat. Ray J**/Asylum/Warner Bros.  
Two Is Better Than One/**Boys Like Girls Feat. Taylor Swift**/Columbia  
Uprising/**Muse**/Warner Bros.  
Why Don't We Just Dance/**Josh Turner**/MCA Nashville  
Wild At Heart/**Gloriana**/Emblem/Reprise/Warner Bros./WMN

◆ **50,000 SPINS**

All The Right Moves/**OneRepublic**/Mosley/Interscope  
Carry Out/**Timbaland Feat. Justin Timberlake**/Mosley/Blackground/Interscope  
Halfway Gone/**Lifehouse**/Geffen/Interscope  
Imma Be/**Black Eyed Peas**/Interscope  
In My Head/**Jason Derulo**/Beluga Heights/Warner Bros.  
Shut It Down/**Pitbull Feat. Akon**/Mr. 305/Polo Grounds/J/RMG  
Spotlight/**Gucci Mane Feat. Usher**/Brick Squad/Asylum/Warner Bros.  
Telephone/**Lady Gaga Feat. Beyonce**/Streamline/KonLive/  
Cherrytree/Interscope  
Temporary Home/**Carrie Underwood**/19/Arista Nashville  
Try Sleeping With A Broken Heart/**Alicia Keys**/MBK/J/RMG

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FEBRUARY 2010

CONGRATULATIONS  
TO EVERY SPIN AWARD  
WINNER!



**FALLING UPWARD**  
We Are the Fallen  
get heavy

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**THE KING IS BACK**  
A.B. Quintanilla returns  
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**AN APPLE IN STEREO**  
Renaissance man  
Robert Schneider talks

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Crash Kings rev up  
first No. 1 single

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Legends Burke,  
Mitchell join forces

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# MUSIC

**COUNTRY** BY DEBORAH EVANS PRICE

## Redheaded Stranger Returns

Willie Nelson Covers Country Classics

Willie Nelson took a straightforward approach when choosing a title for his latest album—a collection of covers of country songs dubbed, appropriately, “Country Music.”

On the album, produced by T Bone Burnett and due April 20 on Rounder, Nelson delivers his distinctive, understated take on such classics as “Dark As a Dungeon,” “Nobody’s Fault but Mine,” “My Baby’s Gone” and “House of Gold.”

“This is a group of songs that when they first came out, it didn’t take them very long to become standards,” Nelson says. “Just like ‘Stardust,’ ‘Moonlight in Vermont,’ ‘All of Me’ and ‘Georgia’ are considered standards, so are ‘Dark As a Dungeon,’ ‘Freight Train Boogie,’ ‘Pistol Packin’ Mama’ and ‘Satisfied Mind.’ These are all standard songs from another field of music, but they are still the same category. They are just as good in their own way.”

During his lengthy career, Nelson has covered a lot of musical territory, from spearheading the ‘70s outlaw movement in country music to recording “Stardust,” a legendary 1978 album of standards. He tackled blues on 2000’s “Milk Cow Blues,” reggae on 2005’s “Countryman,” jazz on 2008’s collaboration with Wynton Marsalis “Two Men With the Blues” and western swing on 2009’s “Willie and the Wheel,” a Grammy Award-nominated collection with Asleep at the Wheel.

“Country Music” marks his first collaboration with Burnett, who has won Grammys for the “O Brother, Where Art Thou?” soundtrack and for Alison Krauss & Robert Plant’s

“Raising Sand,” as well as a recent Academy Award for “The Weary Kind” from “Crazy Heart.”

“T Bone and I are old friends,” Nelson says. “We were playing golf one day in California and started wondering why we never had done a record together, so we started talking about it.”

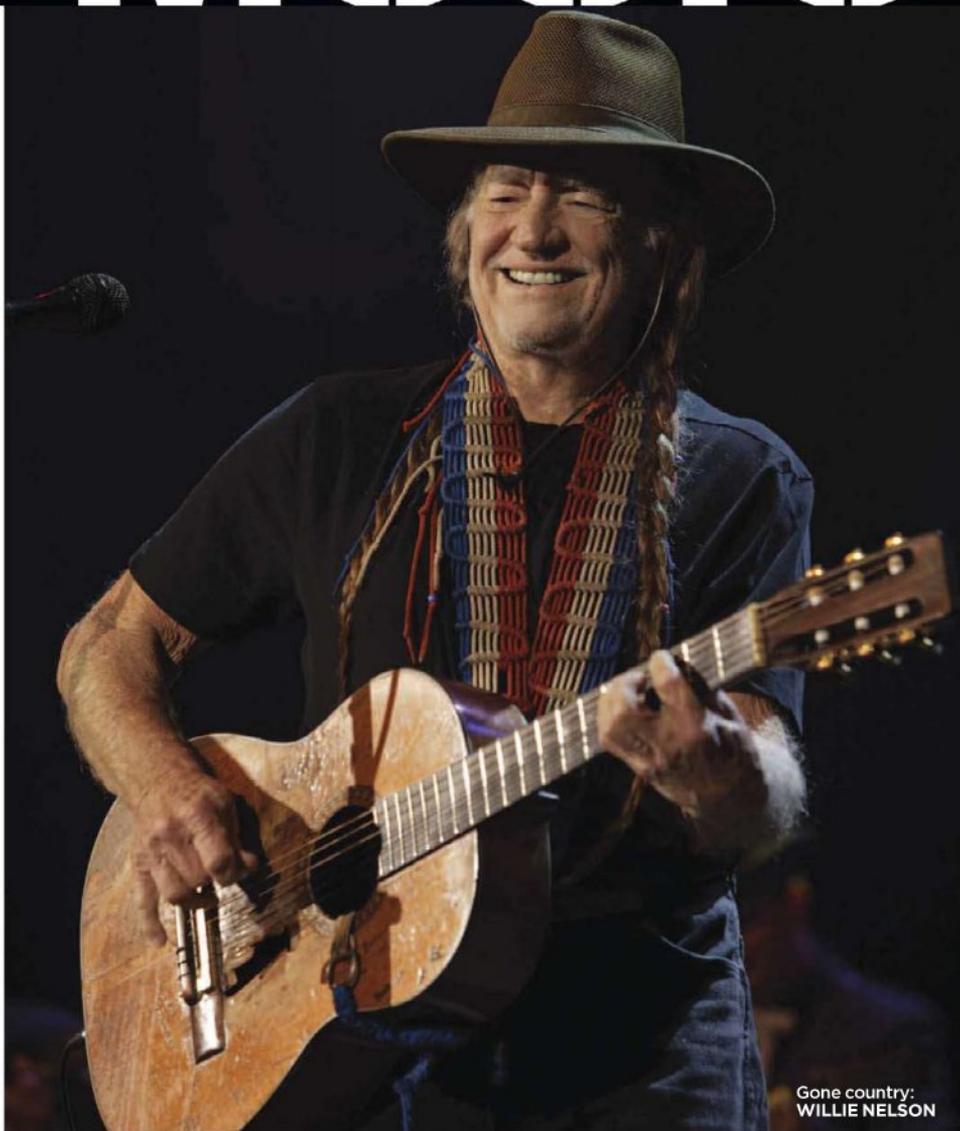
He credits Burnett with taking the lead on song selection. “He brought most of the songs to the session, called all the musicians together,” Nelson says of the 15-track project, which was recorded in Nashville. “I trusted him and I knew he’d get the right guys and the right songs and sure enough, I think he did.”

Burnett also steered him toward Rounder, the 40-year-old Burlington, Mass., label whose roster includes Krauss, Mary Chapin Carpenter and the Grascals. “Rounder is a great record label and they distribute records the old-fashioned way: They get them out there to where people can find them,” Nelson says.

That includes striking a deal with Starbucks. “That’s a great promotion; I’m glad they are doing that,” Nelson says. “It will be in Starbucks for the first four weeks after street date.”

There’s also an Amazon preorder campaign, and the label is working on partnerships with Borders, Barnes & Noble, Walmart and Target.

Rounder executive VP/GM Sheri Sands says promotional efforts include “heavy online marketing direct to the consumer and online advertising campaigns. We’ll be set-



Gone country:  
WILLIE NELSON

ting up some national print advertising [including] USA Today. We’ll be running a national radio campaign and a national TV advertising campaign, which will include commercials on ‘CBS Sunday Morning’ and the ‘Today’ show.”

At radio, “we’ll be working with various formats including triple A, college and working some of the specialty shows,” Sands says. “We’ll be running an Americana campaign as

well as putting a track on the CD sampler we send out for the secondary country stations.”

The direct-to-consumer approach will be a key part of the plan. “We will be doing e-mail campaigns to Rounder’s list as well as coordinating with Willie’s team and doing e-mail blasts from his Web site, utilizing all of the social networking sites and streaming tracks and sound clips from the

album,” she says.

Though his deal is just for one album, Nelson is already considering another. “It’s a one-time deal, but I’m open to anything,” he says. “We’ll probably have another album. We cut 20-something songs, so we’ll probably have another CD coming out at one time or another with the rest of the songs and naturally, they would be on Rounder. It’s a great label.”

## LATEST BUZZ

### >>>RICKY MARTIN ANNOUNCES HE'S GAY ON WEB SITE

After more than a decade of dodging rumors and speculation about his sexual orientation, Latin singer Ricky Martin has come out of the closet and declared himself a "fortunate homosexual man." In a March 30 post on his Web site, Martin wrote, "Many people told me: 'Ricky it's not important,' 'It's not worth it,' 'All the years you've worked and everything you've built will collapse,' 'Many people in the world are not ready to accept your truth, your reality, your nature.' Because all this advice came from people who I love dearly, I decided to move on with my life not sharing with the world my entire truth."

### >>>BOYZONE, LADY GAGA TOP U.K. CHARTS

Irish pop band Boyzone's "Brother" (Polydor/Universal) returned to the top of the March 29 U.K. albums chart, as Lady Gaga's "Telephone" (Interscope/Universal), featuring Beyoncé, started a second week atop the singles survey. The Boyzone album, dedicated to late band member Stephen Gately, entered at No. 1 two weeks ago before dipping to No. 3, but was revitalized by the March 21 screening of the group's tribute show to Gately on ITV. The single "Gave It All Away," which debuted at No. 9 three weeks ago, bounced back 29-10.

### >>>DIXIE CHICKS DUO DO DOUBLE DUTY AS COURT YARD HOUNDS

Sisters Emily Robison and Martie Maguire are figuring out how to be both Court Yard Hounds and Dixie Chicks during the coming months. The Dixie duo will release its self-titled debut as Court Yard Hounds May 4 and plans to tour in support of it. But the Chicks, which have been on hiatus since touring to support 2006's Grammy Award-winning "Taking the Long Way," have announced an eight-date stadium run in June with the Eagles.

Reporting by M. Tye Comer, Gary Graff and Paul Sexton.



Out of the ashes: WE ARE THE FALLEN

ROCK BY CHRISTA TITUS

# Bringing Them To Life

Ex-Evanescence Members Reunite With New Band We Are The Fallen

When Evanescence released its Wind-up Records debut "Fallen" in 2003, its subsequent success was everything band co-founders Ben Moody and Amy Lee could dream of. Lead single "Bring Me to Life" was a crossover smash that peaked at No. 5 on the Billboard Hot 100, and "Fallen" sold 3.4 million copies in the United States alone that year, according to Nielsen SoundScan.

But by the time the rock act collected two Grammy Awards in March 2004, guitarist Moody had quit, his friendship and professional relationship with singer/pianist Lee in tatters for reasons never made entirely clear. She moved forward with Evanescence, and for the next six years he worked as an in-demand songwriter for such pop stars as Kelly Clarkson and Celine Dion.

But Moody wasn't ready to give up on playing live. Last year, while driving around Los Angeles with Steve Karas, his former Wind-up publicist, Karas half-jokingly advised him to "get the band back together." Since Moody's departure, John LeCompt and drummer Rocky Gray had also left Evanescence, and he recruited them for a new project, along with "American Idol" season-seven finalist Carly Smithson and bassist Marty O'Brien. The venture born out of a wisecrack, We Are the Fallen, is getting ready to release its debut, "Tear the World Down," May 11 on Universal Republic.

Moody explains that he's not trying to relive the past, nor does he intend to ignore it. "There's John to my right and Rocky's behind me, and it's just like no time has passed. That's special," he says of playing together, adding, "The reason that we're doing it this way is simply that this way works, and this way feels more natural than any other lineup we could have."

More comparisons are inevitable: Smithson

resembles Lee, and dramatic first single "Bury Me Alive" features powerful vocals and orchestral accompaniment just like "Fallen." "The similarities are there because that's just what we do," Moody says. "John and Rocky and I—we get together, we start playing music, that's what it sounds like."

He points out that Evanescence has moved "into a more artistic place," whereas We Are the Fallen wants to create songs "that are both epic and heavy and beautiful, but memorable and catchy." He also notes that "Tear the World Down" contains more metal and pop, evidenced on tracks like "Burn," "St. John" and an imaginative cover of Madonna's "Like a Prayer."

The video for "Bury Me Alive" premiered March 23 on AOL, the same day the band made its live debut at London's Kings College. The single was offered as a free download to the first 100,000 registrants to We Are the Fallen's Web site in February as part of a social networking campaign and was added March 30 to active, modern and rock stations. According to Kim Garner, Universal Republic senior VP of marketing and artist development/video production, the album is being marketed to rock and Evanescence fans, as well as "American Idol" followers, given Smithson's connection to the show, by tapping print and online media. A North American supporting tour slot with HIM that began March 26 in Philadelphia is the main driver for "Tear the World Down"; the trek runs until May 7.

Moody hopes more live dates will be added to his schedule. Although he's open to songwriting gigs, his long-term focus is on the band. "As far as writing or producing a whole record, I just don't see that happening, because this is so important to me that I don't think I could stand the time away."

LATIN BY AYALA BEN-YEHUDA

# ALL-STAR GAME

A.B. Quintanilla Overcomes Writer's Block

When A.B. Quintanilla went into the studio to record his latest album last fall, inspiration was hard to come by. The previous two years hadn't been easy for the bandleader/producer/songwriter/bassist, known for creating a fusion of urban music and traditional cumbia rhythms with his band the Kumbia Kings nearly 10 years earlier. He had bounced back from the band's breakup—as well as an ongoing conflict with former bandmate Cruz Martinez over the rights to the group's name—to release two albums with his new group, Kumbia All Starz. Those sets, "From Kumbia Kings to Kumbia All Starz" (2006) and "Planeta Kumbia"

(2008), hit Nos. 2 and 4

Unblocked: A.B. QUINTANILLA



## GLOBALPULSE

EDITED BY TOM FERGUSON

### >>>HIGH FLYING

U.K. alt-rockers the Courteeners are aiming to take the songs from their sophomore studio set, "Falcon" (A&M/Polydor), to international festival stages this summer. The 12-song set, released across Europe Feb. 22, hit the Feb. 28 Official Charts Co. (OCC) listing at No. 6, based on first-week sales of 24,000.

"Falcon" marks a "huge progression" from 2008 debut "St. Jude," Polydor marketing manager Steve Warby says of the Manchester quartet. "The songwriting is better, musically it's better, the production is better. All 'round it shows the ambition of the band and where it's heading." Accord-

ing to the OCC, "St. Jude" has sold 105,000 units in the United Kingdom.

Touring has been a key element in the band's campaigns, with Warby citing the group's 10,000-capacity hometown gig at Manchester Central last December as the "perfect" starting point for setting up the new release.

The Universal Music-published band wrapped a 20-date U.K. tour, booked by ITP, March 31 in Belfast, Northern Ireland, with summer European dates being scheduled. The foursome will play the United Kingdom's Isle of Wight (June 13), T in the Park (July 7) and V (Aug. 21-22) festivals, plus Spain's Benicàssim (Aug.



For the birds: THE COURTEENERS

WE ARE FALLEN: DOUGLAS SOHLDERS

on Billboard's Top Latin Albums charts, respectively.

Quintanilla then stayed out of the studio for two years, until his former label, EMI/Televisa, restructured as Capitol Latin. He suddenly found himself with 100 days, and then 75 days, to turn in a new album. "I went in every day in September, October and November and came up with nothing, zero," he says.

So Giraldo called in reinforcements—Puerto Rican rapper Voltio and Marciano Cantero from rock band Enanitos Verdes. The immediate result was first single "Hipnótika," and what followed was "La Vida de Un Genio," an album due May 18 from Capitol Latin.

Similar in concept to Santana's "Supernatural," the songs were either written or co-written by Quintanilla with featured vocals by acts including salsa stars Luis Enrique, Gilberto Santa Rosa, Jorge Celedón and Albita; rock group El Tri; Jose Feliciano; Colby O'Donis; Jon Secada; pop/ranchera singer Shaila Durcal; and singer/songwriters Reyli Barba and Noel Schajris.

"There's so much to choose

from there, from the romantic side of cumbia, to the high-powered . . . it's cumbia villera but on steroids," Quintanilla says, referring to a midtempo, synth-heavy street style with a nearly reggae beat. "I was able to take what they're doing with scratchy, raw loops and put electronica on top of it and layer that with tropical brass and the A.B. Quintanilla flavor. And just went to town on the singers alone . . . it's eclectic, weird, down to Jorge Celedón singing with El Tri on 'Día de Los Muertos,' with the harmonica playing on a cumbia—it's the weirdest, coolest thing you'll ever hear."

Rodriguez says the album's international collaborations open the doors to new markets for the band, whose latest incarnation is known as AB Quintanilla's All Starz. After an initial release in the United States and Mexico, the label is considering an August release in Colombia, Argentina, Chile, Spain and even Japan. "We're not only exploring the international exploitation opportunities for different singles in each market, but we're looking into merchandising opportunities

with him," Rodriguez says, such as caps emblazoned with Quintanilla's "Death Star" logo/tattoo.

Quintanilla says the album's title, which translates to "the life of a genius," is a tribute to his father, Abraham, who steered his career as well as that of his late sister, Tejano music star Selena. "Geniuses come with different concepts and different dreams, but at the end of the day, they come with a plan," Quintanilla says, adding that his father "was able to keep us on course and push us to the limit and go to the top. He really is the genius."

As for his own plan to promote the album? "You will see A.B. Quintanilla at every Walmart, playing acoustic sets, shaking people's hands and moving product and selling CDs. I want this to be a No. 1-selling CD. I need that," he says.

*A.B. Quintanilla will speak at the Billboard Latin Music Conference's "Rising Above: The Evolution of the Latin Urban Movement" panel. For more information, go to [billboardlatinconference.com](http://billboardlatinconference.com).*

11) and Japan's Summersonic (Aug. 12). U.S. plans haven't yet been made, although Warby anticipates a U.S. album release later this year.

—Richard Smirke

## >>> THORNY ISSUES

"You always tend to make one record in reaction to the one before," U.K. singer/songwriter Tracey Thorn says with a laugh.

Having dabbled with dance beats on 2007 album "Out of the Woods" (Virgin), the former Everything but the Girl singer has taken a more acoustic approach to her third solo outing, "Love and Its Opposite," due May 17 in the United Kingdom and internationally through husband Ben Watt's label Strange Feeling Records. Merge will issue it in North America the following day.

Recorded in Berlin and London, the 10-song disc features eight originals by Sony/ATV-signed Thorn, plus covers of Lee Hazlewood's "Come On Home to Me" and Hungarian trio the Unbending Trees' "You Are a Lover."

Two of Thorn's best-known vocal performances are on

dance-oriented tracks—Todd Terry's remix of Everything but the Girl's "Missing" (1995) and Massive Attack's "Protection" (1994)—and she says she's still inundated with offers of collaboration. But with "Love and Its Opposite," Thorn says, "I deliberately set out to make a more acoustic record." She notes it's a downbeat collection, adding: "I wasn't miserable when I wrote it, but it's a reflection of a difficult time of life."

Thorn won't, however, be touring to promote the album. "I always had stage fright," she says. "Now that I'm with an independent label I don't feel the need to do those things."

—Hazel Davis

## >>> GREAT BRITON

Releasing an album featuring a track called "I Can't Help It If I'm Great" suggests that, 25-plus years into his recording career, Ian McNabb's self-belief hasn't faded.

It's an attitude justified by McNabb's eighth solo studio album, "Great Things," arriving April 26 in the United Kingdom on his own Fairfield

Records label.

The singer/songwriter from Liverpool initially enjoyed U.K. success with alternative rock outfit the Icicle Works in the mid-'80s. While his previous solo outings have mixed Who-ish power pop and Neil Young/Crazy Horse-style rockers with stripped-back acoustic material, the new album is a lush-sounding affair, topped off by McNabb's soaring, Scott Walker-like vocals. "Anything that was like what people would normally expect me to do, I didn't do," McNabb says. "That was the plan—apart from making sure the songs were good and catchy."

The album, which McNabb co-produced with keyboard player Ciaran Bell, also includes guest vocals and guitar work from the Waterboys' Mike Scott on lead single "New Light," released digitally March 29.

McNabb is published by Peer Music. Live U.K. dates are being finalized, with a handful of May and June shows already announced, booked through GM Management. International release plans for "Great Things" aren't yet confirmed, McNabb adds.

—Tom Ferguson

# 6 QUESTIONS

with ROBERT SCHNEIDER

by EVIE NAGY

As co-founder of the Elephant 6 collective and producer of such seminal albums as Neutral Milk Hotel's "In the Aeroplane Over the Sea," Apples in Stereo frontman Robert Schneider has been a pioneering figure in indie rock for nearly two decades. A creative whirlwind whose numerous side projects include children's music outfit Robbert Bobbert & the Bubble Machine, Schneider is now focused on the Apples in Stereo's seventh studio album, "Travellers in Space and Time," due April 20 on Yep Roc/Simian (actor Elijah Wood's record label).

**1 You've explained the concept of "Travellers in Space and Time" as a futuristic and retro vision, similar to how people in the '60s and '70s saw the future. How did you build this specific soundscape?**

I was really inspired by '60s and '70s futuristic space art. I used to love those books as a kid, and the album title is the title of a book that I loved. I collect these books . . . I would prop them around and look at them while I was recording and imagine what the different vehicles and computers and robots and technological kinds of innovations that they envisioned in these old-fashioned pictures, and what kinds of sounds those things would make.

**3 What does the new logarithmic scale you've invented help you accomplish?**

Let's say you're playing on a piano keyboard that most people are familiar with: As you go up from one key to the next key up and so on, every step that you go up is approximately equal to the step below it. But this scale, the steps actually get closer as you go up . . . until the notes at the top of the octave are very close together. And when you play chords with it, the chords make these really strange textures and overtones that almost sound like crickets at times, and other times they sound like bells ringing.

**4 The Apples in Stereo have had much success with licensing, e.g., with Pepsi and "Energy." What do you think accounts for that?**

When I'm writing songs, I feel like they should be hits. But I know realistically as an indie rock band that's not the point of our band and our audience. But when I'm writing a song, I'd still like people to sing it in 50 years, maybe around a campfire. That's my goal.

**5 You have a long history as a producer of others' music as well as your own. Are you doing any other production work or**

**have any plans to pursue that further?**

Around 2000, I sort of gave up trying to be a producer and decided that I wanted to focus on my own music . . . I do produce with a few bands that are my friends, just as a fun, helpful kind of thing. So I guess, "no." Unless somebody offered me a huge amount of money, and it was somebody that I loved. Like if Paul McCartney asked me to produce his album, but I suppose it'd be the reverse situation, where I'm asking him.

**6 Are you making a video for the new album? Any anti-gravity chambers involved?**

We made an awesome video for [first single] "Dancefloor" with Elijah Wood. The video is sort of a mini movie like "Thriller," meaning it's a movie with the video embedded in it.



**2 While the sounds are futuristic, the music has older influences, too. How did they fit with the theme?**

The concept is a pop band from the future, and the type of music they'd play would be really universal. My theory is that the universal form of music is R&B. The reason is that rock comes and goes in these spectacular movements, that the most final movements happen more in the underground. But all the while, R&B is on top of the charts, and all of its creative movements are happening very publicly. I was really feeling Hall & Oates, and Al Green, and also Brian Wilson on the piano; ELO was probably the biggest influence—I guess that's obvious with all the vocoders; and then Michael Jackson. For the last 10 years I've been obsessing on the bass and drum sound on "Thriller."

# ALBUMS

## WORLD

### SIERRA LEONE'S REFUGEE ALL STARS

**Rise & Shine**

**Producer:** Steve Berlin  
*Cumbancha*

**Release Date:** March 23

Sierra Leone's Refugee All Stars' latest release, "Rise & Shine," not only solidifies the group's spot in the world music galaxy, but also affirms that roots reggae is alive and well beyond Jamaica. Evidence of this is first heard in the backbeat of the new album's opening track, "Muloma," and reggae also steps front and center on following song "Global Threat," which offers a bit of social commentary before reverting to a more African-traditional mood on "Oruwiebie." One of the highlights on "Rise & Shine" is the roots-reggae number "Living Stone," an endlessly catchy track written by Mohamed Kamara. And the All Stars put the hammer down most convincingly on the vibrant ska tune "Jah Come Down," an original from band member Reuben M. Koroma. The All Stars have definitely come a long way from the West African refugee camps, and

with the release of "Rise & Shine," it sounds like music will keep the group busy for quite a while.—PVV

## ROCK

### SCORPIONS Sting in the Tail

**Producers:** Mikael "Nord" Andersson, Martin Hansen  
*Universal Music Enterprises*

**Release Date:** March 23

The real sting of the Scorpions' latest album, "Sting in the Tail," is that it will be the German rock band's last one, according to the group. If that's the case, it will close a 40-plus-year career that put the quintet's homeland on the hard rock map. Those who dug into Scorpions albums from the '80s like "Animal Magnetism," "Blackout" and "Love at First Sting" will enjoy nostalgic twinges throughout these 12 new tracks, beginning with "Raised on Rock," a latter-day "Rock You Like a Hurricane" that lyrically references its predecessor. The title track and "No Limit" offer galloping riff rock, while "Rock Zone" touches on psychedelic blues. The power ballads are here as well, including a torchy "The Good Die Young," with Finnish singer Tarja Turunen. But while "The



### COHEED AND CAMBRIA

**Year of the Black Rainbow**

**Producers:** Joe Barresi, Atticus Ross  
*Columbia Records*

**Release Date:** April 13

Coheed and Cambria have always relied on tightly packed melodies to stand apart from their prog-rock contemporaries. The band's fifth album, "Year of the Black Rainbow," is a collection of more extreme hard-rock arrangements that maintains the group's emphasis on catchy hooks. While the soaring chorus of "Made Out

Best Is Yet to Come" sounds like an optimistic note on which to close the album, it's false hope—at least until the inevitable reunion.—GG

### NEON TREES

**Habits**

**Producer:** Tim Pagnotta  
*Mercury Records*

**Release Date:** March 16

Melding pop-punk riffs with a tinge of electro, alternative rock act Neon Trees bring the fist-pumps to the dancefloor on debut album "Habits." The Provo, Utah-based quartet's energy on the set contains plenty of get-up-and-go, but doesn't get too rowdy—a welcome departure from the all-hell-breaks-loose sound of some of its peers. Opener "Sins of My Youth" blends harmonic vocals with a pumping bassline, while the hand claps and cheery keyboard on lead single "Animal" implore listeners to indulge in frontman Tyler Glenn's request to "take a bite of my heart tonight." Neon Trees also show their ability to draw from the work of their contemporaries: The electric organ on "Our War" is similar to the 2008 tune "Dawn of the Dead" by British electro-pop outfit Does It Of-

fend You, Yeah?, and the darker undertones heard on "Girls and Boys in School" echo the driving guitars of the Killers.—EC

### LIARS

**Sisterworld**

**Producers:** Tom Biller, Liars  
*Mute*

**Release Date:** March 9

Refusing to be pinned down, Liars pull yet another stylistic fast-one on fans with their fifth studio release, "Sisterworld." The oddball trio's new set is edgy and experimental, containing lurid imagery and bold use of dissonance. "No Barrier Fun" colors a multi-layered groove with melancholic strings and a dreamlike xylophone chime, with lyrics that express feelings of isolation and a longing to escape life underground ("I wanna make it up/I wanna make my skin adapt to the sun"). Album opener "Scissors" takes a softer approach with lofty falsetto harmonies, while the angsty "Scarecrows on a Killer Slant" summons a psych-surf grunge sound that complements a theme of man's lack of compassion ("Why'd you pass the bum on the street?"/"Cause he bothered you"). Through the dark allegory and haunting im-

agery on "Sisterworld," Liars connect themes of violence, desperation and detachment to the loss of individual identity in the real world.—CM

## POP

### SHE & HIM

**Volume Two**

**Producer:** M. Ward  
*Merge Records*

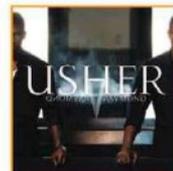
**Release Date:** March 23

She & Him's second album, "Volume Two," offers up all



of Nothing" recalls the band's past singalong gems, the gritty speed metal of "The Broken" and sinister guitar line of first single

the charm of the duo's 2008 debut, "Volume One." But this time around, actress Zooey Deschanel and indie-rock titan M. Ward approach the music with a newfound confidence; "Volume Two" expands the balmy melodies and bittersweet lyrics that the pair knows so well. On the dreamy opening track "Thieves," Deschanel pours her heartbreak over wistful strings, while "Lingering



### USHER

**Raymond v. Raymond**

**Producers:** various

*LaFace/Jive Label Group*

**Release Date:** March 30

"There's three sides to every story.

There's one side, there's the other and then there's the truth." So notes Usher as he opens the door to his sixth studio album, "Raymond v. Raymond," and promptly begins to musically answer the question on everyone's mind: Can he reclaim the fervor sparked with 2004 set "Confessions"? In a word, yes. Rather than a tell-all about the singer's divorce as the title suggests, this follow-up to Usher's 2008 hit-and-miss album "Here I Stand" is a more cohesive collection centered on the different sides that comprise the artist. Drawing from a skillful fusion of R&B/hip-hop/pop, Usher addresses the trappings of fame on the uptempo "Monstar," shifts into sexy overdrive on "Lil Freak" (featuring Nicki Minaj) and "Pro Lover," pumps up the beat on the infectious club anthem "OMG" (featuring Will.i.am) and turns introspective on the ballad "Foolin' Around." The bottom line here: Don't count Usher out just yet.—GM



### METH, GHOST & RAE

**Wu-Massacre**

**Producers:** various  
*Def Jam*

**Release Date:** March 30

Method Man recently admitted that

"Wu-Massacre," his new album with fellow Wu-Tang Clan members Ghostface Killah and Raekwon, was rush-released by Def Jam on a low budget. It's a fact that's somewhat hard to hide behind the set's lean production and uneven narrative. But there's cohesion among most of the 13 tracks, whose rough-edged samples draw largely from horn- and keys-heavy '70s funk and soul, including the RZA-produced single "Our Dreams," which is build around Michael Jackson's 1975 ballad "We're Almost There." The lyrical prowess of the Wu-bond is strongest in Method Man and Raekwon's stream-of-consciousness battle "Mef Vs. Chef 2"; the desperate, Ghost-dominated track "Gunshowers" (featuring rapper Inspectah Deck); the street-challenging "Dangerous"; and the Mathematics-helmed "Miranda," on which the trio swap conquest tales over soul keys and vocals remixed to synthesize a Latin beat. Curious are the filler skits, including one that's less scripted comedy and more stumbling drunk-dial by "30 Rock" star Tracy Morgan.—EN

# THE BILLBOARD REVIEWS

## SINGLES

Still" marries similar unlucky-in-love lyrics to Ward's summery guitar work. Meanwhile, "Over It Over Again" finds Deschanel serving her vocals with a little more bite ("Why do I always wanna sock it to you hard?"). As on "Volume One," Ward's performance and production excel, and his song arrangements move effortlessly between heart-rending and cheery. While Ward's musicianship remains the magic behind She & Him, Deschanel's lyrical growth on "Volume Two" proves she can hold her own alongside a well-respected partner.—LF

### JJ

#### jj no. 3

**Producer:** jj

*Secretly Canadian*

**Release Date:** March 9

Elusive Swedish pop duo jj's second full-length album, "jj no. 3," confidently flirts between globetrotting indie and '80s adult contemporary. Though the band maintains the Caribbean and Afrobeat carry-overs from its 2009 debut, jj isn't all summer sunshine the second time around. Borrowing the chorus from Game's "My Life," the album's opener with the same title is a ballad-esque reinterpretation over thoughtful piano. And "jj no. 3" lacks nothing in the way of lush synth-scapes, embracing Balearic beat with a childlike exuberance that simply can't be helped. The lyrics in "And Now" may be heavy ("And now when the end is near/I know/You meant every tear you gave to me that year"), but they're balanced by an

almost comically carefree melody and a high-flown string intro. The duo strays into territories of pop predictability with lines like "The music stops/And the music drops," but jj's sophomore effort is nonetheless charming and imaginative.—CM

### R&B

#### ERYKAH BADU

##### New Amerykah Part Two:

##### Return of the Ankh

**Producers:** various

*Universal Motown*

**Release Date:** March 30

While Erykah Badu's 2008 album "New Amerykah Part One: 4th World War" was more socially and politically driven, her fifth studio release, "New Amerykah Part Two: Return of the Ankh," finds the singer delivering no-holds-barred lyrics about lovemaking, love longing and, at times, love lost. But this doesn't mean Badu is made completely limp by the emotion: On "Fall in Love," she candidly warns potential lovers, "You're loving me and I'm driving your Benz/You're loving me and I'm fucking your friends." Conversely, over keyboard riffs on the 9th Wonder-produced "20 Feet Tall," Badu asks, "What did I do to make you fall so far from me?" And on "Out of My Mind Just in Time (Part 2)," the singer confesses, "I am a recovering undercover overlover/Recovering from a love I can't get over/And now my lover thinks he wants another." Aside from exhibiting punch-drunk love behavior on "Part Two," Badu taps into her inner B-girl, paying homage to the late Notorious B.I.G. on "Get Money."—MC

### ROCK

#### THE BLACK KEYS

##### Tighten Up (3:30)

**Producer:** Danger Mouse

**Writers:** D. Auerbach, P. Carney

**Publishers:** McMoore McLesst Publishing (BMI), administered by Wixen Music

*Nonesuch*

Garage-blues duo the Black Keys tackle their newest single with trademark minimalism, and the result is hard-hitting, retro-rock gold. "Tighten Up" reunites the band with Danger Mouse, who produced its 2008 album "Attack & Release." The song establishes a solid bass drive from the start, backed by a cheery whistled accompaniment. Singer Dan Auerbach's vocals are colored with a Gnarls Barkley-esque quality that's bolstered by the song's melody, a more soulful one than those found on older Keys material. Auerbach's springy skank guitar provides plenty of punch to complement drummer Patrick Carney's direct rhythmic approach, making the track easy to groove to upon first listen. "Tighten up on your reins, you're runnin' wild," he howls, fitting words for a raucous jam that seems set to break loose at any moment.—CM

### R&B

#### TREY SONGZ

##### Neighbors Know My Name

(3:06)

**Producers:** T. Taylor, P. Hayes, J. McGee

**Writers:** T. Neverson, T. Taylor, P. Hayes

**Publishers:** various

*Song Book/Atlantic*

"Girl, your body's a problem/They call me the problem solver," Trey Songz boasts on "Neighbors Know My Name," the sixth single off his impressively deep third album, "Ready." Clearly inspired by his stylistic antecedent R. Kelly, he utilizes his vocal range here, including the teasing falsetto with which he gently instructs his partner to "take this pillow right here/If you bite it, they won't hear." "Neighbors" employs a knocking bassline and drip-drop effect to provide the ideal erotic backdrop for Songz' dirty talk: "I bet the neighbors know my name/The way you screaming, scratching, yelling." Thanks to another solid offering, it's not just the neighbors who know it.—MB

### POP

#### MACY GRAY

##### Beauty in the World (3:53)

**Producers:** Kannon "Caviar"

Cross, Cory "Oz" Simon, Macy Gray

**Writers:** various

**Publishers:** various

#### STONE TEMPLE PILOTS

##### Between the Lines (2:51)

**Producers:** Stone Temple Pilots

**Writer:** S. Weiland

**Publishers:** Universal Publishing Group (ASCAP)

*Atlantic*

Stone Temple Pilots' first single since 2003's "All in the Suit That You Wear" feels strangely familiar. All of the recently reunited band's signature elements are still intact, from the thick slabs of Dean DeLeo's distorted guitar riffs—later punctured by a roaring solo—to the steady rhythm section and Scott Weiland's snarling vocals. The frontman's tenor bears a surprising, Dylanesque warble, which perhaps has to do with the "'60s sound" that the band has said describes its upcoming, self-titled album. Even though Weiland's lyrics are obtuse at times ("Really like the fish but don't like superficial people" being the clearest example), he sounds far more convincing here than he ever did as the lead singer of Velvet Revolver. "Between the Lines" might not have the surefire hit potential of STP's older singles, but it's still an excellent welcome-back gift from one of rock's biggest names.—EL



### Concord

It's been a decade since Macy Gray burst onto the scene with her hit ballad "I Try," and the time in between can be characterized by a series of disappointing attempts to match that success. But with new single "Beauty in the World," Gray makes a strong case for her ability to craft another anthemic pop song. Nonthreatening folk pop is the vehicle of

choice here: Over hand claps, a casual guitar strum and jangly tambourine, Gray sings, "Listen to the sound, and lose it/It's sweet music, and dance with me." While the concept feels a little hokey—as does rhyming "beauty in the world" with "shake your booty, boys and girls" in the chorus—it's the kind of song that should appeal to the singer's original fan base.—MH

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Melanie Bertoldi, Erin Clendaniel, Maril Concepcion, Lindsey Fortier, Gary Graff, Monica Herrera, Jason Lipshutz, Evan Lucy, Connor McKnight, Michael Menachem, Gail Mitchell, Evie Nagy, Philip Van Vleck

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

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

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



#### DEBI NOVA

##### Drummer Boy (3:09)

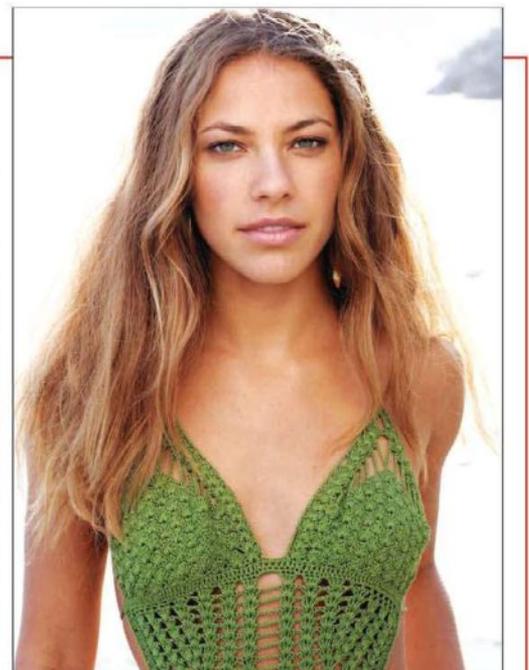
**Producers:** Marius de Vries, Dreamlab

**Writers:** D. Nova, D. James, L. Haywood

**Publishers:** various

*Surco/Decca*

Already a star in her home country, Costa Rican newcomer Debi Nova is positioning herself to achieve the same global appeal with "Drummer Boy" that Pitbull did last spring with "I Know You Want Me (Calle Ocho)." Melody is the focal point on Nova's mainstream debut single, which suggestively plays off Christmas classic "Little Drummer Boy" and is led by her vivacious persona and sweet-yet-sultry vocals. "Everyone, wherever you're from/Lovers, haters all get along/To the same parrum-papum-pum," she sings over a soca-inspired pop production. The multitalented Nova, who has already collaborated with Ricky Martin, Sergio Mendes and Sean Paul, also plays piano and percussion on the track. Expect "Drummer Boy" to continue shaking things up this season, as it has warm-weather anthem potential written all over it. Nova's "Luna Nueva" album arrives in May on Decca through Academy Award-winning composer Gustavo Santaolalla's Surco label.—MM





ROCK BY JASON LIPSHUTZ

# 'Mountain' Climbing

Crash Kings Nab No. 1 Alternative Hit

"Mountain Man," the debut single from Los Angeles-based rockers Crash Kings, arrives at the top spot on Billboard's Alternative chart this week after a 20-week climb. With its spacious melodies and pounding per-

cussion, "Mountain Man" is a fitting introduction to the Crash Kings' 2009 debut album on songwriter/producer Linda Perry's Custard Records label; the set peaked at No. 36 on the Heatseekers Albums chart last June.

But even after releasing the self-titled album and sharing the stage with renowned rock artists, the trio is still startled by the mainstream success of "Mountain Man."

"It's a little surprising to hear my voice on the radio, just because I'm not the biggest fan of my voice,"

**Revvng up:** vocalist/keyboardist **CRASH KINGS** Tony Beliveau says with a laugh. "But you never know what to expect when writing a song, and I'm just glad we could come through as the little guys and make something happen."

Just four years ago, Beliveau was waiting tables at a restaurant in Los Angeles when Perry stopped in for a meal. Beliveau didn't recognize her, but he says that Perry "got this real high-energy vibe from me" and offered him a gig as the keyboardist on singer Sierra Swan's 2006 tour.

Beliveau also started writing songs in fall 2006 and e-mailing rough versions to his bassist brother Mike in New York; the two of them had played music together since they were youngsters. Once Mike signed on, the duo added drummer Jason Morris, who had also played on Swan's tour.

After sending a demo to Perry, the band signed with her Custard Records imprint, which has a distribution deal with Universal Motown. By the time the band started recording in fall 2008 with producer Dave Sardy (Oasis, OK Go), the members had a specific vision for its first album.

"We wanted songs that were catchy but not too catchy, with a rock and indie influence," says Beliveau, who received a degree from the Berklee College of Music along with his brother. "It was all well-calcu-

lated. We felt like we knew what we were doing."

While the band is anxious to return to the studio, Beliveau says that it remains focused on sustaining the momentum sparked by the success of "Mountain Man." "It's a great feeling to be at No. 1," he says, "but we still feel like we're at the very beginning of what we want to do."

While Custard initially promoted Crash Kings by appealing to tastemaker blogs and targeting social networking sites, the label's main marketing focus has been the band's unique live show, which relies on keyboards and clavinet instead of electric guitars. The group displayed its musicianship last year while opening for acts like Chris Cornell, Stone Temple Pilots and the Bravery.

"Touring is how people discover rock bands today," Custard Records marketing manager Cliff Rigano says. "The Crash Kings are such talented musicians and compelling performers that they can always blow people away who have never heard of them."

The band is currently touring North America with Australian rock act Jet, which was "at the top of the list of bands we wanted to tour with," Beliveau says. Once the trek wraps April 8 in Atlanta, the group will embark on a brief solo tour before playing several festivals and possibly heading overseas later this year.

## 'ROCK' ROLLS

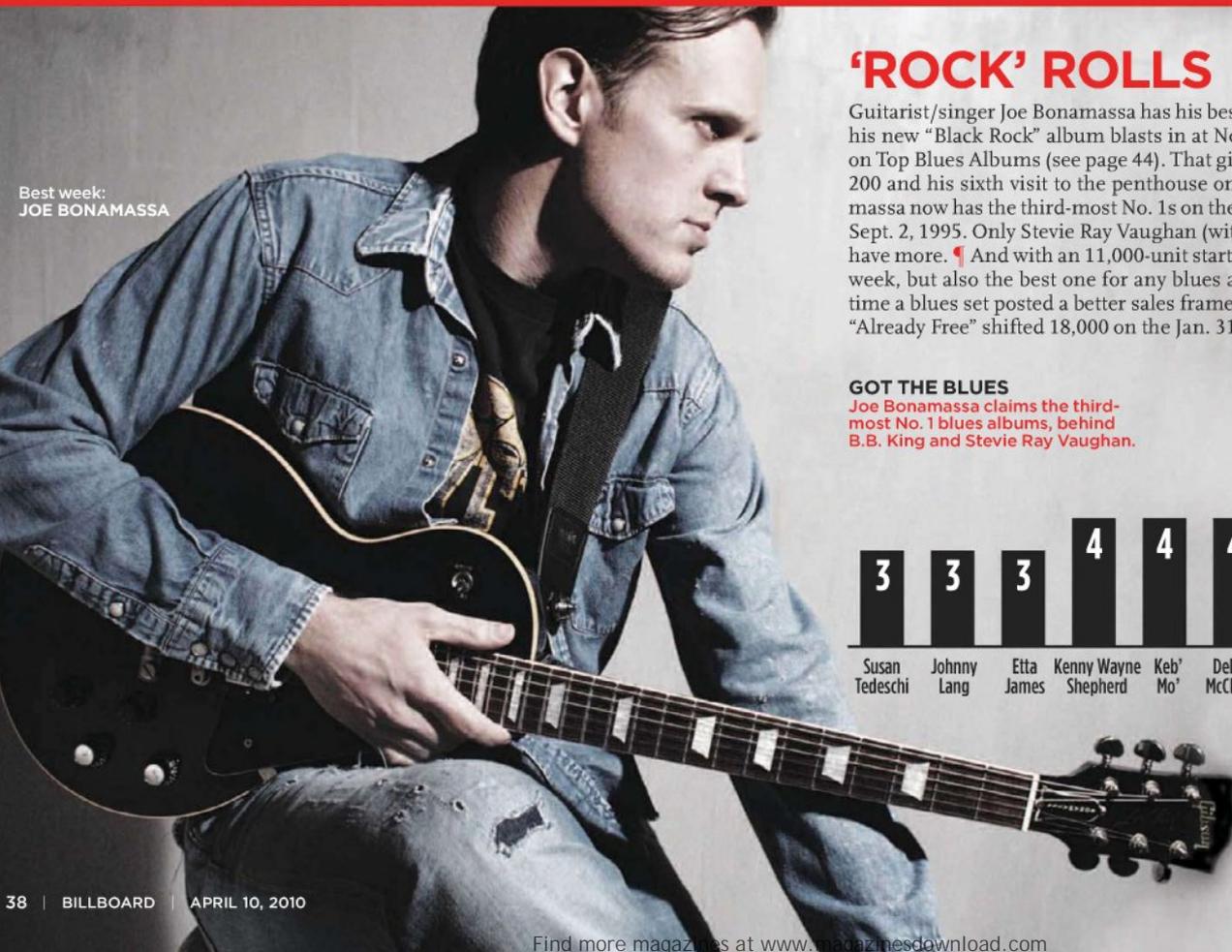
Guitarist/singer Joe Bonamassa has his best week yet on the Billboard charts as his new "Black Rock" album blasts in at No. 39 on the Billboard 200 and No. 1 on Top Blues Albums (see page 44). That gives him a new high on the Billboard 200 and his sixth visit to the penthouse on Top Blues Albums. In turn, Bonamassa now has the third-most No. 1s on the blues tally since the chart launched Sept. 2, 1995. Only Stevie Ray Vaughan (with nine No. 1s) and B.B. King (eight) have more. And with an 11,000-unit start, it's not just Bonamassa's best sales week, but also the best one for any blues album in more than a year. The last time a blues set posted a better sales frame was when the Derek Trucks Band's "Already Free" shifted 18,000 on the Jan. 31, 2009, chart. —Keith Caulfield

### GOT THE BLUES

Joe Bonamassa claims the third-most No. 1 blues albums, behind B.B. King and Stevie Ray Vaughan.



Best week: JOE BONAMASSA





The king:  
SOLOMON BURKE

R&B BY GAIL MITCHELL

# Soul Summit

Legends Solomon Burke, Willie Mitchell Prove 'Nothing's Impossible'

It took some 30 years for soul legends Solomon Burke and Willie Mitchell to finally collaborate on a project. But under the heading "better late than never," the dynamic pairing resulted in the aptly titled E1 Music release "Nothing's Impossible" (April 6).

"Willie was always going to come to Los Angeles, and I was always going to come to Memphis," Burke recalls with a hearty laugh. "Then I decided

to surprise him while I was performing at a casino in Mississippi."

Burke's planned 30-minute visit to Mitchell's hallowed Royal Studio turned into a four-hour session that yielded three songs—and the genesis for "Nothing's Impossible." Not only does the album help celebrate singer/songwriter Burke's 70th birthday year and his enduring five-decade career, it also pays homage to the songwriting and production magic of the late Mitchell. Best-known for mentoring R&B legend Al Green, Mitchell died in January.

Fortified by Mitchell's lush string and horn arrangements, Burke's commanding voice has lost none of its power or passion. The exquisite title track is one of several highlights on the album, including "You Needed Me," "You're Not Alone" and "Oh What a Feeling."

"We just sang and wrote songs together," Burke says. "Spiritually minded songs about love, hope and holding on. To lose Willie and know this was the last project he did... his sound and spirit lives in this CD."

Although Burke didn't receive a Grammy Award until 2003 (for the 2002 contemporary blues album "Don't Give Up on Me"), the Rock and Roll Hall of Famer and former preacher has been a driving force since the '60s when he recorded a string of Atlantic R&B hits ("Cry to Me," "Tonight's the Night") fusing rock, soul and country. Nicknamed "the King of Rock and Soul," Burke has influenced a number of artists including Mick Jagger, who has covered such Burke co-written classics as "Everybody Needs Somebody to Love."

E1 Music is working Burke's new album to triple A and Americana formats, as well as adult urban classic R&B/blues specialty shows. A 70th-birthday gala event is planned for later this year.

The father of 21 and grandfather of 90 (including R&B singer/songwriter/producer Alonzo "Novel" Stevenson), Burke shows no signs of slowing down. Averaging 60 shows per year, he's slated to perform with Joss Stone on seven European dates and perform for the first time in Japan this year. Already at work on a gospel album he wants to release in September, Burke also hopes to do a jazz album with young jazz musicians and record with Stevenson.

"The idea is to keep moving forward," Burke says. "You have to keep exercising the talent that God gave you."



He's awesome:  
SPOSE

## KEEPING IT REAL

Two months ago, after his 2009 "We Smoked It All" mixtape didn't do as well as expected, rapper/producer Spose put his rap dreams on hold and re-enrolled at Boston's Suffolk University to pursue an English degree. But just a few weeks later, the 24-year-old Maine native received a career-changing text message.

"Universal Republic had called me about 15 times," recalls Spose, born Ryan Peters. "But they couldn't get a hold of me because I was in class. But then I got a text from an A&R dude at Universal, and that's how they got me."

Now Spose is working on his major-label debut, tentatively titled "Happy Medium" and due this summer. Tracks like "Sketch Ball," "We Hate Money" and "I'm Awesome"—the song that originally sparked the label's interest—are slated to appear on the set.

"Awesome" was the one original that Spose put on his mixtape in hopes of getting radio airplay. After holding down No. 1 on Billboard's Heatseekers Songs chart last week, as well as debuting on the Billboard Hot 100 at No. 54, the track climbs to No. 47 on the latter chart.

The track finds the rapper poking fun at his less-than-cool self against a church-vibing organ: "I would run away from a brawl/There's no voice-mail, nobody calls... and I talk to myself on my Facebook wall." And while Spose notes that "Awesome" isn't the most complex track, he isn't concerned about naysayers. "They can say what they want, but when you break that song down, it is pretty lyrical and sticks to that concept hard. In the end, my work will speak for itself," he says, adding that future projects include another mixtape.

Spose started writing rhymes in the eighth grade and producing in high school. He released his independent debut, "Preposterously Dank," in 2008. It has sold 700 copies, according to the artist.

"To be able to put out a full album with 11 solid tracks that are all very lyrical, very dense and not hooky made me real proud," he says. "Every [song] on 'Dank' features not one word of embellishment or exaggeration. If that's all I ever did, then that would have been enough for me."

—Mariel Concepcion

## FAST TRACK

The No. 7 song on Billboard's Hot Latin Songs chart is "Mi Niña Bonita," a light, danceable ditty by Venezuelan newcomers Chino & Nacho. The merengue track, which has been quickly rising on the chart in the last 10 weeks, has also become an online sensation with its video notching several million views on YouTube.

The song, coupled with Chino & Nacho's telegenic looks, caught the attention of Pedro Guzman, VP of A&R for Universal Music Latino/Machete. He saw the duo on HTV and then looked the act up online.

Guzman knew the group's producer, fellow Berklee College of Music alumni Richie Peña, and contacted the pair through him. Chino & Nacho signed a single deal with Guzman last November that has since evolved into a full-fledged signing.

Chino & Nacho were already a proven success in their native Venezuela, where they had previously released three albums and maintained a steady concert schedule. On their first test of the U.S. market, the pair was making inroads: Several Miami stations, including WMGE (Mega 94.9 FM) and WXDJ (El Zol 95.7 FM) began playing "Mi Niña Bonita" last September. After Universal officially released the single in January, that early groundwork began

to pay off. The track steadily moved up the Hot Latin Songs chart, despite the fact that unlike most Latin hits, there weren't any remixes concurrently being promoted in multiple genres. (A regional Mexican remix will launch this month, and a remix featuring Angel & Khriz is playing on two Puerto Rican stations.)

The single's current top 10 status comes a week prior to the April 6 release of Chino & Nacho's debut U.S. album, "Niña Bonita." The set includes songs previously released by the duo outside the United States as well as three new tracks, including a collaboration with Don Omar.

The album will be priced at \$6.99 and further

boosted by an AT&T TV campaign. The spot and a new video will be shot simultaneously in Colombia. In addition, snippets of "Mi Niña Bonita" are being used as bumper music for the Univision reality show "Nuestra Belleza Latina." (Chino & Nacho will also appear as panelists at Billboard's 21st annual Latin Music Conference April 26-29 in San Juan, Puerto Rico.)

"They're a phenomenon," says Luis Estrada, GM of Universal Music Latino, which is marketing the duo as an "urban pop" act and heavily promoting it on the Internet and through fan clubs. "They have huge potential with a young, female fan base."

—Leila Cobo

Hot merengue:  
CHINO & NACHO



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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## THE 'STING'

>>With a bow for "Sting in the Tail" at No. 23, Scorpions notch their highest-charting album on the Billboard 200 since 1991, when "Crazy World" reached No. 21. The band says "Sting" is its final album, and its upcoming summer tour will be its last trek.

## LONG TIME GONE

>>Recently in the news for other reasons, Mindy McCready appears on a Billboard chart for the first time since 2002, as her "I'm Still Here" is the Hot Shot Debut on Top Country Albums at No. 71 (viewable at [billboard.biz/charts](http://billboard.biz/charts)).



## 'HOLD' ON NO. 1

>>Jamaican singer Gyptian tops the Reggae Digital Songs chart (see page 47) with "Hold You (Hold Yuh)," selling 5,000 downloads and posting a 27% gain in sales. The new Reggae Digital Songs tally will be available weekly on [billboard.biz/charts](http://billboard.biz/charts).

# CHART BEAT

>>With the launch of "My World 2.0" atop the Billboard 200, Justin Bieber, who turned 16 March 1, becomes the youngest solo male to reign since then-13-year-old Stevie Wonder topped the Aug. 24, 1963, tally with "Little Stevie Wonder/The 12 Year Old Genius." Among all artists, Bieber is the youngest to lead since Miley Cyrus ruled with "Breakout" in August 2008 three months shy of her 16th birthday.

>>Boy George draws chart ink for the first time in nine years, as "Amazing Grace" begins at No. 10 on Hot Dance Singles Sales (viewable at [billboard.biz/charts](http://billboard.biz/charts)). The former Culture Club frontman last charted with "The Essential Mix," which reached No. 20 on Top Independent Albums in March 2001.

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

SCORPIONS: MARC THIES; BEIBER: DANIELA LUTIKY

# CHARTS

## Bieber Bounds In At No. 1; New Digital Charts Bow

As expected, **Justin Bieber** debuts at No. 1 on the Billboard 200 with "My World 2.0" with first-week sales of 283,000 copies. It's the teenager's second album and first No. 1. His debut set, "My World," opened at No. 6 upon its release last November. This week it rises to a new peak, scooting from No. 10 to No. 5 with 50,000 (up 50%).



BEIBER

The opening frame for "My World 2.0" is also Bieber's best sales week, surpassing his previous high when "My World" sold 157,000 copies during Christmas week 2009.

His 283,000 start is also the third-best sales week of the year, following the debuts of **Sade's** "Soldier of Love" (502,000) and **Lady Antebellum's** "Need You Now" (481,000). Truth be

told, I thought Bieber would have blown in with a larger number, considering his 1.6 million Twitter followers and his 2.5 million Facebook fans.

But having multiple followers doesn't instantly translate into album sales, even if they are as seemingly devoted as Bieber's army. One theory is that some of his young fans are probably cash-strapped and would rather just buy a couple of tracks (at least for the moment) and save their money to purchase a concert ticket. In total, the combined tracks from "My World 2.0" available for a la carte purchase have moved 1.5 million downloads.

Then again, maybe his fans don't think buying a whole album is essential. Since there are many ways to experience a musical act (concert, album, song, T-shirt, Facebook), the album purchase might be the least attractive option.

**FIVE ALIVE:** With albums at Nos. 1 and 5 on the Billboard 200, **Justin Bieber** is the first artist to concurrently notch two albums within the top five since the Oct. 9, 2004, chart. That's when **Nelly** ranked at Nos. 2 and 4 with

"Suit" and "Sweat," respectively. The simultaneously released albums had bowed at Nos. 1 and 2 on the previous week's chart.

The last time an artist placed two albums in the top five that weren't concurrently released was May 3, 2003. That week, **50 Cent's** first two major-label releases—"Get Rich or Die Tryin'" and the CD/DVD combo "The New Breed" were Nos. 5 and 2, respectively.

Bieber also locks down the top two slots on Top Internet Albums (see page 44).

He's only the third artist to monopolize Nos. 1 and 2 in the same week since the chart launched May 15, 1999, and it's only the fourth time it's happened. Last year, **Michael Jackson** did so twice, while **the Beatles** did it once.

On the Internet tally, "My World 2.0" debuts at No. 1 with 16,000 copies sold through Web retailers, while "My World" re-enters at No. 2 with 6,000 after having sold a negligible number the previous week. Many of those Internet-driven purchases were likely made through QVC.com, as both albums were featured in a QVC promotion where Bieber chatted and performed on the

shopping channel twice during the week of March 8.

**DIGITAL DEBUT:** This week Billboard launches new digital download charts ranking the top songs by genre, compiled from data gathered by Nielsen SoundScan.

Twenty-one genres fill out our menu of digital song charts, with four of them—country, R&B/hip-hop, rock and Latin—appearing on a weekly basis in the magazine (see page 47). The remaining 17 tallies will rotate, appearing below the four weekly charts. However, all 21 charts—like all Billboard lists—are available every week at [billboard.biz/charts](http://billboard.biz/charts).

This week we're spotlighting Christian and reggae digital songs. On the former tally, **Kris Allen's** "Live Like We're Dying" is tops with 46,000 downloads, ahead of **Skilllet's** "Monster" with 9,000.

In general, a song's genre determination is based on its own merits, not by the accepted genre of its artist or the album that contains it. So, while Allen isn't considered a Christian artist, his "Live Like We're Dying" track was a No. 21 hit on the Christian Songs radio air-play chart, thus making it eligible for the Christian Digital Songs tally. The same can be said for other secular titles by **the Fray** and **Lifehouse** on the Christian Digital Songs list.

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,034,000	1,512,000	20,936,000
Last Week	5,666,000	1,459,000	20,677,000
Change	6.5%	3.6%	1.3%
This Week Last Year	6,775,000	1,436,000	23,030,000
Change	-10.9%	5.3%	-9.1%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2009	2010	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	81,909,000	75,112,000	-8.3%
Digital Tracks	292,068,000	289,698,000	-0.8%
Store Singles	334,000	469,000	40.4%
<b>Total</b>	<b>374,311,000</b>	<b>365,279,000</b>	<b>-2.4%</b>
Albums w/TEA*	111,115,800	104,081,800	-6.3%

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

### DIGITAL TRACKS SALES

'09	292.1 million
'10	289.7 million

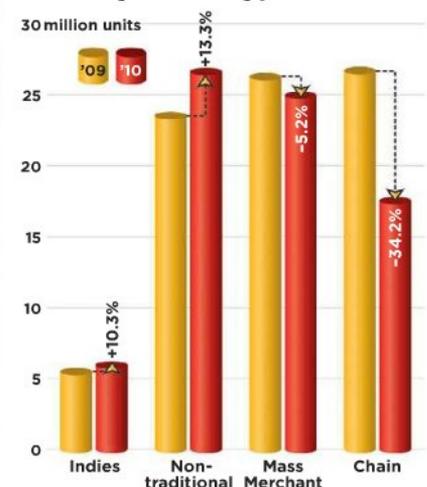
### SALES BY ALBUM FORMAT

CD	63,991,000	54,227,000	-15.3%
Digital	17,372,000	20,281,000	16.7%
Vinyl	528,000	595,000	12.7%
Other	16,000	10,000	-37.5%

For week ending March 28, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

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



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕	My World 2.0	1	1
2	NEW	1	<b>MONICA</b> J 40388/RMG (11.98)	Still Standing	2	2
3	NEW	1	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMUSONY MUSIC 09844/CAPITOL (18.98)	NOW 33	3	3
4	1	3	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 97702 (18.98)	Need You Now	1	1
5	10	11	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG (9.98)	My World (EP)	5	5
6	NEW	1	<b>SHE &amp; HIM</b> MERGE 354* (15.98)	Volume Two	6	6
7	3	1	<b>LUDACRIS</b> DTP/DEF JAM 014030*/IDJMG (13.98)	Battle Of The Sexes	1	1
8	5	8	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/AGA (12.98)	The Fame	2	2
9	2	-	<b>MARVIN SAPP</b> VERITY 53156/JLG (11.98)	Here I Am	2	2
10	8	9	<b>THE BLACK EYED PEAS</b> INTERSCOPE 012887*/AGA (13.98)	The E.N.D.	2	1
11	6	6	<b>SADE</b> EPIC 63933*/SONY MUSIC (13.98)	Soldier Of Love	1	1
12	7	4	<b>JIMI HENDRIX</b> EXPERIENCE HENDRIX/LEGACY 84056*/SONY MUSIC (11.98)	Valleys Of Neptune	4	4
13	15	17	<b>ZAC BROWN BAND</b> ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 518931/AG (13.98)	The Foundation	10	10
14	12	14	<b>KESHA</b> KEMO/SABERCA 49209/RMG (11.98)	Animal	1	1
15	13	19	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013872*/AGA (10.98)	The Fame Monster (EP)	5	5
16	9	2	<b>GORILLAZ</b> VIRGIN 27547/CAPITOL (18.98) ⊕	Plastic Beach	2	2
17	23	78	<b>SOUNDTRACK</b> SUMMIT/CHOP SHOP/ATLANTIC 519421*/AG (18.98)	The Twilight Saga: New Moon	1	1
18	21	27	<b>MICHAEL BUBLE</b> 143/REPRISE 520733/WARNER BROS. (18.98) ⊕	Crazy Love	1	1
19	18	20	<b>TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98) ⊕	Fearless	1	1
20	20	18	<b>RIHANNA</b> SRP/DEF JAM 013736/IDJMG (19.98)	Rated R	4	4
21	17	12	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG (13.98)	Rebirth	2	2
22	14	7	<b>BROKEN BELLS</b> COLUMBIA 53865*/SONY MUSIC (11.98)	Broken Bells	7	7
23	NEW	1	<b>SCORPIONS</b> SCORPIONS 688 014055/UMG (13.98)	Sting In The Tail	23	23
24	19	10	<b>BLAKE SHELTON</b> REPRISE/WARNER BROS. (NASHVILLE) 522642/WMN (8.98)	Hillbilly Bone (EP)	3	3
25	24	25	<b>TREY SONGZ</b> SONG 800K/ATLANTIC 518794/AG (18.98)	Ready	3	3
26	27	23	<b>ALICIA KEYS</b> MNRJ 46571*/RMG (13.98)	The Element Of Freedom	2	2
27	26	26	<b>SUSAN BOYLE</b> SYCO/COLUMBIA 58829/SONY MUSIC (11.98)	I Dreamed A Dream	4	4
28	16	5	<b>GARY ALLAN</b> MCA NASHVILLE 013362/UMGN (10.98)	Get Off On The Pain	5	5
29	NEW	1	<b>SNOOP DOGG</b> DOGGYSTYLE/PRIORITY 27157/CAPITOL (18.98 CD/DVD) ⊕	More Malice (EP)	29	29
30	34	36	<b>SOUNDTRACK</b> FOX 522421/RHINO (18.98)	Alvin And The Chipmunks: The Squeakquel	6	6
31	28	21	<b>CARRIE UNDERWOOD</b> 18/ARISTA NASHVILLE 499233/SMN (13.98)	Play On	1	1
32	37	38	<b>CHRIS TOMLIN</b> SIXSTEPS 62828/SPARROW (17.98) ⊕	See The Morning	15	15
33	31	35	<b>YOUNG MONEY</b> CASH MONEY/UNIVERSAL MOTOWN 013795/UMRG (13.98)	We Are Young Money	9	9
34	30	21	<b>EASTON CORBIN</b> MERCURY NASHVILLE 013644/UMGN (10.98)	Easton Corbin	10	10
35	40	43	<b>SELENA GOMEZ &amp; THE SCENE</b> HOLLYWOOD 002831 (18.98) ⊕	Kiss And Tell	9	9
36	35	37	<b>JAHEIM</b> ATLANTIC 527783/AG (18.98)	Another Round	3	3
37	39	30	<b>MARY J. BLIGE</b> MTRIARC/GEFFEN 013722/AGA (13.98)	STRONGER with Each Tear	3	3
38	32	18	<b>SOUNDTRACK</b> FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart	18	18
39	NEW	1	<b>JOE BONAMASSA</b> J & R ADVENTURES 02023 (17.98)	Black Rock	39	39
40	41	24	<b>RAHEEM DEVAUGHN</b> 1228/JIVE 55895/JLG (17.98)	The Love & War Masterpeace	9	9
41	58	48	<b>TRAIN</b> COLUMBIA 07736/SONY MUSIC (12.98)	Save Me, San Francisco	17	17
42	52	51	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89214 (18.98)	Kidz Bop 17	12	12
43	50	41	<b>TOBYMAC</b> FOREFRONT 26371 (13.98) ⊕	Tonight	6	6
44	29	13	<b>SOUNDTRACK</b> BUENA VISTA 005168/WALT DISNEY (18.98)	Alice In Wonderland: Almost Alice	5	5
45	NEW	1	<b>GOLDFRAPP</b> MUTE 9442 (15.98)	Head First	45	45
46	38	32	<b>JOSH TURNER</b> MCA NASHVILLE 013363/UMGN (13.98)	Haywire	5	5
47	47	73	<b>SOUNDTRACK</b> SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) ⊕	Twilight	2	1
48	51	46	<b>OWL CITY</b> UNIVERSAL REPUBLIC 013141*/UMRG (10.98)	Ocean Eyes	8	8
49	46	37	<b>THE CHIEFTAINS FEATURING RY CODDER</b> HEAR 31321/CONCORD (18.98)	San Patricio	37	37
50	33	16	<b>DANNY GOKEY</b> 18/RCA NASHVILLE 69554/SMN (11.98)	My Best Days	4	4



With 47,000, the duo's second album trumps the peak and best sales week of its first set, "Volume One," which topped out at No. 71. Its best sales frame (10,000 copies) came a week earlier when it debuted on the list at No. 81.

45  
Though this is the act's highest-charting album on the Billboard 200, it starts with fewer copies (10,000) than its last studio set, "Seventh Tree" (a No. 48 debut with 15,000).

74  
The band's best-selling album (4.1 million) returns to the chart, selling 8,000 (up 45%) for its highest sales frame since Christmas week 2006, thanks to Amazon's MP3 store offering it for \$4.99.



75  
This Hall & Oates covers set is the third album in less than a year to pay tribute to one act, following Cheap Trick's "Sgt. Pepper Live" (No. 83, Sept. 12, 2009) and The Flaming Lips' "Dark Side of the Moon" (No. 157, Jan. 9).



99  
The set was sale-priced for \$6.99 in the iTunes store last week, aiding its overall gain of 88% and a digital download increase of 224%.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	43	40	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	4	4
52	45	29	<b>JASON DERULO</b> BELUGA HEIGHTS 519657/WARNER BROS. (10.98)	Jason Derulo	11	11
53	54	55	<b>NICKELBACK</b> ROADRUNNER 618028 (18.98)	Dark Horse	2	2
54	53	45	<b>JASON ALDEAN</b> BROKEN BOW 7637 (18.98)	Wide Open	4	4
55	57	54	<b>PINK</b> LAFACE 36759/JLG (13.98)	Funhouse	2	2
56	60	57	<b>JAY-Z</b> ROC NATION 520856*/AG (18.98) ⊕	The Blueprint 3	1	1
57	56	53	<b>KINGS OF LEON</b> RCA 32712/RMG (13.98)	Only By The Night	4	4
58	63	50	<b>MELANIE FIONA</b> SRG/UNIVERSAL MOTOWN 013150/UMRG (10.98)	The Bridge	27	27
59	42	31	<b>JOHNNY CASH</b> AMERICAN/LOST HIGHWAY 013594*/UMGN (11.98)	American VI: Ain't No Grave	3	3
60	55	42	<b>VAMPIRE WEEKEND</b> XL 429* (14.98)	Contra	1	1
61	11	-	<b>THE WHITE STRIPES</b> THIRD MAN 521110*/WARNER BROS. (18.98) ⊕	Under Great White Northern Lights (Soundtrack)	11	11
62	59	52	<b>JOHN MAYER</b> COLUMBIA 53087*/SONY MUSIC (13.98)	Battle Studies	1	1
63	62	62	<b>SKILLET</b> ARDENT/INO/ATLANTIC 519927/AG (13.98)	Awake	2	2
64	74	80	<b>MILEY CYRUS</b> HOLLYWOOD 004719 EX (10.98)	The Time Of Our Lives (EP)	2	2
65	71	71	<b>ADAM LAMBERT</b> 18/RCA 54801/RMG (13.98)	For Your Entertainment	3	3
66	49	59	<b>CELTIC WOMAN</b> MANHATTAN 58360/BLG (18.98) ⊕	Songs From The Heart	9	9
67	65	56	<b>ROBIN THICKE</b> STAR TRAK/INTERSCOPE 013708/AGA (13.98)	Sex Therapy: The Session	9	9
68	48	49	<b>VARIOUS ARTISTS</b> EMI/UNIVERSAL ZYMOBA 58847/SONY MUSIC (18.98)	NOW 32	5	5
69	NEW	1	<b>BROTHER LUNCH HUNG</b> STRANGE 68/RBC (18.98)	Dinner And A Movie	69	69
70	70	79	<b>MIRANDA LAMBERT</b> COLUMBIA (NASHVILLE) 46654/SMN (12.98)	Revolution	8	8
71	66	61	<b>GUCCI MANE</b> BRICK SQ/ADM/ASYLUM 520540*/WARNER BROS. (18.98)	The State Vs. Radric Davis	10	10
72	64	65	<b>DAUGHTRY</b> 18/RCA 53744/RMG (18.98) ⊕	Leave This Town	1	1
73	61	34	<b>LIFEHOUSE</b> GEFFEN 013753/AGA (13.98)	Smoke & Mirrors	6	6
74	RE-ENTRY	100	<b>DISTURBED</b> GIANI/REPRISE 527287/WARNER BROS. (13.98)	The Sickness	4	29
75	NEW	1	<b>THE BIRD AND THE BEE</b> BLUE NOTE 26234/BLG (17.98)	Interpreting The Masters Volume 1: A Tribute To Daryl Hall And John Oates	75	75
76	22	-	<b>DRIVE-BY TRUCKERS</b> ATO 9084* (14.98)	Big To-Do	22	22
77	73	73	<b>BREAKING BENJAMIN</b> HOLLYWOOD 002388* (18.98) ⊕	Dear Agony	4	4
78	NEW	1	<b>THE DILLINGER ESCAPE PLAN</b> PARTY SMASHER 200*/SEASONS OF MIST (13.98)	Option Paralysis	78	78
79	67	64	<b>THE SCRIPT</b> PHONOGENIC/EPIC 33450/SONY MUSIC (12.98)	The Script	54	54
80	78	69	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/AGA (13.98)	Relapse	1	1
81	4	-	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89303 (13.98)	The Edge	4	4
82	69	74	<b>VARIOUS ARTISTS</b> WORD-CURB/EMI CMG/VERITY 62442/JLG (14.98)	WOW Gospel 2010	40	40
83	76	75	<b>TIMBALAND</b> MOSLEY/BLACKGROUND/INTERSCOPE 013645*/AGA (13.98)	Timbaland Presents Shock Value II	36	36
84	68	77	<b>MICHAEL JACKSON</b> MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones	13	13
85	79	85	<b>MUSE</b> HELIUM-3 521130*/WARNER BROS. (18.98) ⊕	The Resistance	3	3
86	82	93	<b>LUKE BRYAN</b> CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	6	6
87	77	127	<b>ORIANTHI</b> TAL/GEFFEN 013502/AGA (9.98)	Believe	77	77
88	72	76	<b>MICHAEL JACKSON</b> MJJ/EPIC 78067*/SONY MUSIC (17.98)	Michael Jackson's This Is It (Soundtrack)	2	1
89	89	88	<b>PEARL JAM</b> MONKEY/WRENCH 8274* (18.98)	Backspacer	1	1
90	75	66	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	5	5
91	85	86	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG (9.98)	So Far Gone (EP)	6	6
92	NEW	1	<b>EL TRONO DE MEXICO</b> FONOVISA 35448/UMLE (11.98)	Quiero Decirte Que Te Amo	92	92
93	98	92	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 2	3	3
94	92	94	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 1	4	4
95	83	128	<b>JOURNEY</b> COLUMBIA 44493 (13.98) ⊕	Journey's Greatest Hits	10	10
96	84	87	<b>SHINEDOWN</b> ATLANTIC 511244/AG (18.98)	The Sound Of Madness	8	8
97	103	101	<b>KID CUDI</b> DREAM DNG Q.O.D./UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕	Man On The Moon: The End Of Day	4	4
98	93	99	<b>VARIOUS ARTISTS</b> PLG/EMI CMG 887999/WORD-CURB (17.98)	WOW Worship (Purple)	93	93
99	RE-ENTRY	92	<b>MGMT</b> COLUMBIA 19512*/SONY MUSIC (9.98)	Oracular Spectacular	38	38
100	81	83	<b>BEYONCÉ</b> MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (11.98)	I Am...Sasha Fierce	2	1

### THE BILLBOARD 200 ARTIST INDEX

50 CENT	154	FRANCISCA BATTISTELLI	194	THE BLACK EYED PEAS	10	LUKE BRYAN	86	CHAYANNE	111	DAUGHTRY	72	EMINEM	80	PETER DINKLAGE	125	BLACKHEARTS	173	KINGS OF LEON	57	BOB MARLEY AND THE WAILERS	112
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GARY ALLAN	28	BEYONCÉ	100	BROKEN BELLS	22	CREDENCE CLEARWATER	74	EASTON CORBIN	34	JASON DERULO	52	MELANIE FIONA	58	JAMIE JOHNSON	177	LADY GAGA	4, 51	DAVE MATTHEWS BAND	112	DAVE MATTHEWS BAND	112
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		BIRDMAN	179	BROTHER LUNCH HUNG	69	DU KHALED	133	REVENUE	113	JASON DERULO	52	MELANIE FIONA	58	JAMIE JOHNSON	177	LADY GAGA	4, 51	DAVE MATTHEWS BAND	112	DAVE MATTHEWS BAND	112
		THE BIRD AND THE BEE	75	ZAC BROWN BAND	13	DRAKE	91	BILLY CURRINGTON	153	JASON DERULO	52	MELANIE FIONA	58	JAMIE JOHNSON	177	LADY GAGA	4, 51	DAVE MATTHEWS BAND	112	DAVE MATTHEWS BAND	112
						DRIVE-BY TRUCKERS	76	MILEY CYRUS	64	JASON DERULO	52	MELANIE FIONA	58	JAMIE JO							

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	
101	88	95	PHOENIX LOYAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix		37	151	131	173	119	ABBA POLYDOR 517007/A&M (18.98/12.98)	Gold - Greatest Hits	6	63
102	87	91	CHRIS YOUNG RCA NASHVILLE 72818/S&M (10.98)	The Man I Want To Be		19	152	144	155	27	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore		10
103	102	108	TAYLOR SWIFT BIG MACHINE 070012 (18.98) ⊕	Taylor Swift	4	5	153	147	136	90	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3	1
104	96	117	PARAMORE FUELED BY RAMEN 518250*/AG (18.98)	Brand New Eyes	●	2	154	132	129	19	50 CENT SHADY/AFTERMATH/INTERSCOPE 012383*/JGA (13.98 CD/DVD) ⊕	Before I Self-Destruct	●	5
105	101	105	VARIOUS ARTISTS WORD-CURB/PROVIDENT-INTEGRITY 14857/EMI CMG (17.98)	WOW Hits 2010	●	33	155	139	133	44	KENNY CHESNEY BNA 85555/S&M (11.98)	Greatest Hits II		3
106	95	147	ONEREPUBLIC MOSLEY/INTERSCOPE 013607/JGA (13.98)	Waking Up		21	156	152	160	46	CAGE THE ELEPHANT CAPITOL 30334* (16.98)	Cage The Elephant		67
107	99	103	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	●	1	157	149	167	124	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (16.98)	Greatest Hits	3	8
108	90	81	CORINNE BAILEY RAE CAPITOL 09378 (18.98)	The Sea		7	158	150	161	66	SLIPKNOT ROADRUNNER 617938 (18.98) ⊕	All Hope Is Gone	●	1
109	110	100	MAXWELL COLUMBIA 89142/SONY MUSIC (11.98) ⊕	BLACKsummers'night	■	1	159	RE-ENTRY	11		SHE & HIM MERGE 324* (15.98)	Volume One		71
110	25	-	DROPKICK MURPHYS BORN & BRED 523467*/JLG (13.98) ⊕	Live On Lansdowne, Boston MA		25	160	146	150	10	SPOON MERGE 365* (15.98)	Transference		4
111	133	109	CHAYANNE SONY MUSIC LATIN 61972 (14.98)	No Hay Imposible		23	161	RE-ENTRY	30		ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		17
112	107	125	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 422-846-210/IDJMG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	◆	54	162	155	171	92	JASON MRAZ CAPITOL 30334* (16.98)	We Sing, We Dance, We Steal Things.	■	3
113	105	116	CREEDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	8	99	163	171	162	758	PINK FLOYD HARVEST SMAS 11163/CAPITOL (18.98/10.98)	Dark Side Of The Moon	◆	1
114	36	118	THEM CROOKED VULTURES DGC/INTERSCOPE 013783*/JGA (13.98)	Them Crooked Vultures		12	164	RE-ENTRY	167		THE BEATLES APPLE 82414/CAPITOL (24.98)	The Beatles	◆	1
115	100	97	CASTING CROWNS BEACH STREET/REUNION 10135/SONY MUSIC (11.98)	Until The Whole World Hears	●	4	165	160	174	43	CHRISTETTE MICHELE DEF JAM 012797/IDJMG (13.98) ⊕	Epiphany		1
116	136	121	K.D. LANG NONESUCH 523268/WARNER BROS. (19.98)	Recollection		36	166	154	168	22	FIVE FINGER DEATH PUNCH PROSPECT PARK 50108* (13.98) ⊕	War Is The Answer		7
117	108	102	NORAH JONES BLUE NOTE 89296*/JLG (15.98)	The Fall	■	3	167	192	-	7	BEACH HOUSE SUB POP 845* (15.98 CD/DVD) ⊕	Teen Dream		43
118	NEW	1	SCHOOL GYRLS INCREDIBLE ISLAND 014072/IDJMG (9.98) ⊕	School Gyrls		118	168	185	186	22	PASSION PIT FRENCH KISS 43888/COLUMBIA (12.98)	Manners		51
119	109	112	ALICE IN CHAINS VIRGIN 87159*/CAPITOL (18.98)	Black Gives Way To Blue		5	169	161	193	10	MOTLEY CRUE MOTLEY 389*/ELEVEN SEVEN (13.98) ⊕	Greatest Hits		94
120	106	124	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (19.98)	The Essential Michael Jackson	2	54	170	124	120	10	VARIOUS ARTISTS GRAMMY 07889/CAPITOL (18.98)	2010 Grammy Nominees		5
121	119	139	COLBIE CAILLAT UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕	Breakthrough	●	1	171	165	175	21	FOO FIGHTERS ROSWELL/RCA 36521*/JMG (11.98) ⊕	Greatest Hits		11
122	94	179	THE XX YOUNG TURKS 450* (14.98)		xx	94	172	NEW	1		SOUNDTRACK HOLLYWOOD DIGITAL EX (7.98)	The Last Song		172
123	123	138	SWINDOE BLK DIGITAL EX (9.98)	Swindoe		123	173	174	141	3	JOAN JETT AND THE BLACKHEARTS BLACKHEART 3370* (12.98)	Greatest Hits		141
124	111	119	BEBE & CECE WINANS BLK 31105/WALACO (14.98)	Still		12	174	129	89	4	JAMIE CULLUM VERVE FORECAST/DECCA 013855*/JG (13.98) ⊕	The Pursuit		42
125	86	68	PETER GABRIEL REAL WORLD 1 (16.98)	Scratch My Back		26	175	179	-	49	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	■	128
126	128	134	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	■	1	176	RE-ENTRY	84		LEW ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Mothership	2	7
127	121	96	SOUNDTRACK WALT DISNEY 005124 (18.98)	StarStruck		23	177	173	164	86	JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	●	28
128	114	106	FLYLEAF A&M/OCTONE 013512/JGA (13.98)	Memento Mori		8	178	159	113	18	JAY SEAN CASH MONEY/UNIVERSAL REPUBLIC 013683/UMRG (13.98)	All Or Nothing		37
129	44	-	FLOBOTS UNIVERSAL REPUBLIC 014042/UMRG (10.98)	Survival Story		44	179	162	158	18	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 013090/UMRG (13.98) ⊕	Priceless		33
130	80	98	CELTIC THUNDER CELTIC THUNDER 013924/DECCA (18.98)	It's Entertainment!		67	180	167	145	17	R. KELLY JIVE 31136/JLG (13.98)	Untitled		4
131	135	-	SOUNDTRACK SUMMIT 2075/E1 (18.98)	The Twilight Saga: New Moon: The Score		80	181	RE-ENTRY	20		SOUNDTRACK WALT DISNEY 003907 (12.98)	Disney: Phineas And Ferb		59
132	115	131	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits	4	3	182	RE-ENTRY	4		MUMFORD & SONS GENTLEMAN OF THE ROAD 0108/GLASSNOTE (12.98)	Sigh No More		127
133	91	70	DJ KHALED WE THE BEST 2074/E1 (17.98)	Victory		14	183	126	15	3	PASSION 505TEPS 07175/SPARROW (17.98)	Passion: Awakening		15
134	116	152	VARIOUS ARTISTS WALT DISNEY 004065 (18.98)	DisneyMania 7: Music Stars Sing Disney... Their Way!		116	184	RE-ENTRY	148		THE BEATLES APPLE SJ 383/CAPITOL (18.98)	Abbey Road	◆	1
135	125	132	THREE DAYS GRACE JIVE 48258/JLG (13.98)	Life Starts Now		3	185	180	195	100	THEORY OF A DEADMAN 604 610099/ROADRUNNER (13.98) ⊕	Scars & Souvenirs	●	26
136	134	137	REBA STARSTRUCK 00100/VALORY (18.98) ⊕	Keep On Loving You	●	1	186	195	192	38	BRAD PAISLEY ARISTA NASHVILLE 47352/S&M (13.98)	American Saturday Night		2
137	120	123	TIM MCGRAW CURB 79152 (18.98)	Southern Voice	●	2	187	177	200	60	MICHAEL BUBLE 143/REPRISE 48378/WARNER BROS. (18.98)	Michael Buble	■	47
138	127	142	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time	3	7	188	183	191	16	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN 65111*/CAPITOL (18.98)	This Is War		19
139	145	149	SNOOP DOGG DOGGYSTYLE/PRIORITY 08942*/CAPITOL (18.98)	Malice N Wonderland		23	189	170	165	43	DAVE MATTHEWS BAND BAMA RAGS/RCA 48712*/JMG (18.98) ⊕	Big Whiskey And The GrooGrux King	■	1
140	130	111	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	■	1	190	190	-	8	JAMES FORTUNE & FIYA BLACKSMOKE 3073/WORLDWIDE (15.98)	Encore		51
141	142	156	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible	■	1	191	168	157	25	TOBY KEITH SHOW DOG-UNIVERSAL 027 (18.98)	American Ride		3
142	138	130	BON JOVI ISLAND 013700/IDJMG (13.98) ⊕	The Circle	●	1	192	163	166	91	SADE EPIC 85287/SONY MUSIC (9.98)	The Best Of Sade	4	9
143	NEW	1	VARIOUS ARTISTS UNIVERSAL/EMV/SONY MUSIC 09845/CAPITOL (18.98)	NOW That's What I Call Faith		143	193	169	154	50	BILLY CURRINGTON MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything	●	13
144	148	-	SOUNDTRACK WALT DISNEY 004585 (18.98)	The Princess And The Frog		80	194	RE-ENTRY	33		FRANCESCA BATTISTELLI FRYBENT 887378/WARNER BROS. (11.98)	My Paper Heart		91
145	158	135	MARIAH CAREY ISLAND 013226*/IDJMG (18.98)	Memoirs Of An Imperfect Angel	●	3	195	RE-ENTRY	94		USHER LAFLOR 63882/ZOMBA (9.98)	Confessions	◆	1
146	117	107	ROB ZOMBIE LOUD & PROUD 617792*/ROADRUNNER (18.98)	Hellbilly Deluxe 2		8	196	187	196	164	DAUGHTRY 19/RCA 88850/RMG (9.98) ⊕	Daughtry	4	1
147	122	122	AVENTURA PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)	The Last	2	5	197	NEW	1		ROBBIE SEAY BAND SPARROW 26354 (8.98)	Miracle		197
148	RE-ENTRY	29	VARIOUS ARTISTS EMI/UNIVERSAL 58259/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2		10	198	200	-	127	THREE DAYS GRACE JIVE 83504/JLG (18.98)	One - X	■	5
149	118	44	THE JIMI HENDRIX EXPERIENCE EXPERIENCE HENDRIX/LEGACY 62182*/SONY MUSIC (11.98 CD/DVD) ⊕	Are You Experienced	4	5	199	186	180	14	THE WHO Geffen 013800/UMG (13.98)	Greatest Hits		56
150	141	146	MICHAEL JACKSON EPIC/LEGACY 17986*/SONY MUSIC (17.98)	Thriller	◆	1	200	156	178	39	VARIOUS ARTISTS EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC (18.98)	NOW 31	●	1



The teen trio, formed by Nick Cannon in 2008, arrives on the heels of its Nick TV movie "Party Monsters." The album features the song "Get Like Me," co-written by Cannon's wife, Mariah Carey, who also sings backup on the track.

### 143

The "Now" franchise extends into Christian music with this set, which also debuts at No. 7 on Top Christian Albums. Counting "Now 33" at No. 3, the series has racked up 56 charting albums since launching in 1998.

### 161

His album rebounds with a 53% gain in sales after it was sale-priced for \$7.99 in the iTunes store. The set's current single, "Hell on the Heart," bullets T7-16 on Hot Country Songs.



Sale pricing and promotion of the band's catalog at Target and Best Buy lift key titles, including this one, which is up 53%.

### 172

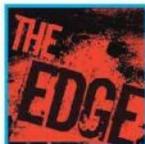
The soundtrack to the Miley Cyrus film was released a week ahead of the movie's theatrical bow March 31. Expect a big jump next week for the set, which includes Cyrus' "When I Look at You."

JUSTIN MOORE	152	OWI CITY	48	PHOENIX	101	BLAKE SHELTON	24	ALVIN AND THE CHIMPUNKS	172	THEY MAC	43	VARIOUS ARTISTS	3	THE WHO	199
MOTLEY CRUE	169	ORIGINAL CAST	175	PINK FLOYD	163	SKILLET	53	THE PRINCES AND THE FROG	144	CHRIS TOMLIN	32	2010 GRAMMY NOMINEES	170	BEBE & CECE WINANS	124
JASON MRAZ	162	WICKED	175	MARVIN SAPP	55	SCHOOL GYRLS	118	STARSTRUCK	127	THEY SONGZ	25	WOW HITS 2010	82	THE XX	122
MUMFORD & SONS	182			SCHOOL GYRLS	118	SCORPIONS	23	THE TWILIGHT SAGA: NEW MOON: THE SCORE	131	JOSH TURNER	46	DISNEYMANIA 7: MUSIC	134	CHRIS YOUNG	102
MUSE	85			SCORPIONS	23	THE SCRIPT	79	THE TWILIGHT SAGA: NEW MOON: THE SCORE	131	KEITH URBAN	107	THEY SING DISNEY	134	YOUNG MONEY	33
				THE SCRIPT	79	ROBBIE SEAY BAND	178	THE TWILIGHT SAGA: NEW MOON: THE SCORE	131	USHER	195	THEY SING DISNEY	134		
				JAY SEAN	178	BOB SEGER & THE SILVER BULLET BAND	157	THE TWILIGHT SAGA: NEW MOON: THE SCORE	131	KEITH URBAN	107	THEY SING DISNEY	134		
				ROBBIE SEAY BAND	178	BULLET BAND	157	THE TWILIGHT SAGA: NEW MOON: THE SCORE	131	USHER	195	THEY SING DISNEY	134		
				THE SCRIPT	79	SHE & HIM	6, 159	THE TWILIGHT SAGA: NEW MOON: THE SCORE	131	USHER	195	THEY SING DISNEY	134		
				JAY SEAN	178			THE TWILIGHT SAGA: NEW MOON: THE SCORE	131	USHER	195	THEY SING DISNEY	134		
				ROBBIE SEAY BAND	178			THE TWILIGHT SAGA: NEW MOON: THE SCORE	131	USHER	195	THEY SING DISNEY	134		
				THE SCRIPT	79			THE TWILIGHT SAGA: NEW MOON: THE SCORE	131	USHER	195	THEY SING DISNEY	134		
				JAY SEAN	178			THE TWILIGHT SAGA: NEW MOON: THE SCORE	131	USHER	195	THEY SING DISNEY	134		
				ROBBIE SEAY BAND	178			THE TWILIGHT SAGA: NEW MOON: THE SCORE	131	USHER	195	THEY SING DISNEY	134		
				THE SCRIPT	79			THE TWILIGHT SAGA: NEW MOON: THE SCORE	131	USHER	195	THEY SING DISNEY	134		
				JAY SEAN	178			THE TWILIGHT SAGA: NEW MOON: THE SCORE	131	USHER	195	THEY SING DISNEY	134		
				ROBBIE SEAY BAND	178										

### TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	6	<b>#1 CHRIS TOMLIN</b> #1 WKS SIXTEEN'S 62828/SPARROW (17.98) ⊕	See The Morning	●
2	RE-ENTRY		<b>DISTURBED</b> GIANT/REPRISE 522887/WARNER BROS. (13.98)	The Sickness	4
3	2	124	<b>MICHAEL JACKSON</b> MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones	3
4	3	763	<b>JOURNEY</b> COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕	Journey's Greatest Hits	4
5	30	17	<b>GREATEST GAINER MGMT</b> COLUMBIA 19512/SONY MUSIC (9.98)	Oracular Spectacular	●
6	4	3	<b>TAYLOR SWIFT</b> BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	4
7	8	922	<b>BOB MARLEY AND THE WAILERS</b> Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND 548904/UMG (13.98/6.98) ⊕		4
8	6	675	<b>CREEDENCE CLEARWATER REVIVAL</b> Chronicle The 20 Greatest Hits FANTASY 2*/CONCORD (17.98/12.98)		2
9	7	47	<b>MICHAEL JACKSON</b> EPIC/LEGACY 94287/SONY MUSIC (19.98)	The Essential Michael Jackson	8
10	9	172	<b>GUNS N' ROSES</b> Geffen 001714/IGA (16.98)	Greatest Hits	4
11	11	158	<b>MICHAEL BUBLE</b> 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time	3
12	14	53	<b>MICHAEL BUBLE</b> 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible	3
13	10	8	<b>THE JIMI HENDRIX EXPERIENCE</b> Are You Experienced EXPERIENCE HENDRIX/LEGACY 62162*/SONY MUSIC (11.98 CD/DVD) ⊕		4
14	13	179	<b>MICHAEL JACKSON</b> EPIC/LEGACY 17986*/SONY MUSIC (17.98)	Thriller	6
15	12	424	<b>ABBA</b> POLAR/POLYDOR 517007/UMG (18.98/12.98)	Gold - Greatest Hits	6
16	15	14	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3
17	16	671	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> CAPITOL 30334 (16.98)	Greatest Hits	8
18	RE-ENTRY		<b>SHE &amp; HIM</b> MERGE 324* (15.98)	Volume One	●
19	17	15	<b>JASON MRAZ</b> ATLANTIC 448508*/AG (18.98) ⊕	We Sing, We Dance, We Steal Things.	4
20	20	952	<b>PINK FLOYD</b> CAPITOL 48001* (18.98/10.98)	Dark Side Of The Moon	4
21	RE-ENTRY		<b>THE BEATLES</b> APPLE 82414/CAPITOL (24.98)	The Beatles	4
22	25	217	<b>ORIGINAL BROADWAY CAST RECORDING</b> Wicked DECCA BROADWAY 001682/DECCA (18.98)		4
23	36	37	<b>LED ZEPPELIN</b> SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Motherhip	2
24	22	8	<b>JAMEY JOHNSON</b> MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	4
25	35	236	<b>THE BEATLES</b> APPLE 82488*/CAPITOL (18.98)	Abbey Road	4
26	23	219	<b>MICHAEL BUBLE</b> 143/REPRISE 48378/WARNER BROS. (18.98)	Michael Buble	4
27	18	178	<b>SADE</b> EPIC 85287/SONY MUSIC (9.98)	The Best Of Sade	4
28	39	25	<b>USHER</b> LAFACE 63982/JLG (9.98)	Confessions	4
29	27	23	<b>DAUGHTRY</b> 19/RCA 88860/RMG (9.98) ⊕	Daughtry	4
30	29	24	<b>THREE DAYS GRACE</b> JIVE 83504/JLG (18.98)	One - X	2
31	31	12	<b>SUGARLAND</b> MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside	2
32	34	71	<b>NICKELBACK</b> ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons	8
33	33	78	<b>CARRIE UNDERWOOD</b> 19/ARISTA NASHVILLE 71197/SMN (9.98)	Some Hearts	7
34	26	142	<b>CREED</b> WIND-UP 13103 (9.98 CD/DVD) ⊕	Greatest Hits	2
35	32	5	<b>HOLLYWOOD UNDEAD</b> A&M/OCTONE 011331/IGA (12.98)	Swan Songs	4
36	37	31	<b>GARTH BROOKS</b> PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	5
37	RE-ENTRY		<b>ORIGINAL BROADWAY CAST RECORDING</b> Jersey Boys RHINO 73271 (18.98)		4
38	21	4	<b>JIMI HENDRIX</b> First Rays Of The New Rising Sun EXPERIENCE HENDRIX/LEGACY 62158*/SONY MUSIC (11.98 CD/DVD) ⊕		4
39	38	13	<b>FRANK SINATRA</b> REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	4
40	19	4	<b>THE JIMI HENDRIX EXPERIENCE</b> Electric Ladyland EXPERIENCE HENDRIX/LEGACY 62164*/SONY MUSIC (11.98 CD/DVD) ⊕		2
41	49	51	<b>THE BEATLES</b> APPLE 79808*/CAPITOL (18.98) ⊕	Love	4
42	RE-ENTRY		<b>THIRD DAY</b> ESSENTIAL 10853/SONY MUSIC (17.98)	Revelation	4
43	45	254	<b>BON JOVI</b> MERCURY 526013/UMG (18.98/11.98)	Cross Road	4
44	RE-ENTRY		<b>JOHN MAYER</b> AWARE/COLUMBIA 27976*/SONY MUSIC (18.98)	Continuum	2
45	46	358	<b>THE BEATLES</b> APPLE 29325/CAPITOL (18.98/12.98)	1	4
46	44	460	<b>FLEETWOOD MAC</b> WARNER BROS. 25801 (18.98)	Greatest Hits	8
47	43	10	<b>VAMPIRE WEEKEND</b> XL 318* (11.98)	Vampire Weekend	4
48	40	44	<b>LINKIN PARK</b> MACHINE SHOP 44477*/WARNER BROS. (18.98) ⊕	Minutes To Midnight	2
49	NEW		<b>COLT FORD</b> AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	4
50	24	57	<b>THE JIMI HENDRIX EXPERIENCE</b> Axis: Bold As Love EXPERIENCE HENDRIX/LEGACY 62153*/SONY MUSIC (11.98 CD/DVD) ⊕		4

The Razor & Tie compilation "The Edge" dives down the charts in its second week, falling 4-81 on the Billboard 200 (7,000, down 87%) and dropping 1-15 on Top Internet Albums. Its strong first week was the result of banked preorder sales fulfilled to customers last week. On the Billboard 200, the set's 77-position fall is the biggest exit from the top 10 since 2002, when Mary J. Blige's "No More Drama" fell 124 spots (10-134) on the Feb. 23 chart.



### TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW		<b>#1 JUSTIN BIEBER</b> 1 WK SCHOOLBOY/RAYMOND BRAUN/ISLAND /DJJMG ⊕	My World 2.0	1	1
2	NEW		<b>MONICA</b> J/RMG	Still Standing	2	2
3	NEW		<b>SHE &amp; HIM</b> MERGE	Volume Two	6	3
4	4	9	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE	Need You Now	4	4
5	5	70	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	The Fame	8	3
6	25	9	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND /DJJMG	My World (EP)	22	1
7	2	3	<b>BROKEN BELLS</b> COLUMBIA /SONY MUSIC	Broken Bells	5	2
8	1	3	<b>GORILLAZ</b> VIRGIN /CAPITOL ⊕	Plastic Beach	16	1
9	RE-ENTRY		<b>SOUNDTRACK</b> SUMMIT/CHOP SHOP/ATLANTIC /AG	The Twilight Saga: New Moon	17	1
10	3	3	<b>LUDACRIS</b> DTP/DEF JAM /DJJMG	Battle Of The Sexes	7	1
11	NEW		<b>THE BIRD AND THE BEE</b> Incorporating The Masters Volume 1: A Tribute To Daryl Hall And John Oates BLUE NOTE /BLG		75	1
12	NEW		<b>GOLDFRAPP</b> MUTE	Head First	45	1
13	10	41	<b>THE BLACK EYED PEAS</b> INTERSCOPE /IGA	The E.N.D.	10	1
14	12	12	<b>KESHA</b> KEMOSABE/RCA /RMG	Animal	14	1
15	NEW		<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC /CAPITOL	NOW 33	3	1
16	RE-ENTRY		<b>RIHANNA</b> SRP/DEF JAM /DJJMG	Rated R	20	1
17	13	26	<b>ZAC BROWN BAND</b> ROAD/BIIGER PICTURE/HOME GROWN/ATLANTIC /AG	The Foundation	13	1
18	16	3	<b>SWINDOE</b> BLK	Swindoe	123	1
19	NEW		<b>SCORPIONS</b> SCORPIONS GBR /UME	Sting In The Tail	23	1
20	15	14	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	The Fame Monster (EP)	15	1
21	RE-ENTRY		<b>MGMT</b> COLUMBIA /SONY MUSIC	Oracular Spectacular	99	1
22	11	3	<b>JIMI HENDRIX</b> EXPERIENCE HENDRIX/LEGACY /SONY MUSIC	Valleys Of Neptune	12	1
23	21	11	<b>VAMPIRE WEEKEND</b> XL	Contra	60	1
24	9	2	<b>DRIVE-BY TRUCKERS</b> ATO	Big To-Do	76	1
25	NEW		<b>SOUNDTRACK</b> HOLLYWOOD	The Last Song	172	1

### TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW		<b>#1 JUSTIN BIEBER</b> 1 WK SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/DJMG ⊕	My World 2.0	1	1
2	RE-ENTRY		<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/DJMG	My World (EP)	5	1
3	NEW		<b>MONICA</b> J 40398/RMG	Still Standing	2	2
4	NEW		<b>JOE BONAMASSA</b> J & R ADVENTURES 92923	Black Rock	39	1
5	NEW		<b>SHE &amp; HIM</b> MERGE 354*	Volume Two	6	1
6	2	3	<b>JIMI HENDRIX</b> EXPERIENCE HENDRIX/LEGACY 64056*/SONY MUSIC	Valleys Of Neptune	12	1
7	NEW		<b>SCORPIONS</b> SCORPIONS GBR 014055/UME	Sting In The Tail	23	1
8	8	7	<b>SADE</b> EPIC 83933*/SONY MUSIC	Soldier Of Love	11	1
9	10	9	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 97702	Need You Now	4	1
10	NEW		<b>BROTHA LYNCH HUNG</b> STRANGE 68/RMG	Dinner And A Movie	69	1
11	NEW		<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC 09844/CAPITOL	NOW 33	3	1
12	6	10	<b>SOUNDTRACK</b> FOX/FOX SEARCHLIGHT 6184/NEW WEST	Crazy Heart	38	1
13	11	3	<b>BROKEN BELLS</b> COLUMBIA 55885*/SONY MUSIC	Broken Bells	22	1
14	13	4	<b>CELTIC THUNDER</b> CELTIC THUNDER 013924/DECCA	It's Entertainment!	130	1
15	1	2	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89303	The Edge	81	1
16	12	5	<b>JOHNNY CASH</b> AMERICAN/LOST HIGHWAY 013594*/UMGN	American VI: Ain't No Grave	59	1
17	9	3	<b>GORILLAZ</b> VIRGIN 27547/CAPITOL ⊕	Plastic Beach	16	1
18	14	9	<b>CELTIC WOMAN</b> MANHATTAN 58380/BLG ⊕	Songs From The Heart	66	1
19	5	2	<b>MARVIN SAPP</b> VERTY 53158/JLG	Here I Am	9	1
20	3	2	<b>THE WHITE STRIPES</b> Under Great White Northern Lights (Soundtrack) THIRD MAN 521119*/WARNER BROS. ⊕		61	1
21	19	25	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA	The Fame	8	3
22	RE-ENTRY		<b>TAYLOR SWIFT</b> BIG MACHINE 0200 ⊕	Fearless	19	6
23	RE-ENTRY		<b>ADAM LAMBERT</b> 19/RCA 54801/RMG	For Your Entertainment	65	1
24	23	24	<b>MICHAEL BUBLE</b> 143/REPRISE 520733/WARNER BROS. ⊕	Crazy Love	18	1
25	7	2	<b>DRIVE-BY TRUCKERS</b> ATO 0084*	Big To-Do	76	1

### AOL RADIO SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / LABEL)
1	1	9	<b>#1 NEED YOU NOW</b> 6 WKS LADY ANTEBELLUM (CAPITOL NASHVILLE)	
2	2	13	<b>BREAKEYEN</b> THE SCRIPT (PHONOGENIC/EPIC)	
3	3	8	<b>ALL THE RIGHT MOVES</b> ONEREPUBLIC (MOSLEY/INTERSCOPE)	
4	4	12	<b>LIFE AFTER YOU</b> DAUGHTRY (19/RCA/RMG)	
5	5	3	<b>NOTHIN' ON YOU</b> 8.0.8 FEATURING BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)	
6	9	5	<b>HALFWAY GONE</b> LIFEHOUSE (Geffen/INTERSCOPE)	
7	7	5	<b>HAVEN'T MET YOU YET</b> MICHAEL BUBLE (143/REPRISE)	
8	13	2	<b>IN MY HEAD</b> JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
9	8	8	<b>HEARTBREAK WARFARE</b> JOHN MAYER (COLUMBIA)	
10	11	8	<b>TELEPHONE</b> LADY GAGA FEATURING BEYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
11	10	5	<b>RUDE BOY</b> RIHANNA (SRP/DEF JAM /DJJMG)	
12	15	3	<b>ACCORDING TO YOU</b> ORIANTHI (TAL/GEFFEN/INTERSCOPE)	
13	12	7	<b>IMMA BE</b> THE BLACK EYED PEAS (INTERSCOPE)	
14	-	3	<b>I MADE IT (CASH MONEY HEROES)</b> KEVIN ROOFE FEAT. BRIDMAN, JAY SEAN & LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
15	6	5	<b>TODAY WAS A FAIRYTALE</b> TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	

### YAHOO! MUSIC VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / LABEL)
1	-	1	<b>#1 SEXY CHICK</b> 1 WK DAVID GUETTA FEATURING AKON (GUM/ASTRALWERKS/CAPITOL)	
2	1	3	<b>TELEPHONE</b> LADY GAGA FEATURING BEYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
3	2	13	<b>TIK TOK</b> KESHA (KEMOSABE/RCA/RMG)	
4	3	3	<b>BLAH BLAH BLAH</b> KESHA FEATURING 3OH3 (KEMOSABE/RCA/RMG)	
5	7	5	<b>BABY</b> JUSTIN BIEBER FEATURING LUDACRIS (SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG)	
6	6	9	<b>REPLAY</b> IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
7	10	5	<b>IN MY HEAD</b> JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
8	4	11	<b>HARD</b> RIHANNA FEATURING JEEZY (SRP/DEF JAM /DJJMG)	
9	5	19	<b>BAD ROMANCE</b> LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
10	-	1	<b>RAY OF LIGHT (CONFESSIONS TOUR)</b> MADONNA (WARNER BROS.)	
11	15	25	<b>SWEET DREAMS</b> BEYONCE (MUSIC WORLD/COLUMBIA)	
12	-	1	<b>DROP THE WORLD</b> LIL WAYNE FEATURING EMINEM (CASH MONEY/UNIVERSAL MOTOWN)	
13	8	3	<b>WHEN I LOOK AT YOU</b> MILEY CYRUS (HOLLYWOOD)	
14	9	4	<b>NEED YOU NOW</b> LADY ANTEBELLUM (CAPITOL NASHVILLE)	
15	14	25	<b>PARTY IN THE U.S.A.</b> MILEY CYRUS (HOLLYWOOD)	

### TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / LABEL)
1	-	1	<b>#1 BLACK ROCK</b> 1 WK JOE BONAMASSA (J & R ADVENTURES)	
2	2	55	<b>THE BALLAD OF JOHN HENRY</b> JOE BONAMASSA (J & R ADVENTURES)	
3	1	69	<b>CADILLAC RECORDS</b> SOUNDTRACK (MUSIC WORLD/COLUMBIA/SONY MUSIC)	
4	-	1	<b>I WANT IT ALL BACK</b> COCO MONTEVA (RUF)	
5	4	30	<b>THE DIRTY DOZEN</b> GEORGE THOROGOOD AND THE DESTROYERS (CAPITOL)	
6	5	33	<b>ACQUIRED TASTE</b> DELBERT MCCLINTON & DICKSON (NEW WEST)	
7	10	63	<b>ALREADY FREE</b> THE DEREK TRUCKS BAND (VICTOR/SONY MUSIC)	
8	9	4	<b>FEED MY SOUL</b> THE HOLMES BROTHERS (ALLIGATOR)	





HOT 100 AIRPLAY™				HOT 100 AIRPLAY™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	7	#1 RUDE BOY	Rihanna (SRP/DEF. JAM./IDJMG)	26	28	13	TEMPORARY HOME	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
2	1	28	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)	27	27	5	NEIGHBORS KNOW MY NAME	TREY SONGZ (SONG BOOK/ATLANTIC)
3	6	8	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (FIREL/ROCK/GRAND HUSTLE/ATLANTIC)	28	32	12	SEX THERAPY	ROBIN THICKE (STAR TRAK/INTERSCOPE)
4	5	13	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)	29	35	7	AMERICAN HONEY	LADY ANTEBELLUM (CAPITOL NASHVILLE)
5	7	16	TELEPHONE	LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	30	26	11	A LITTLE MORE COUNTRY THAN THAT	EASTON CORBIN (MERCURY NASHVILLE)
6	3	18	BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)	31	24	25	REPLAY	TYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
7	8	20	SAY AAH	TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)	32	33	36	DOWN	JAY SEAN FEAT. LL. WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
8	4	22	TIK TOK	KESHA (KEMOSABE/RCA/RMG)	33	29	9	BABY	JUSTIN BIEBER FEAT. LUDACRIS (SCHOLBOY/RAW/NOG BRAINS/ISLAND/UMG)
9	9	22	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	34	38	15	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
10	10	11	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	35	21	20	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTYS/ASYLUM/WARNER BROS.)
11	12	17	HEY, SOUL SISTER	TRAIN (COLUMBIA)	36	34	48	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
12	11	11	SAY SOMETHING	TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE)	37	52	3	OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
13	14	14	CARRY OUT	TIMBALAND FEAT. JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)	38	36	16	'TIL SUMMER COMES AROUND	KETHIC URBAN (CAPITOL NASHVILLE)
14	22	5	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)	39	40	11	LIFE AFTER YOU	DAUGHTRY (19/RCA/RMG)
15	13	17	HOW LOW	LUDACRIS (DTP/DEF. JAM./IDJMG)	40	31	12	HILLBILLY BONE	BLAKE SHELTON FEAT. TRACE ADKINS (WARNER BROS. NASHVILLE/WARNER)
16	19	10	HEY DADDY (DADDY'S HOME)	USHER FEAT. PLIES (LAFACE/JLG)	41	37	42	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
17	16	26	SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	42	48	5	AIN'T BACK YET	KENNY CHESNEY (BNA)
18	15	17	ACCORDING TO YOU	ORIANTHI (TAL/GEFFEN/INTERSCOPE)	43	42	16	I AM	MARY J. BLIGE (MATRIX/GEFFEN/INTERSCOPE)
19	18	9	BREAKEVEN	THE SCRIPT (PHONOGENIC/EPIC)	44	46	10	HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)
20	20	9	WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)	45	44	27	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
21	23	6	EVERYTHING TO ME	MONICA (J/RMG)	46	50	6	STEADY MOBBIN'	YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN)
22	17	18	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)	47	59	3	GIMMIE THAT GIRL	JOE NICHOLS (SHOW DOG/UNIVERSAL)
23	25	8	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)	48	45	19	WHY DON'T WE JUST DANCE	JOSH TURNER (MCA NASHVILLE)
24	41	3	MY CHICK BAD	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF. JAM./IDJMG)	49	54	21	SOMEDAY	ROB THOMAS (EMBLEM/ATLANTIC)
25	30	9	HIGHWAY 20 RIDE	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	50	55	6	LEMONADE	GUCCI MANE (BIRCH SQUAD/ASYLUM/WARNER BROS.)

ROCK™				ROCK™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	#1 HEY, SOUL SISTER	TRAIN (COLUMBIA)	2	2	12	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
2	2	12	BREAKEVEN	THE SCRIPT (PHONOGENIC/EPIC)	3	3	11	AMERICAN HONEY	LADY ANTEBELLUM (CAPITOL NASHVILLE)
3	3	12	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)	4	4	12	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC/WARNER)
4	4	12	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)	5	5	12	HIGHWAY 20 RIDE	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
5	5	12	HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)	6	6	12	GIMMIE THAT GIRL	JOE NICHOLS (SHOW DOG/UNIVERSAL)
6	6	12	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	7	7	12	TEMPORARY HOME	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
7	7	12	JUST BREATHE	PEARL JAM (MONKEY/WRENCH)	8	8	11	A LITTLE MORE COUNTRY THAN THAT	EASTON CORBIN (MERCURY)
8	8	8	ONE DAY	MATISYAHU (J/DUB/OR/EPIC/SONY MUSIC)	9	9	12	HILLBILLY BONE	BLAKE SHELTON FEAT. TRACE ADKINS (WARNER BROS. WVN)
9	9	12	UPRISING	MUSE (HELIUM-3/WARNER BROS.)	10	10	12	PRAY FOR YOU	JAY-Z + MR. HUDSON (ROC NATION)
10	10	12	HALFWAY GONE	LIFEHOUSE (Geffen/INTERSCOPE)	11	11	12	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)
11	11	12	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	12	12	12	WHY DON'T WE JUST DANCE	JOSH TURNER (MCA NASHVILLE)
12	13	12	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	13	13	12	THE CLIMB	MILEY CYRUS (WALT DISNEY/ABC/UNIVERSAL)
13	16	12	SAY HEY (I LOVE YOU)	MICHAEL BUBLE (143/REPRISE)	14	15	12	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
14	15	12	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	15	14	12	CHICKEN FRIED	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
15	14	12	SEX ON FIRE	KINGS OF LEON (RCA/RMG)					

COUNTRY™				COUNTRY™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	#1 NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	2	2	10	TODAY WAS A FAIRYTALE	TAYLOR SWIFT (BIG MACHINE)
2	2	10	TODAY WAS A FAIRYTALE	TAYLOR SWIFT (BIG MACHINE)	3	3	11	AMERICAN HONEY	LADY ANTEBELLUM (CAPITOL NASHVILLE)
3	3	11	AMERICAN HONEY	LADY ANTEBELLUM (CAPITOL NASHVILLE)	4	4	12	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC/WARNER)
4	4	12	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC/WARNER)	5	5	12	HIGHWAY 20 RIDE	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
5	5	12	HIGHWAY 20 RIDE	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	6	6	12	GIMMIE THAT GIRL	JOE NICHOLS (SHOW DOG/UNIVERSAL)
6	6	12	GIMMIE THAT GIRL	JOE NICHOLS (SHOW DOG/UNIVERSAL)	7	7	12	TEMPORARY HOME	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
7	7	12	TEMPORARY HOME	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	8	8	11	A LITTLE MORE COUNTRY THAN THAT	EASTON CORBIN (MERCURY)
8	8	11	A LITTLE MORE COUNTRY THAN THAT	EASTON CORBIN (MERCURY)	9	9	12	HILLBILLY BONE	BLAKE SHELTON FEAT. TRACE ADKINS (WARNER BROS. WVN)
9	9	12	HILLBILLY BONE	BLAKE SHELTON FEAT. TRACE ADKINS (WARNER BROS. WVN)	10	10	12	PRAY FOR YOU	JAY-Z + MR. HUDSON (ROC NATION)
10	10	12	PRAY FOR YOU	JAY-Z + MR. HUDSON (ROC NATION)	11	11	12	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)
11	11	12	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	12	12	12	WHY DON'T WE JUST DANCE	JOSH TURNER (MCA NASHVILLE)
12	12	12	WHY DON'T WE JUST DANCE	JOSH TURNER (MCA NASHVILLE)	13	13	12	THE CLIMB	MILEY CYRUS (WALT DISNEY/ABC/UNIVERSAL)
13	13	12	THE CLIMB	MILEY CYRUS (WALT DISNEY/ABC/UNIVERSAL)	14	14	12	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
14	14	12	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	15	15	12	CHICKEN FRIED	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
15	15	12	CHICKEN FRIED	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)					

R&B/HIP-HOP™				R&B/HIP-HOP™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	7	#1 RUDE BOY	Rihanna (SRP/DEF. JAM./IDJMG)	2	2	12	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
2	1	9	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (FIREL/ROCK/GRAND HUSTLE/ATLANTIC)	3	3	12	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
3	4	12	BEDROCK	YOUNG MONEY FEATURING LLOYD (CASH MONEY/UNIVERSAL MOTOWN/UMG)	4	4	12	DILE AL AMOR	AVENTURA (PREMIUM LATIN)
4	6	12	SAY AAH	TREY SONGZ FEATURING FABOLOUS (SONG BOOK/ATLANTIC)	5	5	10	ME ENAMORE DE TI	CHAYANNE (SONY MUSIC LATIN)
5	3	3	OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMG)	6	6	12	COLGANDO EN TUS MANOS	CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATIN)
6	5	12	HOW LOW	LUDACRIS (DTP/DEF. JAM./IDJMG)	7	7	12	HASTA ABAJO	DOM OMBAR (MACHETE/UNIVERSAL MUSIC LATIN)
7	8	9	YOUNG FOREVER	JAY-Z + MR. HUDSON (ROC NATION)	8	8	11	WATAGATAPITUSBERRY	MELISSA PONSILLO FEAT. RAYMOND (MACHETE/UNIVERSAL MUSIC LATIN)
8	7	5	MY CHICK BAD	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF. JAM./IDJMG)	9	9	11	MI NINA BONITA	CHINO Y NARCISO (MACHETE/UNIVERSAL MUSIC LATIN)
9	9	2	I'M BACK	LL. WAYNE (GRAND HUSTLE/ATLANTIC)	10	10	12	HERO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
10	10	12	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTYS/ASYLUM/WARNER BROS.)	11	11	13	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA (EPIC)
11	11	12	DROP THE WORLD	LL. WAYNE FEAT. ENHYPN (CASH MONEY/UNIVERSAL MOTOWN/UMG)	12	12	14	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
12	15	9	HEY DADDY (DADDY'S HOME)	USHER FEAT. PLIES (LAFACE/JLG)	13	13	12	MIENTES	CAMILA (SONY MUSIC LATIN)
13	13	12	REVERSE COWGIRL	T-PAIN (KONVICT/NAPPY BOY/JIVE/JLG)	14	14	12	AMO BIEN PEDO	BANDA LOS RECODITOS (DISA)
14	14	12	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	15	15	12	EL AMOR	TITO "EL BAMBINO" (SIENTE)
15	13	9	ALL THE WAY TURN UP	RODDE DASH FEAT. SOULJA BOY TELLEW (MUSIQUE/DEJAYE/INTERSCOPE)					

LATIN™				LATIN™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	#1 I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	2	2	12	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
2	2	12	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)	3	3	12	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
3	3	12	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	4	4	12	DILE AL AMOR	AVENTURA (PREMIUM LATIN)
4	4	12	DILE AL AMOR	AVENTURA (PREMIUM LATIN)	5	5	10	ME ENAMORE DE TI	CHAYANNE (SONY MUSIC LATIN)
5	5	10	ME ENAMORE DE TI	CHAYANNE (SONY MUSIC LATIN)	6	6	12	COLGANDO EN TUS MANOS	CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATIN)
6	6	12	COLGANDO EN TUS MANOS	CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATIN)	7	7	12	HASTA ABAJO	DOM OMBAR (MACHETE/UNIVERSAL MUSIC LATIN)
7	7	12	HASTA ABAJO	DOM OMBAR (MACHETE/UNIVERSAL MUSIC LATIN)	8	8	11	WATAGATAPITUSBERRY	MELISSA PONSILLO FEAT. RAYMOND (MACHETE/UNIVERSAL MUSIC LATIN)
8	8	11	WATAGATAPITUSBERRY	MELISSA PONSILLO FEAT. RAYMOND (MACHETE/UNIVERSAL MUSIC LATIN)	9	9	11	MI NINA BONITA	CHINO Y NARCISO (MACHETE/UNIVERSAL MUSIC LATIN)
9	9	11	MI NINA BONITA	CHINO Y NARCISO (MACHETE/UNIVERSAL MUSIC LATIN)	10	10	12	HERO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
10	10	12	HERO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)	11	11	13	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA (EPIC)
11	11	13	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA (EPIC)	12	12	14	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
12	12	14	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)	13	13	12	MIENTES	CAMILA (SONY MUSIC LATIN)
13	13	12	MIENTES	CAMILA (SONY MUSIC LATIN)	14	14	12	AMO BIEN PEDO	BANDA LOS RECODITOS (DISA)
14	14	12	AMO BIEN PEDO	BANDA LOS RECODITOS (DISA)	15	15	12	EL AMOR	TITO "EL BAMBINO" (SIENTE)
15	15	12	EL AMOR	TITO "EL BAMBINO" (SIENTE)					

CHRISTIAN™				CHRISTIAN™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	#1 LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)	2	2	12	MONSTER	SKILLET (ARSDENT/INO)
2	2	12	MONSTER	SKILLET (ARSDENT/INO)	3	3	12	YOU FOUND ME	THE FRAY (EPIC)
3	3	12	YOU FOUND ME	THE FRAY (EPIC)	4	4	12	HOW TO SAVE A LIFE	THE FRAY (EPIC)
4	4	12	HOW TO SAVE A LIFE	THE FRAY (EPIC)	5	5	12	HERO	SKILLET (ARSDENT/INO)
5	5	12	HERO	SKILLET (ARSDENT/INO)	6	6	12	YOU AND ME	LIFEHOUSE (Geffen/INTERSCOPE)
6	6	12	YOU AND ME	LIFEHOUSE (Geffen/INTERSCOPE)	7	7	12	ALL OF CREATION	MERCYME (INO)
7	7	12	ALL OF CREATION	MERCYME (INO)	8	8	12	WHAT FAITH CAN DO	KUTLESS (BEG/TOOTH & NAIL)
8	8	12	WHAT FAITH CAN DO	KUTLESS (BEG/TOOTH & NAIL)	9	9	11	SOMETHING BEAUTIFUL	NEEDTOBREATHE (ATLANTIC/WORD-CURB)
9	9	11	SOMETHING BEAUTIFUL	NEEDTOBREATHE (ATLANTIC/WORD-CURB)	10	10	12	CITY ON OUR KNEES	TOBYMAC (FOREFRONT/EMI CMG)
10	10	12	CITY ON OUR KNEES	TOBYMAC (FOREFRONT/EMI CMG)	11	11	12	I CAN ONLY IMAGINE	MERCYME (INO)
11	11	12	I CAN ONLY IMAGINE	MERCYME (INO)	12	12	11	HOW HE LOVES	DAVID CROWDER BAND (SIXTEEN/SPARROW/EMI CMG)
12	12	11	HOW HE LOVES	DAVID CROWDER BAND (SIXTEEN/SPARROW/EMI CMG)	13	13	12	BEAUTIFUL	FRANCESCA BATTISTELLI (FEBYENT/WORD-CURB)
13									

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	<b>#1</b> TELEPHONE LADY GAGA FEAT. BYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
2	3	10	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
3	2	14	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)
4	5	15	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
5	4	24	TIK TOK KESHA (KEMOSABE/RCA/RMG)
6	6	10	BEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)
7	10	6	RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG)
8	9	16	CARRY OUT TIMBALAND FEAT. JUSTIN TIMBERLAKE (MOSLEYBLACKGROUND/INTERSCOPE)
9	11	9	HEY, SOUL SISTER TRAIN (COLUMBIA)
10	8	23	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
11	12	16	BREAKBEAN THE SCRIPT (PHONOGENIC/EPIC)
12	7	19	ACCORDING TO YOU ORIANTHI (TAL/GEFFEN/INTERSCOPE)
13	16	6	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
14	14	15	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
15	20	6	<b>GREATEST GAINER</b> BREAK YOUR HEART TIAO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
16	17	19	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
17	13	21	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)
18	18	27	SEXY CHICK DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
19	21	18	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
20	22	7	SAY AHH THEY SOUZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)
21	19	9	BABY JUSTIN BIEBER FEAT. LUDACRIS (SCHOLLYBYRANWOOD/BRAIN/ISLAND/IDJMG)
22	15	9	BLAH BLAH BLAH KESHA FEAT. 3OH3 (KEMOSABE/RCA/RMG)
23	23	7	TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
24	26	9	NATURALLY SELENA GOMEZ & THE SCENE (HOLLYWOOD)
25	27	11	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
26	24	11	TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)
27	25	11	HOW LOW LUDACRIS (DTP/DEF JAM/IDJMG)
28	29	6	SOLO IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
29	28	20	DO YOU REMEMBER JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
30	31	8	HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE)
31	30	6	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
32	32	4	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
33	33	4	I MADE IT (CASH MONEY HEROES) YOUNG JEFF feat. BRENDA JAY SEAN & LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
34	36	2	I'M AWESOME SPOSE (UNIVERSAL REPUBLIC)
35	37	3	YOUNG FOREVER JAY-Z & MR. HUDSON (ROC NATION)
36	39	2	EENIE MEENIE SEAN KINGSTON & JUSTIN BIEBER (BELUGA HEIGHTS/EPIC)
37	38	2	IF WE EVER MEET AGAIN TIMBALAND FEAT. KELLY PERRY (MOSLEYBLACKGROUND/INTERSCOPE)
38	35	4	ONE DAY MATISYAHU (DUB-OR/EPIC)
39	40	2	ALL I EVER WANTED KELLY CLARKSON (19/RCA/RMG)
40	34	14	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	<b>#1</b> NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
2	2	34	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	3	30	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
4	4	25	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
5	5	37	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	8	13	<b>GREATEST GAINER</b> HEY, SOUL SISTER TRAIN (COLUMBIA)
7	6	42	NO SURPRISE DAUGHTRY (19/RCA/RMG)
8	7	40	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
9	9	26	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
10	10	13	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
11	11	18	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
12	12	13	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
13	14	11	FIFTEEN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
14	13	21	CHASING PIRATES NORAH JONES (BLUE NOTE/CAPITOL)
15	16	6	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)
16	15	13	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
17	25	2	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
18	17	5	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
19	19	4	WHEN I LOOK AT YOU MILEY CYRUS (HOLLYWOOD)
20	21	3	BREAKBEAN THE SCRIPT (PHONOGENIC/EPIC)
21	18	9	EMPIRE STATE OF MIND (PART II) BROKEN DOWN ALICIA KEYS (R&B/J/RMG)
22	22	8	NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RRP)
23	20	5	WALK WITH YOU EDWIN MCCAIN (GAGLIARDI ROAD)
24	28	2	TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
25	27	5	MORE BEAUTIFUL YOU JOHNNY DIAZ (19/COLUMBIA)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>#1</b> NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
2	2	32	HEY, SOUL SISTER TRAIN (COLUMBIA)
3	3	22	HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE)
4	5	23	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)
5	4	18	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
6	6	20	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
7	7	12	ACCORDING TO YOU ORIANTHI (TAL/GEFFEN/INTERSCOPE)
8	9	29	BREAKBEAN THE SCRIPT (PHONOGENIC/EPIC)
9	10	23	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
10	8	17	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
11	12	26	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
12	13	13	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
13	15	8	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
14	14	14	TIK TOK KESHA (KEMOSABE/RCA/RMG)
15	17	15	UPRISING MUSE (HELIUM-3/WARNER BROS.)
16	18	11	SYNDICATE THE FRAY (EPIC)
17	19	9	SUPERMAN TONIGHT BON JOVI (ISLAND/IDJMG)
18	20	7	ALL OR NOTHING THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
19	25	3	<b>GREATEST GAINER</b> ALL I EVER WANTED KELLY CLARKSON (19/RCA/RMG)
20	22	12	JUST BREATHE PEARL JAM (MONKEYWRENCH)
21	21	10	YOU RUN AWAY BARENAKED LADIES (RAISIN)
22	24	5	TELEPHONE LADY GAGA FEAT. BYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
23	23	9	JUST SAY YES SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
24	27	8	FEARLESS LOVE MELISSA ETHERIDGE (ISLAND/IDJMG)
25	36	2	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	<b>#1</b> YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPITOL)
2	40	2	<b>GREATEST GAINER</b> BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC)
3	2	34	UPRISING MUSE (HELIUM-3/WARNER BROS.)
4	3	41	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
5	6	17	LETTER FROM A THIEF CHEVELLE (EPIC)
6	5	38	1901 PHOENIX (LOYAUTE/RED/GLASSNOTE)
7	4	30	BREAK THREE DAYS GRACE (JIVE/JLG)
8	7	32	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
9	9	12	RESISTANCE MUSE (HELIUM-3/WARNER BROS.)
10	10	33	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
11	11	7	CRYN' LIKE A BITCH GODSMACK (UNIVERSAL REPUBLIC)
12	14	8	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
13	12	31	AGAIN FLYFEAR (A&M/OCTONE/INTERSCOPE)
14	13	11	GIVE ME A SIGN (FOREVER AND EVER) BREAKING BENJAMIN (HOLLYWOOD)
15	8	24	SNUFF SLIPKNOT (ROADRUNNER/RRP)
16	17	13	MOUNTAIN MAN CRASH KINGS (CUSTARD/UNIVERSAL MOTOWN)
17	16	29	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
18	20	18	ODD ONE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
19	15	24	JUST BREATHE PEARL JAM (MONKEYWRENCH)
20	18	25	KINGS AND QUEENS THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
21	23	7	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
22	21	20	SCREAM WITH ME MIDVINTER (EPIC)
23	22	14	BRICK BY BORING BRICK PARADISE (FUELED BY RAMEN/ATLANTIC/RRP)
24	27	11	SWEET DISPOSITION THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)
25	25	16	WALK AWAY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
26	26	12	COUSINS VAMPIRE WEEKEND (XL/BEGGARS GROUP)
27	24	17	IT'S NOT YOU HALESTORM (ATLANTIC)
28	29	8	FEEL LIKE I DO DROWNING POOL (ELEVEN SEVEN)
29	28	8	I'M YOUR DADDY WEEZER (DGC/INTERSCOPE)
30	30	6	THE ROYAL WE SILVERSN PICKUPS (DANGERBIRD)
31	31	12	GOLD GUNS GIRLS METRIC (METRIC/LAST GANG)
32	37	3	SKINNY LITTLE BITCH HOLE (MERCURY/IDJMG)
33	34	9	THE HIGH ROAD BROKEN BELLS (COLUMBIA)
34	36	11	DRAGONFLY SHAMAN'S HARVEST (SHAMAN'S HARVEST/TRIBAL)
35	38	8	JESUS STOLE MY GIRLFRIEND VIOLENT SOHO (ELASTIC PEACE/UNIVERSAL MOTOWN)
36	42	6	RISE UP CYPRESS HILL FEAT. TOM MORELLO (PRIORITY/CAPITOL)
37	35	13	YOU AND ME DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
38	33	9	LITTLE SMIRK THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
39	44	4	STYLO GORILLAZ FEAT. MOS DEF & BOBBY WOMACK (VIRGIN/CAPITOL)
40	39	12	LISZTOMANIA PHOENIX (LOYAUTE/RED/GLASSNOTE)
41	41	4	KANDI ONE ESKIMO (SHANGRI-LA)
42	46	2	THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
43	45	11	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
44	48	2	WHITE FLAG WARRIOR FLOOBITS FEAT. TIM MCILRATH (UNIVERSAL REPUBLIC)
45	47	3	LETTERS FROM THE SKY CIVIL TWILIGHT (WIND-UP)
46	43	15	FIRE IT UP THOUSAND FOOT KRUTCH (TOOTH & NAIL/CAPITOL)
47	NEW	DEBUT	STONED PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
48	49	17	JUST SAY YES SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
49	NEW	NEW	YOUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/JLG)
50	50	2	UNRAVELING SEVENIST (7BROS/ILG)

Stone Temple Pilots' "Between the Lines" makes the largest chart jump in the 10-month history of the Rock Songs list, as the lead single from the band's May 25 self-titled reunion album rockets 40-2. The song improves to 11.8 million audience impressions (up 496%) on 146 stations.



ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	20	<b>#1</b> MOUNTAIN MAN CRASH KINGS (CUSTARD/UNIVERSAL MOTOWN)
2	1	15	RESISTANCE MUSE (HELIUM-3/WARNER BROS.)
3	4	41	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
4	7	17	YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPITOL)
5	8	18	LETTER FROM A THIEF CHEVELLE (EPIC)
6	5	38	1901 PHOENIX (LOYAUTE/RED/GLASSNOTE)
7	3	31	AGAIN FLYFEAR (A&M/OCTONE/INTERSCOPE)
8	6	34	UPRISING MUSE (HELIUM-3/WARNER BROS.)
9	39	2	<b>GREATEST GAINER</b> BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC)
10	9	18	BRICK BY BORING BRICK PARADISE (FUELED BY RAMEN/ATLANTIC/RRP)
11	13	7	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
12	10	32	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
13	12	11	GIVE ME A SIGN (FOREVER AND EVER) BREAKING BENJAMIN (HOLLYWOOD)
14	11	34	BACK AGAINST THE WALL CAGE THE ELEPHANT (DSP/JIVE/JLG)
15	16	13	SWEET DISPOSITION THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)
16	15	19	ODD ONE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
17	17	18	GOLD GUNS GIRLS METRIC (METRIC/LAST GANG)
18	18	9	THE ROYAL WE SILVERSN PICKUPS (DANGERBIRD)
19	19	8	I'M YOUR DADDY WEEZER (DGC/INTERSCOPE)
20	20	6	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
21	22	3	SKINNY LITTLE BITCH HOLE (MERCURY/IDJMG)
22	24	7	WHITE FLAG WARRIOR FLOOBITS FEAT. TIM MCILRATH (UNIVERSAL REPUBLIC)
23	21	8	JESUS STOLE MY GIRLFRIEND VIOLENT SOHO (ELASTIC PEACE/UNIVERSAL MOTOWN)
24	25	10	STYLO GORILLAZ FEAT. MOS DEF & BOBBY WOMACK (VIRGIN/CAPITOL)
25	26	3	THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	23	<b>#1</b> JUST BREATHE PEARL JAM (MONKEYWRENCH)
2	2	16	KANDI ONE ESKIMO (SHANGRI-LA)
3	3	16	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
4	6	26	JUST SAY YES SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
5	4	20	YOU AND ME DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
6	5	32	HEY, SOUL SISTER TRAIN (COLUMBIA)
7	8	15	1901 PHOENIX (LOYAUTE/RED/GLASSNOTE)
8	7	29	I AND LOVE AND YOU THE AVENT BROTHERS (AMERICAN/COLUMBIA)
9	11	8	THE HIGH ROAD BROKEN BELLS (COLUMBIA)
10	9	29	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
11	16	6	<b>GREATEST GAINER</b> SONG AWAY HOCKEY (CAPITOL)
12	12	11	FEARLESS LOVE MELISSA ETHERIDGE (ISLAND/IDJMG)
13	10	24	CHASING PIRATES NORAH JONES (BLUE NOTE/CAPITOL)
14	14	6	IT'S GONNA BE NORAH JONES (BLUE NOTE/CAPITOL)
15	13	12	STELLA THE ARTIST DAVID GRAY (MERCER STREET/DOWNTOWN)
16	15	10	HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE)
17	17	11	ALL I HAVE MAT KEARNEY (AWARE/COLUMBIA)
18	22	3	ONE WAY ROAD THE JOHN BUTLER TRIO (JARRAH/ATO)
19	18	9	WHEELS JAMIE CULLUM (VERVE FORECAST/VERVE)
20	19	8	YOU RUN AWAY BARENAKED LADIES (RAISIN)
21	20	10	EVERYBODY INGRID MICHELSON (CASH 24 ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
22	26	4	NEW MORNING ALPHA REV (HOLLYWOOD)
23	25	7	SYNDICATE THE FRAY (EPIC)
24	24	3	THE OUTSIDERS NEEDTOBREATHE (ATLANTIC)
25	21	7	HAROLD T. WILKINS, OR HOW TO WAIT FOR A VERY LONG TIME FANFARLO (CANVASBACK/ATLANTIC)

Crash Kings complete a 20-week climb to the summit of Alternative, as their first chart entry, "Mountain Man," hikes 2-1.

The band crowns the chart with its introductory track less than two months after Phoenix reigned with its first format hit, "1901." Prior to this year, no new act had sent a maiden charted title to the top since the Raconteurs, who led the July 29, 2006, survey with "Steady, As She Goes."

"Mountain Man" was a one-listen track," recalls Willobe, operations manager of WEQX Albany, N.Y., which has played the song 620 times through March 30, according to Nielsen BDS.

"It shows that the format is starting to take a leap of faith when it hears obvious hits and is not waiting until the audience has discovered these songs elsewhere. We should be, given the many other avenues now available to the new music listener."



HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (SONGWRITER)	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	2	18	<b>#1</b> <b>TEMPORARY HOME</b> M. BRIGHT (C. UNDERWOOD, L. LAIRD, Z. MALOY)	Carrie Underwood	19/ARISTA NASHVILLE		1
2	4	5	<b>HIGHWAY 20 RIDE</b> K. STEGALL, Z. BROWN, W. DURRETTE	Zac Brown Band	HOME GROWN/ATLANTIC/BIGGER PICTURE		2
3	1	23	<b>A LITTLE MORE COUNTRY THAN THAT</b> C. CHAMBERLAIN (D. POYTHRESS, R.L. FEK, W. VARBLE)	Easton Corbin	MERCURY		1
4	6	15	<b>AMERICAN HONEY</b> P. WORLEY, L. ANTEBELLUM (S. STEVENS, C.R. BARLOWE, H. LINSEY)	Lady Antebellum	CAPITOL NASHVILLE		4
5	5	7	<b>TIL SUMMER COMES AROUND</b> D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban	CAPITOL NASHVILLE		5
6	3	1	<b>HILLBILLY BONE</b> S. HENDRICKS (C. WISEMAN, L. LAIRD)	Blake Shelton Featuring Trace Adkins	WARNER BROS./WMN		1
7	9	7	<b>AIN'T BACK YET</b> B. CANNON, K. CHESNEY (C. WISEMAN, T. COMPKINS)	Kenny Chesney	MCA BNA		7
8	7	4	<b>WHY DON'T WE JUST DANCE</b> F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN)	Josh Turner	MCA BNA		1
9	11	25	<b>GREATEST GAINER</b> <b>GIMMIE THAT GIRL</b> M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYSLEIP)	Joe Nichols	SHOW DOG-UNIVERSAL		9
10	14	17	<b>THE MAN I WANT TO BE</b> J. STROUD (B. JAMES, T. NICHOLS)	Chris Young	RCA		10
11	10	15	<b>FEARLESS</b> N. CHAPMAN, T. SWIFT (T. SWIFT, R. H. LINSEY)	Taylor Swift	BIG MACHINE		10
12	13	29	<b>KEEP ON LOVIN' YOU</b> D. HUFF (C. STAPLETON, T. WILLMON)	Steel Magnolia	BIG MACHINE		12
13	12	11	<b>UNSTOPPABLE</b> D. HUFF, RASCAL FLATTS (J. DEMARCUS, H. LINSEY, J. T. SLATER)	Rascal Flatts	LYRIC STREET		11
14	15	25	<b>BACKWOODS</b> J. STOVER (J. MOORE, J. PAULIN, J. S. STOVER)	Justin Moore	VALORY		14
15	16	12	<b>I GOTTA GET TO YOU</b> T. BROWN, G. STRAIT (J. LAUDERDALE, J. RITCHEY, B. LARSEN)	George Strait	MCA NASHVILLE		15
16	17	25	<b>HELL ON THE HEART</b> J. JOYCE (E. CHURCH, D. RUTMAN, J. SPILLMAN)	Eric Church	CAPITOL NASHVILLE		16
17	18	16	<b>IT'S JUST THAT WAY</b> K. STEGALL (N. MCGHEE, K. SACKLEY, K. STEGALL)	Alan Jackson	ARISTA NASHVILLE		17
18	19	10	<b>WRONG BABY WRONG</b> D. HUFF, M. MCBRIDE (S. B. LILES, R. E. ORRALL, B. WARREN, B. WARREN)	Martina McBride	RCA		18
19	20	9	<b>STILL</b> B. GALLIMORE, T. MCGRAW, D. SMITH (L. BRICE, K. JACOBS, J. LEATHERS)	Tim McGraw	CURB		19
20	21	20	<b>AIR POWER</b> <b>SHE WON'T BE LONELY LONG</b> K. STEGALL (D. JOHNSON, P. DONNELL, G. GRIFFIN)	Clay Walker	CURB		20
21	22	10	<b>I KEEP ON LOVING YOU</b> R. MCENTIRE, T. BROWN (R. DUIN, T. MCBRIDE)	Reba	STARSTRUCK/VALORY		21
22	26	28	<b>THE HOUSE THAT BUILT ME</b> F. LIDDELL, M. W. RUCKE (T. DOUGLAS, A. SHAMBLIN)	Miranda Lambert	COLUMBIA		22
23	24	6	<b>CRAZY TOWN</b> M. INOX (R. CLAWSON, B. JONES)	Jason Aldean	BROKEN BOW		23
24	23	22	<b>HIP TO MY HEART</b> N. CHAPMAN, K. PERRY, R. PERRY, N. PERRY, B. BEAVERS)	The Band Perry	REPUBLIC NASHVILLE		23
25	25	24	<b>RAIN IS A GOOD THING</b> J. STEVENS (L. BRYAN, D. DAVIDSON)	Luke Bryan	CAPITOL NASHVILLE		24



Up 3.7 million audience impressions (20%), the artist's first top 10 in three years is chart's top gainer. He last notched top 10 ink with "I'll Wait for You," which peaked at No. 7 on the April 7, 2007, chart.



Artist's first solo country chart entry draws 3 million impressions at 98 of the 124 stations monitored for the chart and opens at No. 4 on our new Country Digital Songs list (see page 47). His 2004 duet with Kenny Chesney, "When the Sun Goes Down," led Hot Country Songs for five weeks.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (SONGWRITER)	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
26	27	25	<b>DANCING IN CIRCLES</b> J. COPLAN, R. E. ORRALL (S. B. LILES, R. E. ORRALL, R. SPRINGER)	Love And Theft	LYRIC STREET		25
27	28	27	<b>LOVE LIKE CRAZY</b> D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice	CURB		27
28	30	31	<b>EVERY DOG HAS ITS DAY</b> T. KEITH (T. KEITH, B. PINSON, J. WAPLES)	Toby Keith	SHOW DOG-UNIVERSAL		28
29	29	16	<b>MY BEST DAYS ARE AHEAD OF ME</b> M. BRIGHT (M. GREEN, K. BLAZY)	Danny Gokey	19/RCA		29
30	32	37	<b>LOVER, LOVER</b> D. BRAINARD, J. NIEMANN (D. PRITZKER)	Jerrod Niemann	SEA GAYLE/ARISTA NASHVILLE		30
31	31	22	<b>WORK HARD, PLAY HARDER</b> G. WILSON, J. RICH, B. CHANCEY (G. WILSON, J. RICH, V. MCGHEE)	Gretchen Wilson	REDNECK/CO5		30
32	34	32	<b>PRAY FOR YOU</b> COMITY (J. LOWENSTEIN, J. BRENTLINGER)	Jaron And The Long Road To Love	JARONWOOD/UNIVERSAL REPUBLIC/BIG MACHINE		32
33	38	48	<b>WATER</b> F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVEFACE)	Brad Paisley	ARISTA NASHVILLE		33
34	33	33	<b>THIS AIN'T NOTHIN'</b> P. DONNELL, C. MORGAN (C. DUBOIS, K. K. PHILLIPS)	Craig Morgan	BNA		33
35	35	26	<b>THE CALL</b> J. STROUD (M. KENNON, N. GORDON, J. CAMPBELL)	Matt Kenyon	BAMAJAM/STROUDAVARIOUS		33
36	36	23	<b>SMILE</b> R. CAVALLO (M. SHAFER, B. DALY, J. HARDING, J. BOSE)	Uncle Kracker	TOP DOG/ATLANTIC/BIGGER PICTURE		36
37	39	38	<b>TURNING HOME</b> F. LIDDELL (K. CHESNEY, S. CARUSOE)	David Nail	MCA NASHVILLE		37
38	37	39	<b>STAY HERE FOREVER</b> N. CHAPMAN (J. KILCHER, D. DAVIDSON, B. PINSON)	Jewel	VALORY		37
39	41	40	<b>LITTLE WHITE CHURCH</b> W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. SCHALPMAN, P. SWEET, J. WESTBROOK, J. WESTBROOK)	Little Big Town	CAPITOL NASHVILLE		39
40	40	41	<b>GIDDY ON UP</b> M. SHIMSHACK (L. B. BUNDY, J. COHEN, M. SHIMSHACK)	Laura Bell Bundy	MERCURY		40
41	42	44	<b>JACKSON HOLE</b> D. FRIZSELL, R. CLAWSON (R. CLAWSON, M. CRISWELL)	James Wesley	BROKEN BOW		41
42	<b>HOT SHOT DEBUT</b>	1	<b>GET OFF ON THE PAIN</b> M. BRIGHT (G. ALLAN, G. DROMAN (B. LUTHER, B. JAMES, J. WEAVER)	Gary Allan	MCA NASHVILLE		42
43	43	46	<b>BLUE SKY</b> M. BRIGHT (E. WEST, G. BURR)	Emily West Featuring Keith Urban	CAPITOL NASHVILLE		43
44	46	54	<b>GROOVY LITTLE SUMMER SONG</b> J. OTTO, P. WORLEY (J. OTTO, A. ANDERSON, C. CHAMBERLAIN)	James Otto	WARNER BROS./WMN		44
45	45	45	<b>BEST OF BOTH WORLDS</b> J. BROWN, K. GRANT (D. WORLEY, J. BROWN)	Darryl Worley	STROUDAVARIOUS		43
46	44	42	<b>FREE</b> J. JOYCE (J. KNOWLES, T. SUMMAR)	Jack Ingram	BIG MACHINE		42
47	47	49	<b>BRING ON THE LOVE</b> W. KIRKPATRICK, K. KADISH (K. KADISH, B. JANE, L. CRUTCHFIELD, W. KIRKPATRICK)	Coldwater Jane	MERCURY		47
48	51	-	<b>THE WORLD IS OURS TONIGHT</b> M. SERLETIC (M. SERLETIC, L. ROBBINS, J. CATES)	Gloriana	EMBLEM/WARNER BROS./BIGGER PICTURE		48
49	52	51	<b>AIN'T NO STOPPING HER NOW</b> NEW VOICE ENTERTAINMENT (A. BOWERS, K. JACOBS)	Ash Bowers	STONEY CREEK		49
50	48	47	<b>TELL YOUR SISTER I'M SINGLE</b> J. RICH, C. PENNACCHIO (J. J. RICH, A. WILLIAMS, T. ROSEN)	Tyler Dickerson	LYRIC STREET		47

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	1	9	<b>#1</b> <b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 97702 (18.98)	Need You Now			1
2	2	5	<b>ZAC BROWN BAND</b> RCA/BIG MACHINE 0200 (18.98)	The Foundation			2
3	4	7	<b>TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98)	Fearless			1
4	5	3	<b>BLAKE SHELTON</b> REPUBLIC/WARNER BROS. 52082/UMGN (9.98)	Hillbilly Bone (EP)			2
5	3	2	<b>GARY ALLAN</b> MCA NASHVILLE 013362/UMGN (10.98)	Get Off On The Pain			2
6	6	9	<b>CARRIE UNDERWOOD</b> 19/ARISTA NASHVILLE 49923/SMN (13.98)	Play On			1
7	7	8	<b>EASTON CORBIN</b> MERCURY 013644/UMGN (10.98)	Easton Corbin			4
8	8	6	<b>SOUNDTRACK</b> FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart			6
9	10	11	<b>JOSH TURNER</b> MCA NASHVILLE 013363/UMGN (13.98)	Haywire			2
10	9	4	<b>DANNY GOKEY</b> 19/RCA 60554/SMN (11.98)	My Best Days			3
11	12	102	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum			1
12	13	51	<b>JASON ALDEAN</b> BROKEN BOW 7637 (18.98)	Wide Open			2
13	11	5	<b>JOHNNY CASH</b> AMERICA/RIGHT MANAGEMENT 013594/UMGN (11.98)	American VI: Ain't No Grave			2
14	14	26	<b>MIRANDA LAMBERT</b> COLUMBIA 46854/SMN (12.98)	Revolution			1
15	16	17	<b>LUKE BRYAN</b> CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing			2
16	15	14	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 85506 (18.98)	Learn To Live			1
17	17	16	<b>CHRIS YOUNG</b> RCA 22818/SMN (10.98)	The Man I Want To Be			6
18	18	52	<b>KEITH URBAN</b> CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity			1
19	21	49	<b>SOUNDTRACK</b> WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie			1
20	23	32	<b>REBA</b> STARSTRUCK 01100/VALORY (18.98)	Keep On Loving You			1
21	20	23	<b>TIM MCGRAW</b> CURB 79152 (18.98)	Southern Voice			1
22	22	19	<b>RASCAL FLATTS</b> LYRIC STREET 002604 (18.98)	Unstoppable			1
23	32	33	<b>VARIOUS ARTISTS</b> EM/UNIVERSAL 562920W/MUSK (18.98)	NOW That's What I Call Country Vol. 2			4
24	25	26	<b>JUSTIN MOORE</b> VALORY 0100 (10.98)	Justin Moore			3
25	24	21	<b>KENNY CHESNEY</b> BNA 65555/SMN (11.98)	Greatest Hits II			1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
26	37	53	<b>GREATEST GAINER</b> <b>ERIC CHURCH</b> CAPITOL NASHVILLE 20819* (12.98)	Carolina			4
27	30	39	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 47262/SMN (13.98)	American Saturday Night			1
28	26	27	<b>TOBY KEITH</b> SHOW DOG-UNIVERSAL 027 (18.98)	American Ride			1
29	27	25	<b>BILLY CURRINGTON</b> MERCURY 009550/UMGN (13.98)	Little Bit Of Everything			2
30	28	24	<b>JOSH THOMPSON</b> COLUMBIA 56858/SMN (9.98)	Way Out Here			9
31	29	31	<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some			1
32	35	29	<b>RASCAL FLATTS</b> LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1			2
33	34	34	<b>GEORGE STRAIT</b> MCA NASHVILLE 013173*/UMGN (13.98)	Twang			1
34	19	-	<b>BRANTLEY GILBERT</b> AVERAGE JOES 215 (14.98)	Halfway To Heaven			19
35	52	53	<b>PACE SETTER</b> <b>GLORIANA</b> EMBLEM/EMERISE/WARNER BROS. 512760/WMN (13.98)	Gloriana			2
36	41	40	<b>JOE NICHOLS</b> SHOW DOG-UNIVERSAL 012989 (13.98)	Old Things New			15
37	33	32	<b>VARIOUS ARTISTS</b> SONY MUSIC CUSTOM MARKETING GROUP/6031 32524/800CS (13.98)	Good Ol' Nashville			24
38	40	38	<b>KELLIE PICKLER</b> 19/BNA 22811/SMN (11.98)	Kellie Pickler			1
39	39	39	<b>DAILEY &amp; VINCENT</b> CRACKER BARREL 610640/ROUNDER (11.98)	The Statter Brothers			19
40	45	43	<b>ROSANNE CASH</b> MANHATTAN 96576/BLG (18.98)	The List			5
41	42	41	<b>CHRIS CAGLE</b> CAPITOL NASHVILLE 06791/CAPITOL (13.98)	Best Of Chris Cagle			34
42	38	37	<b>SARAH BUXTON</b> LYRIC STREET 185061 (10.98)	Sarah Buxton			12
43	46	51	<b>MARTINA MCBRIDE</b> RCA 34190/SMN (17.98)	Shine			1
44	43	42	<b>GRETCHEN WILSON</b> COLUMBIA 61894/SMN (9.98)	Greatest Hits			24
45	53	55	<b>DAVID NAIL</b> MCA NASHVILLE 011003/UMGN (10.98)	I'm About To Come Alive			19
46	47	44	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire			1
47	49	45	<b>JAKE OWEN</b> RCA 31287/SMN (12.98)	Easy Does It			2
48	48	23	<b>BOMSHEL</b> CURB 78946 (18.98)	Fight Like A Girl			24
49	50	47	<b>RANDY TRAVIS</b> WARNER BROS. 51818/WMN (16.98)	I Told You So: The Ultimate Hits Of Randy Travis			3
50	51	46	<b>RANDY HOUSER</b> SHOW DOG-UNIVERSAL 011699 (10.98)	Anything Goes			21

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.	PEAK POSITION
1	1	6	<b>#1</b> <b>CAROLINA CHOCOLATE DROPS</b> 5 WMS HOMESUCH 576936/WARNER BROS.	Genuine Negro Jig			1
2	2	8	<b>DAILEY &amp; VINCENT</b> CRACKER BARREL 610640/ROUNDER	The Statter Brothers			19
3	3	58	<b>STEVE MARTIN</b> The Crow: New Songs For The Five-String Banjo				1
4	5	29	<b>THE ISAACS</b> The Isaacs ... Naturally: An Almost A Cappella Collection				1
5	6	3	<b>VARIOUS ARTISTS</b> Bluegrass Special				1
6	4	26	<b>PATTY LOVELESS</b> SAGUARO ROAD 24976	Mountain Soul II			1
7	13	28	<b>THE WALLEN JENNYS</b> RED HOUSE 220	Live At The Mauch Chunk Opera House			1
8	11	34	<b>SARAH JAROSZ</b> SUGAR HILL 4048/WELK	Song Up In Her Head			1
9	9	41	<b>DAILEY &amp; VINCENT</b> ROUNDER 610617	Brothers From Different Mothers			1
10	RE-ENTRY		<b>THE DEL MCCOURY BAND</b> MCCOURY 0014	Family Circle			1

BETWEEN THE BULLETS

'HOME' SWEET HOME



Up 1.7 million impressions (5%), Carrie Underwood gets her ninth chart-topper on Hot Country Songs, as "Temporary Home" steps 2-1. Since her first leader, "Jesus, Take the Wheel," logged six weeks at No. 1 in

2006, the only other solo females to dominate are Taylor Swift (four times) and Reba McEntire (once).

TOP R&B/HIP-HOP ALBUMS™		THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	78	2	1	1	<b>#1 GREATEST GAINER</b> MONICA STILL STANDING (J 40396/RMG)	
2	2	3	1	1	LUDACRIS BATTLE OF THE SEXES (DTP/DEF JAM 014930*/IDJMG)	
3	1	3	1	1	MARVIN SAPP HERE I AM (VERITY 53156/JLG)	
4	4	4	2	1	THE BLACK EYED PEAS THE E.N.D. (INTERSCOPE 012887*/JGA)	
5	3	8	1	1	SADE SOLDIER OF LOVE (EPIC 63933*/SONY MUSIC)	
6	6	18	1	1	RIHANNA RATED R (SRP/DEF JAM 013736/IDJMG)	
7	5	8	1	1	LIL WAYNE REBIRTH (CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG)	
8	7	30	1	1	TREY SONGZ READY (SONG BOOK/ATLANTIC 518794/AG)	
9	8	16	1	1	ALICIA KEYS THE ELEMENT OF FREEDOM (MNRK/J 46521*/RMG)	
10	HOT SHOT DEBUT	10	1	1	<b>SNOOP DOGG</b> MORE MALICE (EPIC/DOGGYSTYLE/PRIORITY 27157/CAPITOL)	
11	9	14	1	1	YOUNG MONEY WE ARE YOUNG (CASH MONEY/UNIVERSAL MOTOWN 013795/RMG)	
12	10	7	1	1	JAHEIM ANOTHER ROUND (ATLANTIC 522783/AG)	
13	11	15	1	1	MARY J. BLIGE STRONGER WITH EACH TEAR (MTR/ARCA/GEFFEN 013722/JGA)	
14	12	4	1	1	RAHEEM DEVAUGHN THE LOVE & WAR MASTERPEACE 1228 (JIVE 55959/JLG)	
15	13	29	1	1	JAY-Z THE BLUEPRINT 3 (ROC NATION 520856*/AG)	
16	14	20	1	1	MELANIE FIONA THE BRIDGE (SRC/UNIVERSAL MOTOWN 013150/UMRG)	
17	15	15	1	1	ROBIN THICKE SEX THERAPY: THE SESSION (STAR TRAK/INTERSCOPE 013208/JGA)	
18	NEW	18	1	1	<b>BROTHA LYNCH HUNG</b> DINNER AND A MOVIE (STRANGE 69/RBC)	
19	16	16	1	1	GUCCI MANE THE GREAT MIB (MNRK/ARCA/GEFFEN 013796/RMG)	
20	19	45	1	1	EMINEM RELAPSE (MNRK/ARCA/GEFFEN 012863/JGA)	
21	18	16	1	1	TIMBALAND TIMBALAND PRESENTS SHYMI (MNRK/ARCA/GEFFEN 013797/RMG)	
22	17	23	1	1	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT (A&M/AT&T 20672/SONY MUSIC)	
23	21	29	1	1	DRAKE SO FINE (SRP/DEF JAM 013737/IDJMG)	
24	24	28	1	1	KID CUDI MIXTAPE 3 (MNRK/ARCA/GEFFEN 013798/RMG)	
25	20	7	1	1	BEYONCÉ I AM...SASHA FERGIE (COLUMBIA 69149/SONY MUSIC)	
26	22	9	1	1	CORINNE BAILEY RAE THE SEA (CAPITOL 09374)	
27	25	38	1	1	MAXWELL BLACKS UNTERS NIGHT (COLUMBIA 69149/SONY MUSIC)	
28	27	3	1	1	SWINOE SWINOE (MNRK/ARCA/GEFFEN 013799/RMG)	
29	26	26	1	1	BEBE & CECE WINANS STILL (MNRK/ARCA/GEFFEN 013800/RMG)	
30	23	4	1	1	DJ KHALED VICTORY WE THE BEST 2074 (E1)	
31	29	16	1	1	SNOOP DOGG MALICE N WONDERLAND (DOGGYSTYLE/PRIORITY 08412*/CAPITOL)	
32	31	27	1	1	MARIAH CAREY MEMBERS OF AN IMPERFECT ANGEL (ISLAND 013228*/IDJMG)	
33	28	20	1	1	50 CENT REPO (SRP/DEF JAM 013738/IDJMG)	
34	32	47	1	1	CHRISTE TICHELE EPHAPANY (DEF JAM 012797/IDJMG)	
35	33	18	1	1	BIRDMAN PRICELESS (CASH MONEY/UNIVERSAL MOTOWN 013290/UMRG)	
36	34	17	1	1	R. KELLY UNTITLED (JIVE 31136/JLG)	
37	35	9	1	1	JAMES FORTUNE & FIYA ENCORE (BLACKSMOKE 3073/WORLDWIDE)	
38	30	39	1	1	VARIOUS ARTISTS NOW 31 (EMI/UNIVERSAL ZOMBA 28617/SONY MUSIC)	
39	36	19	1	1	JANET NUMBER ONES A&M 013612/JME	
40	40	37	1	1	JOE SIGNATURE 563 00065/KEDAR	
41	42	16	1	1	CHRIS BROWN GRAFFITI (JIVE 61434/JLG)	
42	37	4	1	1	SAM ADAMS BOSTON'S BOY (EPIC 1ST ROUND DIGITAL EX)	
43	43	32	1	1	LEDISI TURN ME LOOSE (VERVE FORECAST 012877/VG)	
44	39	28	1	1	NEW BOYZ SONNY, B&Z AND A MC (SHOTTY/ASYLUM 52926/WARNER BROS.)	
45	44	11	1	1	OMARION OLLUSION (STARWORLD 58135/MUSICWORKS)	
46	NEW	46	1	1	<b>DMX</b> MIXTAPE SIGNESS.NET 69	
47	47	41	1	1	PRINCE/BRIA VALENTE LOTUS FLOW3R (MPLSOUND/ELIXIR NPG 09549/EX)	
48	41	75	1	1	MARY MARY THE SOUND MY BLOCK (COLUMBIA 28087*/SONY MUSIC)	
49	38	11	1	1	DJ POET NAME LIFE TOTAL CLUB HITS 4 (THRIVE 90825/IDJMG)	
50	45	20	1	1	WALE ATTENTION DEFICIT (ALLO/INTERSCOPE 013229*/JGA)	

Corinne Bailey Rae notches her first Adult R&B top 10 with the 12-10 ascent of "Closer." The tune, from her current album "The Sea," supplants the No. 18-peaking "Like a Star" from 2008 as Rae's highest chart performance on the list.



MAINSTREAM R&B/HIP-HOP™		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	8	1	1	<b>#1 NEIGHBORS KNOW MY NAME</b> TREY SONGZ (SONG BOOK/ATLANTIC)	
2	3	16	1	1	HEY DADDY (DADDY'S HOME) USHER FEAT. PLIES (LAFACE/JIVE/JLG)	
3	1	15	1	1	SAY AAH TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE)	
4	4	9	1	1	EVERYTHING TO ME MONICA (J/RMG)	
5	5	20	1	1	SEX THERAPY ROBIN THICKE (STAR TRAK/INTERSCOPE)	
6	10	6	1	1	<b>GREATEST GAINER RUDE BOY</b> RIHANNA (SRP/DEF JAM/IDJMG)	
7	8	18	1	1	O LET'S DO IT WAKA FLOCCA FLAME (BRICK SQUAD/ASYLUM/WARNER BROS.)	
8	11	6	1	1	MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)	
9	9	10	1	1	LEMONADE GUCCI MANE (BRICK SQUAD/ASYLUM/WARNER BROS.)	
10	6	21	1	1	SAY AAH TREY SONGZ FEAT. FABELOUS (SONG BOOK/ATLANTIC)	
11	7	18	1	1	HOW LOW LUDACRIS (DTP/DEF JAM/IDJMG)	
12	16	7	1	1	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)	
13	20	9	1	1	LIL FREAK USHER FEAT. NICKI MINAJ (LAFACE/JIVE/JLG)	
14	12	12	1	1	ON TO THE NEXT ONE JAY-Z + SWIZZ BEATZ (ROC NATION)	
15	13	16	1	1	STEADY MOBBIN' YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
16	19	12	1	1	WOMEN LIE, MEN LIE YO GOTTI FEAT. LIL WAYNE (INEVITABLE/POLO GROUNDS/JRMG)	
17	21	11	1	1	SPEEDIN' OMARION (STARWORLD/MUSICWORKS/CAPITOL)	
18	15	19	1	1	I AM MARY J. BLIGE (MTR/ARCA/GEFFEN/INTERSCOPE)	
19	23	3	1	1	OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
20	18	19	1	1	BEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
21	17	19	1	1	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS (MNRK/JRMG)	
22	22	15	1	1	ALL I DO IS WIN DJ KHALED FEAT. T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS (WE THE BEST/E1)	
23	24	10	1	1	YOU'RE THE ONE DONDRA (ISO 50 DEF MALACO)	
24	28	3	1	1	I'M BACK T.I. (GRAND HUSTLE/ATLANTIC)	
25	26	8	1	1	4 MY TOWN (PLAY BALL) BIRDMAN FEAT. DRAKE & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
26	37	2	1	1	UN-THINKABLE (I'M READY) ALICIA KEYS (MNRK/JRMG)	
27	27	7	1	1	SPONSOR BIRDMAN FEAT. GUCCI MANE & SOULJA BOY TELLEM (MNRK/ARCA/GEFFEN/INTERSCOPE)	
28	31	4	1	1	LOVE KING THE DREAM (RADIO KILLA/DEF JAM/IDJMG)	
29	38	5	1	1	BUSY LYFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER BROS.)	
30	32	7	1	1	FISTFUL OF TEARS MAXWELL (COLUMBIA)	
31	34	2	1	1	ALL I DO IS WIN DJ KHALED FEAT. T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS (WE THE BEST/E1)	
32	NEW	32	1	1	<b>IMMA BE</b> THE BLACK EYED PEAS (INTERSCOPE)	
33	30	5	1	1	FALLIN' K. MICHELLE (HITZ COMMITTEE/JIVE/JLG)	
34	25	16	1	1	I WANNA ROCK SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	
35	36	11	1	1	FLEX THE PARTY BOYZ (CAMOUFLAGE/HITZ COMMITTEE/BATTERY)	
36	NEW	36	1	1	<b>LOSE MY MIND</b> YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG)	
37	39	4	1	1	BRING IT BACK RB&L & M/G FEAT. YOUNG DRO (GRAND HUSTLE/E1)	
38	29	11	1	1	SOLDIER OF LOVE SADE (EPIC/COLUMBIA)	
39	33	10	1	1	DO YOU THINK ABOUT ME 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
40	NEW	40	1	1	<b>IMMA LOVE YOU RIGHT</b> JOHN BROWN (MOPHILLIN/UNIVERSAL REPUBLIC/UMRG)	

### BETWEEN THE BULLETS

## MONICA'S 'STANDING' TALL



MONICA

Monica vaults to No. 1 on Top R&B/Hip-Hop Albums as her sixth studio album "Still Standing" earns the Greatest Gainer trophy with 184,000 copies. The set debuted last week with early sales. It's her second chart-topper after "The Makings of Me" bowed at No. 1 in 2006.

At No. 2 on the Billboard 200, the entry is her second-highest charting album and second-best sales week, surpassed by the 186,000 that "After the Storm" earned when it started at No. 1 in 2003.

Snoop Dogg earns his 13th top 10 on Top R&B/Hip-Hop Albums with the No. 10 debut of "More Malice." The complementary package to "Malice N Wonderland" contains five new tracks and three remixes including "I Wanna Rock" with Jay-Z.

—Raphael George

RHYTHMIC™		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	1	1	<b>#1 NOTHIN' ON YOU</b> B.O.B FEAT. BRUNO MARS (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)	
2	4	11	1	1	<b>GREATEST GAINER RUDE BOY</b> RIHANNA (SRP/DEF JAM/IDJMG)	
3	2	17	1	1	SAY AAH TREY SONGZ FEAT. FABELOUS (SONG BOOK/ATLANTIC)	
4	3	18	1	1	BEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)	
5	5	15	1	1	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)	
6	6	10	1	1	SAY SOMETHING TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE)	
7	8	16	1	1	CARRY OUT TIMBALAND FEAT. JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)	
8	10	16	1	1	TELEPHONE LADY GAGA FEAT. YONCE (STREAMLINE/KOLIVE/CHERRYTREE/INTERSCOPE)	
9	7	21	1	1	TIK TOK KESHA (KEMOSABE/RCA/RMG)	
10	11	29	1	1	TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)	
11	9	18	1	1	HOW LOW LUDACRIS (DTP/DEF JAM/IDJMG)	
12	13	15	1	1	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
13	14	9	1	1	BREAK YOUR HEART TABY JUSTIN BIEBER FEAT. LUDACRIS (SCHOOLBOY/RAMMID BRAUN/SLAYD/JMG)	
14	12	9	1	1	MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)	
15	21	3	1	1	YOUNG FOREVER JAY-Z + MR. HUDSON (ROC NATION)	
16	20	7	1	1	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE/WARNER BROS.)	
17	15	25	1	1	STEADY MOBBIN' YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN)	
18	19	9	1	1	SEXY CHICK DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	
19	17	28	1	1	OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
20	24	3	1	1	OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
21	23	6	1	1	HEY DADDY (DADDY'S HOME) USHER FEAT. PLIES (LAFACE/JIVE/JLG)	
22	22	5	1	1	LEMONADE GUCCI MANE (BRICK SQUAD/ASYLUM/WARNER BROS.)	
23	18	8	1	1	BLAH BLAH BLAH KESHA FEAT. 3OH3 (KEMOSABE/RCA/RMG)	
24	26	4	1	1	SOLO IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
25	29	3	1	1	ARMADA LATINA CYPRESS HILL FEAT. MARC ANTHONY & PITBULL (PRIORITY/CAPITOL)	
26	32	2	1	1	EENIE MEENIE SEAN KINGSTON/JUSTIN BIEBER (BELUGA HEIGHTS/EPIC)	
27	25	9	1	1	LIL FREAK USHER FEAT. NICKI MINAJ (LAFACE/JIVE/JLG)	
28	27	6	1	1	MILLION DOLLAR GIRL TRINA FEAT. DIDDY & KE\$H HILSON (SLIP-N-SLIDE/CAPITOL)	
29	30	20	1	1	I INVENTED SEX TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)	
30	28	10	1	1	ON TO THE NEXT ONE JAY-Z + SWIZZ BEATZ (ROC NATION)	
31	NEW	31	1	1	<b>OMG</b> USHER FEAT. WILL.I.A.M. (LAFACE/JIVE/JLG)	
32	NEW	32	1	1	<b>O LET'S DO IT</b> WAKA FLOCCA FLAME (BRICK SQUAD/ASYLUM/WARNER BROS.)	
33	33	4	1	1	ALL THE WAY TURNT UP RUSCOE DASH FEAT. SOULJA BOY TELLEM (MNRK/ARCA/GEFFEN/INTERSCOPE)	
34	35	20	1	1	HARD RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)	
35	38	2	1	1	BUTTA KUP BABY BASH (BABY BASH)	
36	NEW	36	1	1	<b>LOVE KING</b> THE DREAM (RADIO KILLA/DEF JAM/IDJMG)	
37	NEW	37	1	1	<b>NEIGHBORS KNOW MY NAME</b> TREY SONGZ (SONG BOOK/ATLANTIC)	
38	40	3	1	1	WOMEN LIE, MEN LIE YO GOTTI FEAT. LIL WAYNE (INEVITABLE/POLO GROUNDS/JRMG)	
39	NEW	39	1	1	<b>OUTTA YOUR MIND</b> LIL JON FEAT. LMFAO (BME/UNIVERSAL REPUBLIC)	
40	34	9	1	1	I MADE IT (CASH MONEY HEROES) NEW RUFFAL FEAT. GREENALAN JAY SON & LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	

ADULT R&B™		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	1	1	<b>#1 SOLDIER OF LOVE</b> SADE (EPIC/COLUMBIA)	
2	4	19	1	1	FISTFUL OF TEARS MAXWELL (COLUMBIA)	
3	2	20	1	1	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS (MNRK/JRMG)	
4	3	18	1	1	I AM MARY J. BLIGE (MTR/ARCA/GEFFEN/INTERSCOPE)	
5	7	9	1	1	<b>GREATEST GAINER EVERYTHING TO ME</b> MONICA (J/RMG)	
6	5	26	1	1	IT KILLS ME MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)	
7	6	22	1	1	AIN'T LEAVIN WITHOUT YOU JAEHEIM (ATLANTIC)	
8	8	11	1	1	THERE GOES MY BABY USHER (LAFACE/JIVE/JLG)	
9	9	6	1	1	WINDOW SEAT ERYKAN BADU (UNIVERSAL MOTOWN/UMRG)	
10	12	9	1	1	CLOSER CORINNE BAILEY RAE (CAPITOL)	
11	11	21	1	1	SEX THERAPY ROBIN THICKE (STAR TRAK/INTERSCOPE)	
12	13	8	1	1	FINDING MY WAY BACK JAEHEIM (ATLANTIC)	
13	10	9	1	1	I DON'T CARE RAHEEM DEVAUGHN (JIVE/JLG)	
14	17	7	1	1	BEAUTIFUL VIVIAN GREEN (E1)	
15	14	26	1	1	DON'T MAKE 'EM LIKE U NO MORE RUBEN STUDDARD (15/HICKORY/RED)	
16						

## HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	10	<b>#1</b> EVERYTHING TO ME M. ELLIOTT/LAMB (M. ELLIOTT, C. LAMB, J. SULLIVAN, F. BASKETT, G. MCDONALD, J. D. WILLIAMS)	Monica	1
2	3	4	HEY DADDY (DADDY'S HOME) THE RUNNERS, RICO LOVE (RICO LOVE, A. HARR, J. JACKSON, U. RAYMOND IV)	Usher Featuring Plies	2
3	4	23	SEX THERAPY POLOW DA DON/HOT SAUCE (R. THOCK, E. DEAN, J. JONES, F. WASSON, H. WIENER, S. GOTTLEB, J. GLUCK, W. GOLD)	Robin Thicke	1
4	5	7	NEIGHBORS KNOW MY NAME T. TAYLOR, P. PHAYES, J. M. CGEE (T. NEVESON, T. TAYLOR, P. PHAYES)	Trey Songz	4
5	2	1	SAY SOMETHING TIMBALAND, DRUG (T. MOSLEY, J. HARMON, A. GRAHAM, T. CLAYTON, J. MAULTSBY)	Timbaland Featuring Drake	1
6	12	9	<b>GREATEST GAINER/AIRPLAY</b> RUDE BOY STARGLATE, R. SMIRE (M. S. ERIKSEN, T. E. HERMANSSEN, E. DEAN, N. RICKO, R. SMIRE, R. FENTY)	Rihanna	6
7	11	15	MY CHICK BAD THE LEGENDARY TRAXSTER (C. BRIDGES, D. T. MARAJ, S. LINDLEY, D. DAVIDSON)	Ludacris Featuring Nicki Minaj	7
8	7	5	I AM STARGLATE, M. J. BLIGE, M. S. ERIKSEN, T. E. HERMANSSEN, J. AUSTIN, E. DEAN, M. BEITE	Mary J. Blige	4
9	6	10	HOW LOW T. MINUS (C. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADLER, H. SHOCKLEE)	Ludacris	2
10	9	8	SAY AAH Y. YONN, D. CORRELL, T. TAYLOR, R. M. FEREBEE, JR., T. NEVESON, T. SCALES, N. L. WALKER, D. CORRELL	Trey Songz Featuring Fabolous	3
11	8	9	IT KILLS ME J. FENIX, A. MARTIN (A. MARTIN, R. LITTLE, JOHN, JR., L. CARR, E. SHULMAN)	Melanie Fiona	3
12	10	6	TRY SLEEPING WITH A BROKEN HEART J. BHASKER (J. BHASKER, A. KEYS, P. REYNOLDS)	Alicia Keys	2
13	21	22	LIL FREAK E. WILLIAMS, P. LOW DA DON (J. JONES, E. WILLIAMS, E. DEAN, U. RAYMOND IV, D. T. MARAJ, S. WINDER)	Usher Featuring Nicki Minaj	13
14	20	27	FISTFUL OF TEARS H. DAVID, MUSZE (H. DAVID)	Drake	14
15	15	19	O LET'S DO IT TAY BEATZ, D. WINTERS (J. MALPHURS)	Waka Flocka Flame	12
16	13	25	NOTHIN' ON YOU THE S.M.E.Z/NGTONS (B. SIMMONS, JR., B. MARS, P. LAWRENCE, A. LEVINE)	B.o.B Featuring Bruno Mars	17
17	22	10	LEMONADE S. CRAWFORD (R. DAVIS, S. CRAWFORD, J. H. KAYLAN, M. VOLMAN)	Gucci Mane	16
18	16	14	STEADY MOBBIN' KANE (D. CARTER, D. JOHNSON, R. DAVIS)	Young Money Featuring Gucci Mane	17
19	17	18	ON TO THE NEXT ONE SWIZZ BEATZ (S. C. CARTER, K. DEAN, G. AUGIE, X. DEROSNAY, J. CHATON)	Jay-Z + Swizz Beatz	9
20	14	11	SOLDIER OF LOVE SABE, M. FELA (S. ADU, A. HALE, S. MATTHEWMAN, P. S. DENMAN)	Sade	6
21	18	13	THERE GOES MY BABY JIM JONSON, RICO LOVE (RICO LOVE, J. G. SCHEFFER, F. ROMAN, D. MORRIS)	Usher	22
22	19	21	AIN'T LEAVIN' WITHOUT YOU KINGZ K. STELLA/S (B. BARKER, P. S. DENMAN, J. S. CARTER, J. BROOKHOUSE, M. RUFIMONDO, S. GLEN, N. THORP, P. FELICE)	Jaheim	12
23	31	47	UN-THINKABLE (I'M READY) A. KEYS, K. BROTHERS, N. SHEBIB (A. KEYS, A. GRAHAM, K. BROTHERS, JR., N. SHEBIB)	Alicia Keys	24
24	24	14	BEDROCK KANE (D. CARTER, D. JOHNSON, J. H. M. L. S. W. STONSON, D. JOHNSON, S. GARRETT, T. MOSLEY, P. LUTY, J. CAMERON)	Young Money Featuring Lloyd	2
25	28	29	WINDOW SEAT E. BADU, J. POYSER (E. BADU, J. POYSER)	Erykah Badu	26
26	27	23	WOMEN LIE, MEN LIE B. YOUNG (M. MINNIS, B. YOUNG, D. CARTER)	Yo Gotti Featuring Lil Wayne	22
27	26	26	SPEEDIN' 253 MUSIC INC. (D. CLARK, M. COLE, JR., E. FRAVER, C. FULLER, O. GRANDPERRY, C. STOKES)	Omarion	26
28	32	32	YOU'RE THE ONE J. DUPRI, B. M. COX (J. DUPRI, B. M. COX)	Dondria	29
29	23	20	I INVENTED SEX LOS DAMYSTRO (C. MCKINNEY, T. SCALES, T. NEVESON, A. GRAHAM)	Trey Songz Featuring Drake	1
30	29	22	ALL THE WAY TURN UP KE (J. L. JOHNSON, D. WAX, K. ERONDU, C. ARCEO)	Roscoe Dash Featuring Souja Boy Tell'em	18
31	42	51	IMMA BE K. HARRIS, WILLIAM (W. ADAMS, A. PINEDA, J. GOMEZ, S. FENIGSON, K. HARRIS, J. TANK, L. FOOER, T. BENECK, M. DELLEN)	The Black Eyed Peas	32
32	34	43	I'M BACK TRACKSLAYERZ (C. J. HARRIS, JR., D. RANDALL, D. DUNCAN)	T.I.	33
33	48	45	FINDING MY WAY BACK I. BARIAS, C. HAGGINS (I. BARIAS, C. HAGGINS, M. JONTEL, C. CHAMBERS, J. HOAGLAND)	Jaheim	34
34	30	28	BAD HABITS H. DAVID, MUSZE (H. DAVID, MUSZE)	Maxwell	4
35	36	34	GOD IN ME W. CAMPBELL (W. CAMPBELL, E. ATKINS, CAMPBELL, T. ATKINS, CAMPBELL)	Mary Mary Featuring Kierra "KiKi" Sheard	5
36	39	42	4 MY TOWN (PLAY BALL) B. O. T. D. (B. WILLIAMS, A. GRAHAM, D. CARTER, M. SAMUELS)	Birdman Featuring Drake & Lil Wayne	37
37	46	46	BEAMER, BENZ, OR BENTLEY PRIME (C. LLOYD, L. JAMES, M. FORNO)	Lloyd Banks Featuring Juelz Santana	38
38	38	37	LOVE KING T. NASH, L. O. S. DA MAESTRO (T. NASH, C. MCKINNEY)	The-Dream	37
39	50	56	ALL I DO IS WIN DJ Khaled Featuring T-Pain, Ludacris, Snopp Dogg & Rick Ross DJ NASTY/DJ KHALED (K. M. KHALED, C. BRIDGES, W. ROBERTS II, C. C. BRIDGES, JR., T. PAIN, J. MOLLINGS, L. MOLLINGS)	DJ Khaled	40
40	45	40	I DON'T CARE STEREOTYPES, NE-YO (S. SMITH, J. YIP, J. REEVES, R. ROMULUS)	Raheem DeV Vaughn	39
41	37	35	PRETTY WINGS H. DAVID, MUSZE (H. DAVID, MUSZE)	Maxwell	1
42	35	36	CLOSE TO YOU K. THOMAS (B. WINANS)	BeBe & CeCe Winans	21
43	33	29	MONEY TO BLOW DRUMMA BOY (B. WILLIAMS, A. GRAHAM, D. CARTER, C. GHOLSON)	Birdman Featuring Lil Wayne & Drake	2
44	43	53	CLOSER S. BROWN, C. B. RAE (C. B. RAE)	Corinne Bailey Rae	43
45	53	71	LOSE MY MIND DRUMMA BOY (J. W. JENKINS, C. GHOLSON, A. WASHINGTON)	Young Jeezy Featuring Plies	46
46	54	59	BUSY C. JENNINGS (C. JENNINGS)	Lyfe Jennings	47
47	51	52	SPONSOR E. LEWIS, LROC (J. PHILLIPS, H. NELSON, E. LEWIS, B. MUHAMMAD, R. DAVIS, D. WAVY)	Tairra Mari Featuring Gucci Mane & Souja Boy Tell'em	48
48	41	39	CAN'T LIVE WITHOUT YOU THE UNDERDOGS (H. J. MASON, JR., D. E. THOMAS, J. FAUNTEROY II, S. L. RUSSELL)	Charlie Wilson	19
49	40	41	DON'T MAKE 'EM LIKE U NO MORE SYNCRE (R. PERRY, G. EALEY)	Ruben Studdard	32
50	55	55	GO SHORTY GO SPINZ 'N' FRESH PRODUCTIONS (TRAVIS PORTER)	Travis Porter	51
51	75	95	ROGER THAT PHENOM (D. CARTER, J. BOSWELL, D. FRANKLIN, O. T. MARAJ, M. STEVENSON)	Young Money	52
52	44	38	I WANNA ROCK S. DEVILLE (C. G. BROOKS, JR., E. MOLINA, R. GINYARD, JR.)	Snopp Dogg	10
53	58	61	BEAUTIFUL A. BELL, J. WASHINGTON (V. S. GREEN, J. WASHINGTON, A. BELL)	Vivian Green	54
54	47	44	ARE YOU LISTENING K. FRANKLIN, H. MARTIN (K. FRANKLIN)	Kirk Franklin Presents Artists United For Haiti	28

**2** Usher's "Raymond vs. Raymond," which is projected to debut at No. 1 on the Billboard 200 next week, makes an early bow this issue on Top R&B/Hip-Hop Albums (No. 74), due to street-date violations.

**4** The song hikes 2-1 on Mainstream R&B/Hip-Hop, giving Songz his fifth career chart-topper and third since October.

**60** Despite none of its singles earning a debut on this chart, her introductory EP spent 26 weeks on Top R&B/Hip-Hop Albums last year. The lead single for her follow-up makes the biggest jump on the chart: a 167% sales gain.

**64** In the single's first week of availability, track debuts at No. 13 (29,000) on Billboard's new Hot R&B/Hip-Hop Digital Songs chart (see page 47).

**76** She debuts on this chart and Adult R&B (No. 31) with song from the upcoming soundtrack to "Tyler Perry's Why Did I Get Married Too," in which she co-stars with R&B singer Jill Scott.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
56	49	33	DO YOU THINK ABOUT ME ROCKWILDER (C. J. JACKSON, JR., D. STINSON)	50 Cent	26
57	64	75	ALL I EVER THINK ABOUT ALL STAR (A. GORDON, J. CAMPBELL, T. BEAL, J. MADISON)	Chrisette Michele	57
58	56	62	BRING IT BACK NOT LISTED (NOT LISTED)	8Ball & MJG Featuring Young Dro	56
59	52	60	WORST CASE SCENARIO J. THOMAS, J. P. THOMPSON (J. THOMAS, J. P. THOMPSON, J. SKINNER, T. MARTINEZ)	Joe	52
60	89	96	CRUSH ON YOU J. MCKINNEY (D. WARREN, J. MCKINNEY)	Christelle Starring Dizzy D	60
61	59	64	FALLIN' KANE, A. FLOYD (D. JOHNSON, A. FLOYD, K. MICHELLE, B. HULL, N. M. WALDEN)	K. Michelle	59
62	63	72	THE BEST IN ME A. W. LINDSEY (M. L. SAPPA, LINDSEY)	Marvin Sapp	14
63	66	70	GOOD LOVE STEREOTYPES, NE-YO (S. SMITH, J. REEVES, R. ROMULUS, J. YIP)	Mary J. Blige Featuring T.I.	57
64	68	68	REVERSE COWGIRL KANE, BEATZ, MKE, T-PAIN (T. PAIN, D. JOHNSON, J. COLEMAN, J. W. JENKINS, R. BRENTE, C. WINTERS, J. GORDON, M. GORDON)	T-Pain	64
65	62	67	IMMA LOVE YOU RIGHT B. GREEN, L. NIX (M. JIMINEZ, S. HILL, B. BROWN)	John Brown	62
66	67	57	UP OUT MY FACE M. CAREY, C. STEWART, T. NASH (M. CAREY, T. NASH, C. A. STEWART, O. T. MARAJ)	Mariah Carey Featuring Nicki Minaj	39
67	69	66	PRETTY GIRLS WALE FEATURING GUCCI MANE & WEENSEY OF BACKYARD BAND BEST KEPT SECRET (D. AKINTI, M. H. DAVIS, W. BROWN, A. GOODMAN, T. PRICE, C. BALMORIS)	Wale	56
68	73	80	HANDS TIED OAK OF THE KNIGHTWRITAZ, H. MASON, JR. (H. J. MASON, JR., W. FELDER, H. BRIGHT)	Toni Braxton	68
69	71	78	HOLD YOU (HOLD YUH) FIRE PETER (W. EDWARDS, R. JOHNSON)	Gyptian	69
70	80	-	SHES GOT IT MADE C. SPARKS, K. GEORGES (A. L. WASHINGTON, B. GREEN, C. SPARKS, R. HOLMES)	Pie	70
71	70	73	BACK TO THE CRIB POLOW DA DON (L. JAMES, J. JONES, E. DEAN, C. BROWN)	Juelz Santana Featuring Chris Brown	60
72	61	63	WORTH IT E. HUDSON (J. AUSTIN, E. HUDSON)	Whitney Houston	61
73	72	79	RECOGNITION L. CLOPTON, P. PHAYES (L. CLOPTON, P. PHAYES, R. DAVIS, J. RANKIN, H. MCKEE, JR.)	Recognition	72
74	60	58	HOMEGURL (HE GOTTA) J. BROWN (D. HAMILTON, T. BURNETT, J. BROWN, S. ATWATER)	Bone	51
75	81	90	IN THE MORNING D. MANZOR, P. POON BEAR (D. MANZOR, J. BOYD, Y. BARKER)	Urban Mystic Featuring MDMA	75
76	NOT SHOT	1	NOTHING NOT LISTED (NOT LISTED)	Janet	76
77	NEW	1	WINNER J. TIMBERLAKE, R. KNOX (J. TIMBERLAKE, R. TADROSS, J. FAUNTEROY II, C. J. HARRIS, JR.)	Jamie Foxx Featuring Justin Timberlake & T. J. Miller	77
78	57	65	I AIN'T HEARIN' U S. WHITE (J. WYNN)	Angie Stone	42
79	87	88	BEAT IT UP T. ALLEN (B. YOUNG, T. ALLEN, K. KYA)	Bertell	79
80	NEW	1	YO SIDE OF THE BED T. TAYLOR, P. PHAYES (T. NEVESON, T. TAYLOR, P. PHAYES, T. SCALES)	Trey Songz	80
81	79	76	TELL ME YOU LOVE ME A. MARTIN, G. BAKER, G. WILLIAMS, L. JAMES (A. MARTIN, G. BAKER, G. WILLIAMS, L. JAMES, J. D. LOUDERMILK)	Leela James	76
82	RE-ENTRY	9	I FEEL GOOD STARGLATE, NE-YO (S. SMITH, M. S. ERIKSEN, T. E. HERMANSSEN)	Mary J. Blige	68
83	83	84	EMPIRE STATE OF MIND (PART II) BROKEN DOWN A. SHUX, A. KEYS (A. KEYS, S. C. CARTER, J. SEWELL, ULEPIC, A. HUNTE, B. KEYS, S. ROBINSON)	Alicia Keys	76
84	97	-	BORROW YOU B. BAKER (E. ROBERSON, B. BAKER)	Eric Roberson	77
85	78	74	HIGHER THAN THIS JIMMY JAM, T. LEWIS, L. YOUNG, J. WRIGHT (J. S. HARRIS III, T. LEWIS, L. YOUNG, J. Q. WRIGHT)	Ledisi	63
86	85	87	ONE DAY ON THIS EARTH MYSTO, PIZZI (R. KELLY)	Brutha	85
87	86	93	AWESOME ZAYTOVEN (A. L. WASHINGTON, X. DOTSON)	Pie	73
88	90	-	SHOW OUT NOT LISTED (NOT LISTED)	Roscoe Dash	88
89	76	92	IF TONIGHT IS MY LAST BRIAN, JOSH (L. IZIBOR)	Laura Izibor	76
90	93	83	ON FIRE COOL & DRE (G. MORODER, R. BELLOTTE)	Lil Wayne	54
91	96	91	AY YO FUTURE CUT (M. HALLIM, A. MARTIN, J. BABALOLA, D. LEWIS, A. TOUSSAINT)	Melanie Fiona	91
92	99	99	DAZE B. DON, SUPERED (B. MATTHEWS, C. BROWN, D. WAY, J. RUCKER)	Ja-Bar Featuring Souja Boy Tell'em	92
93	98	-	GET IT ALL S. GARRETT, E. WILLIAMS (S. GARRETT, E. WILLIAMS)	Sean Garrett Featuring Nicki Minaj	93
94	74	69	MILLION DOLLAR GIRL C. HOLLYWOOD (D. JOHNSON, J. BOOTH, M. LUCAS, A. LEBENHAUT, T. TAYLOR, W. WANG, A. D. QUORSON, C. JONES, S. COMBS, K. L. H. SOO)	Trina Featuring Diddy & Keri Hilson	61
95	88	85	JUST A LITTLE BIT B. MCKNIGHT (B. MCKNIGHT)	Brian McKnight	85
96	NEW	1	ADDICTED SLIQUE (J. ADAMS)	Slique	96
97	100	-	ROCK YA BODY BEANZ N. KORNBEAD (D. JOHNSON, K. ROY)	Dallas Blocker	97
98	84	94	YOU BELONG TO ME T. TAYLOR, J. MCGEE (T. NEVESON, T. TAYLOR, J. MCGEE, T. SCALES)	Trey Songz	82
99	NEW	1	BRING IT BACK DJ K. HOLLAND (K. HOLLAND, J. COLEMAN, L. GRAHAM)	Maino	99
100	NEW	1	SEX ROOM KAJUN (C. BRIDGES, T. NEVESON, T. SCALES, T. TAYLOR, K. JOHNSON)	Ludacris Featuring Trey Songz	100

## BETWEEN THE BULLETS LUDACRIS, RIHANNA MAKE GAINS

Ludacris earns his 25th top 10 on Hot R&B/Hip-Hop Songs as "My Chick Bad" lifts 11-7. With the track, Luda extends his lead among rappers with the most visits to the region in chart history. On Mainstream R&B/Hip-Hop, "Chick" (11-8) becomes his 25th top 10, placing him one behind Lil Wayne's 26 top 10s, for the most by a rapper on that tally. Meanwhile, Rihanna increases her top 10 total on Hot R&B/Hip-Hop Songs to five as "Rude Boy" climbs 12-6. Up 9.5 million impressions, the song earns the best audience increase by a female since Beyoncé's "Single Ladies (Put a Ring on It)" gained 9.6 million on the Nov. 1, 2008, chart. —Raphael George

The most popular songs according to R&B/Hip-Hop radio audience impressions measured by Nielsen Broadcast Data Systems and sales data from a combination of Nielsen SoundScan, Nielsen Video, and Nielsen Music. © 2010 by Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

## CHRISTIAN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	1	28	#1 WHAT FAITH CAN DO @ WKS	KUTLESS BEC/TOOTH & NAIL		
2	3	9	ALL OF CREATION	MERCYME INO		
3	2	25	THERE IS A WAY	NEWWORLDSON INPOP		
4	5	28	FORGIVEN	SANCTUS REAL SPARROW/EMI CMG		
5	4	27	SAFE	PHIL WICKHAM FEAT. BART MILLARD INO		
6	14	7	GREATEST GET BACK UP GAINER	TOBYMAC FOREFRONT/EMI CMG		
7	8	13	SOMETHING BEAUTIFUL	NEEDTOBREATHE ATLANTIC/WORD-CURB		
8	7	31	UNTIL THE WHOLE WORLD HEARS	CASTING CROWNS BEACH STREET/REUNION.PLG		
9	6	33	CITY ON OUR KNEES	TOBYMAC FOREFRONT/EMI CMG		
10	9	45	ROBBIE SEAY BAND	MIRACLE SPARROW 6354/EMI CMG		
11	10	13	BEFORE THE MORNING	JOSH WILSON SPARROW/EMI CMG		
12	13	38	THE WORDS I WOULD SAY	SIDEWALK PROPHETS FERVENT/WORD-CURB		
13	12	12	HEALING HAND OF GOD	JEREMY CAMP BEC/TOOTH & NAIL		
14	15	11	HOLD US TOGETHER	MATT MAHER ESSENTIAL.PLG		
15	11	27	LET THE WATERS RISE	MIKESCHAIR CURB		
16	17	6	EVERYTHING FALLS	FEE INO		
17	24	6	BETTER THAN A HALLELUJAH	AMY GRANT SPARROW/EMI CMG		
18	16	12	CAN ANYBODY HEAR ME	MEREDITH ANDREWS WORD-CURB		
19	19	22	YOUR HANDS	JJ HELLER STONE TABLE		
20	20	4	BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI FERVENT/WORD-CURB		
21	22	18	WALK ON THE WATER	BRITT NICOLE SPARROW/EMI CMG		
22	18	12	LOVE NEVER FAILS	BRANDON HEATH MONOMODE/REUNION.PLG		
23	21	13	SAVE A PLACE FOR ME	MATTHEW WEST SPARROW/EMI CMG		
24	23	12	MORE LIKE FALLING IN LOVE	JASON GRAY CENTRICITY		
25	27	4	OUR GOD	CHRIS TOMLIN SIX/STEPS/SPARROW/EMI CMG		
26	26	6	LOVE HAS COME	MARK SCHULTZ WORD-CURB		
27	28	21	LIVE LIKE WE'RE DYING	KRIS ALLEN 19 JIVE/JLG		
28	25	7	BEAUTIFUL HISTORY	FLUMB CURB		
29	31	3	HEALING BEGINS	TENTH AVENUE NORTH REUNION.PLG		
30	29	4	MY HELP COMES FROM THE LORD	THE MUSEUM BEC/TOOTH & NAIL		
31	32	13	STAND FOR YOU	JOHNNY DIAZ INO		
32	35	10	YOU'RE THE ONE	CHRIS AND CONRAD VSR		
33	38	2	YOURS TO TAKE	JIMMY NEEDHAM INPOP		
34	34	7	I'LL BE	NEWSBOYS INPOP		
35	30	2	POWER OF YOUR NAME	LINCOLN BREWSTER FEAT. DARLENE ZSCHECH INTEGRITY		
36	33	11	WHAT A SAVIOR	CATALYST MUSIC PROJECT FEAT. LAURA STORY INO		
37	37	6	AWAKE AND ALIVE	SKILLET ARDENT/INO		
38	39	6	COME TOGETHER NOW (MUSIC CITY UNITES FOR HAITI)	VARIOUS ARTISTS DEER VALLEY		
39	42	18	MESS OF ME	SWITCHFOOT CREDENTIAL/ATLANTIC/EMI CMG		
40	41	6	BORN AGAIN	NEWSBOYS INPOP		
41	40	14	DESPERATE	FIREFLIGHT FLICKER/PLG		
42	46	3	BLINK	REVIVE ESSENTIAL.PLG		
43	43	15	NEVER SAW YOU COMING	BEBO NORMAN BEC/TOOTH & NAIL		
44	48	3	SOME KIND OF LOVE	PHIL STACEY REUNION.PLG		
45	45	11	YAHWEH	TAL & ACACIA ESSENTIAL.PLG		
46	44	18	I AM LOVED	ABOVE THE GOLDEN STATE SPARROW/EMI CMG		
47	47	8	WE SHINE	STELLAR KART INO		
48	50	19	HANDS	THE ALMOST TOOOTH & NAIL		
49	49	19	SOMETIMES	MATT BROUWER BLACK SHOE		
50	RE-ENTRY		TAKE OVER	AARON SHUST BRASH		

Jeremy Camp lands his 12th top 10 on Hot Christian AC Songs since the chart's launch in 2005, advancing to a third-place tie for the most top 10s with Chris Tomlin during that time frame. Camp was previously tied for fourth place with Third Day. MercyMe leads with 14, while Casting Crowns has 13.



## TOP CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	7	#1 TOBYMAC	6 WKS	TONIGHT FOREFRONT 6371/EMI CMG	
2	2	31	SKILLET	AWAKE ARDENT/INO/ATLANTIC 2554/PROVIDENT-INTEGRITY		
3	3	4	VARIOUS ARTISTS	WOW WORSHIP (PURPLE) PLG/EMI CMG 857999/WORD-CURB		
4	5	25	VARIOUS ARTISTS	WOW HTS 2010 WORD-CURB/PROVIDENT-INTEGRITY 4867/EMI CMG		
5	4	19	CASTING CROWNS	UNTIL THE WHOLE WORLD HEARS BEACH STREET/REUNION.PLG 8360/PROVIDENT-INTEGRITY		
6	6	20	FLYLEAF	MEMENTO MORI A&M/OCTONE 013512/EMI CMG		
7	HOT SHOT DEBUT		VARIOUS ARTISTS	NOW THAT'S WHAT I CALL FAITH UNIVERSAL/SONY MUSIC 8645/EMI CMG		
8	7	3	PASSION	PASSION: AWAKENING SIX/STEPS/SPARROW 7175/EMI CMG		
9	12	75	FRANCESCA BATTISTELLI	MY PAPER HEART FERVENT 887378/WORD-CURB		
10	NEW		ROBBIE SEAY BAND	MIRACLE SPARROW 6354/EMI CMG		
11	11	23	KUTLESS	IT IS WELL BEC 7174/EMI CMG		
12	13	27	DAVID CROWDER BAND	CHURCH MUSIC SIX/STEPS/SPARROW 6515/EMI CMG		
13	9	6	THE CANADIAN TENORS	THE CANADIAN TENORS DECCA 013509		
14	14	31	NEEDTOBREATHE	THE OUTSIDERS ATLANTIC 519702*/WORD-CURB		
15	18	5	GUY PENROD	BREATH DEEP FERVENT/GAITHER 6052/EMI CMG		
16	8	3	DEMON HUNTER	THE WORLD IS A THORN SOLD STATE 6387/EMI CMG		
17	10	3	SANCTUS REAL	PIECES OF A REAL HEART SPARROW 6506/EMI CMG		
18	16	97	TENTH AVENUE NORTH	OVER AND UNDERNEATH REUNION 10126/PROVIDENT-INTEGRITY		
19	17	7	FIREFLIGHT	FOR THOSE WHO WAIT FLICKER 10069/PROVIDENT-INTEGRITY		
20	15	4	POINT OF GRACE	NO CHANGIN' US WORD-CURB 887924		
21	19	75	MARY MARY	THE SOUND MY BLOCK/COLUMBIA 4433*/PROVIDENT-INTEGRITY		
22	20	20	SWITCHFOOT	HELL FIRE/INNOVATION/LEGACY FERVENT/ANTICENTRAL 4869/EMI CMG		
23	21	23	SIDEWALK PROPHETS	THESE SIMPLE THINGS FERVENT 887903/WORD-CURB		
24	42	51	GREATEST MERCYME GAINER	19 INO 4828/PROVIDENT-INTEGRITY		
25	33	12	MORNING TOWER/CELEBRATION	ORCHESTRA AT TEMPLE SQUARE WILBERG 4850/EMI CMG		
26	23	5	VARIOUS ARTISTS	WOW WORSHIP 2010 WORD-CURB/PROVIDENT-INTEGRITY 4867/EMI CMG		
27	44	33	BRITT NICOLE	THE LOST GET FOUND SPARROW 2358/EMI CMG		
28	28	21	STEVEN CURTIS CHAPMAN	BEAUTY WILL RISE SPARROW 6510/EMI CMG		
29	24	29	GAITHER VOCAL BAND	REUNITED GAITHER 6044/EMI CMG		
30	25	9	GAITHER VOCAL BAND	BETTER DAY GAITHER 6031/EMI CMG		
31	29	32	PHILLIPS, CRAIG & DEAN	FEARLESS INO 4506/PROVIDENT-INTEGRITY		
32	26	5	NEWWORLDSON	NEWWORLDSON INPOP 1503/EMI CMG		
33	29	29	THOUSAND FOOT KRUTCH	WELCOME TO THE MASQUERADE TOOTH & NAIL 4763/EMI CMG		
34	32	25	VARIOUS ARTISTS	SONGS 4 WORSHIP 50 INTEGRITY 24702/TIME LIFE		
35	31	74	MICHAEL W. SMITH	A NEW HALLELUJAH REUNION 10133/PROVIDENT-INTEGRITY		
36	30	59	KARI JOBE	KARI JOBE INTEGRITY 4550/PROVIDENT-INTEGRITY		
37	34	5	THE ROCKET SUMMER	OF MEN AND ANGELS ISLAND 013934*/IDJMG		
38	38	23	MARK SCHULTZ	COME ALIVE WORD-CURB 887394		
39	RE-ENTRY		JEREMY CAMP	SPEAKING LOUDER THAN BEFORE BEC 6780/EMI CMG		
40	27	11	NEWSONG	GIVE YOURSELF AWAY HMM 5543/EMI CMG		
41	37	59	RED	INDOORCE & INSTINCT ESSENTIAL 10863/PROVIDENT-INTEGRITY		
42	46	30	SELAH	YOU DELIVER ME CURB 79138/WORD-CURB		
43	47	5	STARFIELD	THE SAVING ONE SPARROW 6507/EMI CMG		
44	RE-ENTRY		PHIL WICKHAM	HEAVEN & EARTH INO 3903/PROVIDENT-INTEGRITY		
45	RE-ENTRY		FEE	HOPE RISING INO 4667/PROVIDENT-INTEGRITY		
46	48	42	MAT KEARNEY	CITY OF BLACK & WHITE AWAKE/COLUMBIA/INPOP 1406/EMI CMG		
47	40	4	MEREDITH ANDREWS	AS LONG AS IT TAKES WORD-CURB DIGITAL EX		
48	41	3	STELLAR KART	EVERYTHING IS DIFFERENT NOW INO 4806/PROVIDENT-INTEGRITY		
49	RE-ENTRY		MATT MAHER	ALIVE AGAIN ESSENTIAL 10906/PROVIDENT-INTEGRITY		
50	RE-ENTRY		HILLSONG	FAITH + HOPE + LOVE LIVE HILLSONG INTEGRITY 4860/PROVIDENT-INTEGRITY		

Up 59 plays (15%), third single from Lawrence's "Law of Confession" album swipes the Greatest Gainer cup in its ninth week on Hot Gospel Songs. Lead single "Back II Eden" led the chart in June 2009, and second track "Let the Word Do the Work" peaked at No. 22 last fall.



## HOT CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	1	27	#1 WHAT FAITH CAN DO 7 WKS	KUTLESS BEC/TOOTH & NAIL		
2	3	8	ALL OF CREATION	MERCYME INO		
3	2	18	THERE IS A WAY	NEWWORLDSON INPOP		
4	6	20	FORGIVEN	SANCTUS REAL SPARROW/EMI CMG		
5	4	26	SAFE	PHIL WICKHAM FEAT. BART MILLARD INO		
6	5	31	UNTIL THE WHOLE WORLD HEARS	CASTING CROWNS BEACH STREET/REUNION.PLG		
7	8	12	BEFORE THE MORNING	JOSH WILSON SPARROW/EMI CMG		
8	7	32	CITY ON OUR KNEES	TOBYMAC FOREFRONT/EMI CMG		
9	12	13	SOMETHING BEAUTIFUL	NEEDTOBREATHE ATLANTIC/WORD-CURB		
10	13	12	HEALING HAND OF GOD	JEREMY CAMP BEC/TOOTH & NAIL		
11	11	48	REVELATION SONG	PHILLIPS, CRAIG & DEAN INO		
12	9	21	LET THE WATERS RISE	MIKESCHAIR CURB		
13	10	36	THE WORDS I WOULD SAY	SIDEWALK PROPHETS FERVENT/WORD-CURB		
14	14	45	HOLD MY HEART	TENTH AVENUE NORTH REUNION.PLG		
15	18	4	GREATEST GET BACK UP GAINER	TOBYMAC FOREFRONT/EMI CMG		
16	17	10	MORE LIKE FALLING IN LOVE	JASON GRAY CENTRICITY		
17	15	11	CAN ANYBODY HEAR ME	MEREDITH ANDREWS WORD-CURB		
18	16	12	LOVE NEVER FAILS	BRANDON HEATH MONOMODE/REUNION.PLG		
19	19	10	YOUR HANDS	JJ HELLER STONE TABLE		
20	20	13	WALK ON THE WATER	BRITT NICOLE SPARROW/EMI CMG		
21	22	7	HOLD US TOGETHER	MATT MAHER ESSENTIAL.PLG		
22	21	12	SAVE A PLACE FOR ME	MATTHEW WEST SPARROW/EMI CMG		
23	24	4	BETTER THAN A HALLELUJAH	AMY GRANT SPARROW/EMI CMG		
24	27	3	OUR GOD	CHRIS TOMLIN SIX/STEPS/SPARROW/EMI CMG		
25	25	13	STAND FOR YOU	JOHNNY DIAZ INO		

## CHRISTIAN CHR™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	1	12	#1 SOMETHING BEAUTIFUL 3 WKS	NEEDTOBREATHE ATLANTIC		
2	2	17	WALK ON THE WATER	BRITT NICOLE SPARROW/EMI CMG		
3	3	17	DESPERATE	FIREFLIGHT FLICKER/PLG		
4	6	6	BORN AGAIN	NEWSBOYS INPOP		
5	7	4	GET BACK UP	TOBYMAC FOREFRONT/EMI CMG		
6	5	10	HEALING HAND OF GOD	JEREMY CAMP BEC/TOOTH & NAIL		
7	14	8	WALLS	MANIC DRIVE WHIPLASH		
8	13	6	AWAKE AND ALIVE	SKILLET ARDENT/INO		
9	9	18	WE SHINE	STELLAR KART INO		
10	11	18	HANDS	THE ALMOST TOOOTH & NAIL		
11	4	23	DONT YOU KNOW YOU'RE BEAUTIFUL	SEABIRD CREDENTIAL/EMI CMG		
12	10	10	REDISCOVER YOU	STARFIELD SPARROW/EMI CMG		
13	18	7	GREATEST LIVE LIKE WE'RE DYING GAINER	KRIS ALLEN 19 JIVE/JLG		
14	8	19	HERE IN THIS MOMENT	BEGAH SHAE SHAE SHOE		
15	15	7	ALREADY HOME	THOUSAND FOOT KRUTCH TOOTH & NAIL		
16	17	6	ALL OF CREATION	MERCYME INO		
17	16	20	AGAIN	FLYLEAF A&M/OCTONE/INTERSCOPE		
18	19	5	GOD GAVE ME YOU	DAVE BARNES RAZOR & TIE		
19	23	3	EVERYTHING FALLS	FEE INO		
20	26	17	MESS OF ME	SWITCHFOOT ATLANTIC		
21	21	5	THERE IS A WAY	NEWWORLDSON INPOP		
22	27	2	LIVE LIFE LOUD	HAWK NELSON BEC/TOOTH & NAIL		
23	28	2	BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI FERVENT/WORD-CURB		
24	22	13	SAFE	PHIL WICKHAM FEAT. BART MILLARD INO		
25	NEW		LEAD ME	SANCTUS REAL SPARROW/EMI CMG		

## TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	3	#1 MARVIN SAPP	2 WKS	HERE I AM VERITY 53156/JLG	
2	2	10	VARIOUS ARTISTS	WOW GOSPEL 2010 WORD-CURB/EMI CMG/VERITY 62442/JLG		
3	3	26	BEBE & CECE WINANS	STILL B&C 31105/MALACO		
4	4	9	JAMES FORTUNE & FIYA	ENCORE BLACKSMOKE 3073/WORLDWIDE		
5	5	21	TAMELA MANN	THE MASTER PLAN TILLYMANN 8135		
6	6	27	FRED HAMMOND	LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/JLG		
7	7	76	MARY MARY	THE SOUND MY BLOCK/COLUMBIA 28087*/SONY MUSIC		
8	8	73	HEZEKIAH WALKER & LFC	SOULED OUT VERITY 23487/JLG		
9	9	35	EARNEST PUGH	LIVE: RAIN ON US EP/BLACKSMOKE 3070/WORLDWIDE		
10	10	4	BISHOP PAUL S. MORTON	MEMORABLE MOMENTS TEHILLAH 7223/LIGHT		
11	12	2	K			

## HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	2	9	#1 NATURALLY	SELENA GOMEZ & THE SCENE	HOLLYWOOD	
2	3	9	GIVE ME SOMETHING	ONO MIND	TRAIN/TWISTED	
3	4	9	HEARTBREAK ON VINYL	BLAKE LEWIS	TOMMY BOY	
4	7	7	ROCKET	GOLDFRAPP	MUTE	
5	9	7	SWEET DISPOSITION	THE TEMPER TRAP	LIBERATION/CLASSNOTE/COLUMBIA	
6	8	8	F**K THE INDUSTRY	SOLANGE	MUSIC WORLD	
7	1	9	LOUBOUTINS	J-LO	EPIC	
8	17	5	I AM	MARY J. BLIGE	MATRIARCH/GEFFEN/INTERSCOPE	
9	19	4	VIDEO PHONE	BEYONCÉ	MUSIC WORLD/COLUMBIA	
10	16	6	BREAK YOUR HEART	TAIO CRUZ	FEATURING LUDACRIS MERCURY/IDJMG	
11	13	8	STRANGE COUNTRY	MORGAN PAGE	NETTWERK	
12	5	10	MORNING AFTER DARK	TIMBALAND	FEATURING NE-Y AND GOSHY	MUSLEY/BLACKGROUND/INTERSCOPE
13	11	13	ACAPPELLA	KELIS	WILL.I.AM/INTERSCOPE	
14	6	10	AUTOMATIK	LUVI FRANG	JIVE/IDJMG	
15	22	6	PYRAMID	CHARICE	143/REPRISE	
16	21	7	BETTER THAN HER	MATISSE	JIVE/IDJMG	
17	12	13	FANCY FREE	SUN JH	IDJMG	
18	18	8	SUDDENLY	BT	NETTWERK	
19	23	8	GET UP	KIMBERLY DAVIS	1	
20	10	11	FEELIN' LIKE A SUPERSTAR	BARBARA TUCKER	B STAR	
21	20	11	FOR YOUR ENTERTAINMENT	ADAM LAMBERT	19/RCA/RMG	
22	26	6	DRUMMER BOY	DESI MONA	SURGO/DECCA	
23	15	8	SEX SLAVE	MELLEEFRESH VS. BEADMAUS	PLAY	
24	27	5	HALFWAY GONE	LIFEHOUSE	GEFFEN/INTERSCOPE	
25	24	12	FEEL IT	THEE OH SEES	TESTI WITH SHERI WINGSTON & J-RO	NRCA/HFPTZ/INMG/COLUMBIA/SONY/BLG

## TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	74	#1 LADY GAGA	THE FAME	STREAMLINE/KOLAS/CHERRYTREE/INTERSCOPE 01386/RCA	
2	2	18	LADY GAGA	THE FAME	STREAMLINE/KOLAS/CHERRYTREE/INTERSCOPE 01387/RCA	
3	NEW		GOLDFRAPP	HEAD FIRST	MUTE 9442	
4	3	37	OWL CITY	OCEAN EYES	UNIVERSAL REPUBLIC 013141*/UMRG	
5	4	9	DJ ENFERNO	ULTRA DANCE 11	ULTRA 2317	
6	7	38	LMFAO	PARTY ROCK PARTY	ROCKWILL/LANCHE/CHERRYTREE/INTERSCOPE 012932/IGA	
7	6	31	DAVID GUETTA	ONE LOVE	GUM 88847*/ASTRALWERKS	
8	NEW		PET SHOP BOYS	RENOVATION	LIVE: THE 02 ARENA, LONDON	ASTRALWERKS 2803/CAPTOL
9	5	11	DJ POET NAME LIFE	TOTAL CLUB HITS 4	THRIVE 90825/IDJMG	
10	8	7	MASSIVE ATTACK	HELIGOLAND	VIAGRA 09466/CAPTOL	
11	10	27	LA ROUX	LA ROUX	FEAT. LEE PERRY/CD/CHERRYTREE/INTERSCOPE 013389/RCA	
12	15	28	MIIKE SNOW	MIIKE SNOW	DOWNTOWN 70985*	
13	9	7	DJ SKRIBBLE	THROUGH PRESENTS: DANCEFEST: THE ULTIMATE PARTY MIX	THIR 9362/IDJMG	
14	NEW		BONOBO	BLACK SANDS	NINJA TUNE 140	
15	NEW		AUTECHRE	OVERSTEPS	WARP 21D*	
16	12	21	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL DANCE CLASSICS 3	UNIVERSAL/SONY/SONY MUSIC	
17	11	7	HOT CHIP	ONE LIFE STAND	ASTRALWERKS 07509*/	
18	13	27	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS 5	UNIVERSAL/SONY/SONY MUSIC	
19	17	4	GROOVE ARMADA	BLACK LIGHT	ONE 408	
20	19	31	IMOGEN HEAP	ELLIPSE	FEAT. GOSHY/CD/CHERRYTREE/INTERSCOPE 013389/RCA	
21	14	41	BEYONCÉ	IRIS	FEAT. NE-Y/CD/CHERRYTREE/INTERSCOPE 013389/RCA	
22	18	25	TIESTO	KALEIDOSCOPE	MUSICAL FREEDOM 2082/ULTRA	
23	20	9	FOUR TET	THERE IS LOVE IN YOU	DOMINO 229*	
24	RE-ENTRY		FAMILY FORCE 5	DANCE OR DIE WITH A VENGEANCE	TMG 97936/TOOTH & NAIL	
25	25	22	DEADMAU5	FOR LACK OF A BETTER NAME	MAUSTRAP 2174/ULTRA	

## HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	4	14	#1 HEARTBREAK	BLAKE LEWIS	ROBBINS	
2	1	9	SECRET LOVE	KIMI SOZZI	ULTRA	
3	2	11	LOVE KEEPS CALLING	ANNAGRACE	ROBBINS	
4	3	11	TELEPHONE	LADY GAGA	FEATURING BEYONCÉ	STREAMLINE/KOLAS/CHERRYTREE/INTERSCOPE
5	6	4	ACAPPELLA	KELIS	WILL.I.AM/INTERSCOPE	
6	15	7	SWEET DISPOSITION	THE TEMPER TRAP	LIBERATION/CLASSNOTE/COLUMBIA	
7	8	5	HEARTBREAK ON VINYL	BLAKE LEWIS	TOMMY BOY	
8	5	6	CARRY OUT	TIMBALAND	FEATURING JUSTIN TIMBERLAKE	VOX/BLK/BLACKGROUND/INTERSCOPE
9	16	2	RUDE BOY	RIHANNA	SRP/DEF. JAM/IDJMG	
10	17	4	BREAK YOUR HEART	TAIO CRUZ	FEATURING LUDACRIS MERCURY/IDJMG	
11	13	9	SO FAR AWAY	KASKADA & SEAMUS HAJI	WITH HALEY ULTRA	
12	7	13	YOU AND I	MEDINA	LABELMADE	
13	11	6	MEMORIES	DAVID GUETTA	FEATURING KID CUDI	GUM/ASTRALWERKS/CAPTOL
14	10	21	GHOSTS 'N STUFF	DEADMAU5	FEATURING ROB SWIRE	MAUSTRAP/ULTRA
15	14	6	FEVER	CASCADA	ROBBINS	
16	NEW		IN MY HEAD	JASON DERULO	BEUGLA HEIGHTS/WARNER BROS.	
17	20	9	TIME	FLAMENDERS	NERVOUS	
18	18	7	BROKEN TONIGHT	ARMIN VAN BUUREN	ULTRA	
19	22	11	BRUISED WATER	CHICANE	VS. MATASHA BEDINGFIELD	CENTRAL STATION
20	21	3	HATE TO LOVE	ALY&AZZ	FEATURING EMI PARKER/NEXT PLEASURE	
21	RE-ENTRY		REMEDY	LITTLE BOOTS	679/ELEKTRA/ATLANTIC	
22	23	18	TIK TOK	KESHA	MEMOSABE/RCA/RMG	
23	NEW		I'M IN THE HOUSE	STEVE AOKI	FEATURING [ZUPEER BLAND] DJI DIM MAK	
24	25	9	U-TURN	SAMANTHA	ROBBINS	
25	24	12	ESCAPE ME	TIESTO	FEATURING G.C. SHEFFIELD	MUSICAL

## TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	25	#1 MICHAEL BUBLE	CRAZY LOVE	143/REPRISE 52073/WARNER BROS.	
2	NEW		MOSE ALLISON	THE WAY OF THE WORLD	ANTI- 87059/EPITAPH	
3	2	2	BRAD MEHLDAU	HIGHWAY RIDER	NONESUCH 518665/WARNER BROS.	
4	4	48	MELODY GARDOT	MY ONE AND ONLY	THRILL VERVE 012583*/VG	
5	5	28	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 47228*/SONY MUSIC	
6	3	6	PRESERVATION HALL JAZZ BAND	PRESERVATION	PRESERVATION HALL 01*	
7	6	41	MICHAEL BUBLE	ONE LOVE	143/REPRISE 52073/WARNER BROS.	
8	8	24	BARBRA STREISAND	LOVE IS THE ANSWER	COLUMBIA 43354/SONY MUSIC	
9	NEW		DAVE HOLLAND OCTET	PATHWAYS	DAREZ 004	
10	9	53	DIANA KRALL	QUIET NIGHTS	VERVE 012433/VG	
11	7	2	ELLA FITZGERALD	THE BEST OF TWELVE NIGHTS	IN HOLLYWOOD	VERVE 013955/VG
12	13	22	PINK MARTINI	SPLENDOR IN THE GRASS	HEINZ 6*	
13	10	9	PAT METHENY	CHRISTOPHER	NONESUCH 516668/WARNER BROS.	
14	14	7	MICHAEL BUBLE	SPECIAL DELIVERY	(EP) 143/REPRISE DIGITAL EX/WARNER BROS.	
15	11	4	JAZZ AT LINCOLN CENTER ORCHESTRA	PORTFOLIO IN SEVEN SHADES	JAZZ AT LINCOLN CENTER 0001	

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	4	#1 JAMIE CULLUM	THE PURSUIT	VERVE/CONCORD 013655*/VG	
2	2	2	KIRK WHALUM	THE OXLEY	ACCORDING TO JAZZ	DAVID BYRON/TOP IMPERIAL/WAX 014202/DECCA
3	NEW		JEFF SPARKS	LIFELIFE	SOUL ARROW 37741	
4	3	53	CHRIS BOTTI	IN GOTTEN COLUMBIA	38735/SONY MUSIC	
5	4	7	CHRIS BOSTON-HERON	I'M NEW HERE	XL 471*	
6	5	7	GALACTIC	YA-KA-MAY	ANTI- 87002*/EPITAPH	
7	6	9	MAYSA	A WOMAN IN LOVE	SHANACHIE 5181	
8	9	60	BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 39815	
9	RE-ENTRY		ANDY MCKEE	JODYLAND	RAZOR & TIE 83063	
10	10	4	ROB WHITE	KEEP RIDING	E2 91223/OPHEUS	
11	13	29	PETER WHITE	GOOD DAY	PEAK 31098/CONCORD	
12	8	27	KENNY G	SUPER HITS	SONY MUSIC CUSTOM MARKETING GROUP 46252	
13	11	9	KIM WATERS	LOVE STORIES	SHANACHIE 5180	
14	7	31	NAJEE	MIND OVER MATTER	HEADS UP 3158	
15	14	26	SPENCER DAY	VAGABOND	YONAS MEDIA/CONCORD JAZZ 31317/CONCORD	

## SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	18	#1 TAKE ME THERE	JACKIEM JOYNER ARISTY		
2	5	22	GREATEST JOURNEY MORNING	GAINER	EUDE GROOVE SHANACHIE	
3	4	24	RETRO BOY	RICHARD ELLIOT	ARTISTRY	
4	7	19	RITMO DE OTONO	BERNIE WILLIAMS	FEAT. DAVE KOZ	REFORM/ROCK RIDGE
5	2	16	SOLDIER OF LOVE	SADE	EPIC/COLUMBIA	
6	3	34	SWEET SUMMER NIGHTS	NAJEE	HEADS UP	
7	6	22	TILL YOU COME TO ME	SPENCER DAY	YONAS MEDIA/CONCORD JAZZ/CMG	
8	8	11	BROTHER EARL	PAUL BROWN	+ MARC ANTOINE	PEAK/CMG
9	9	25	BOGOTA BY BUS	JESSE COOK	COACH HOUSE/E1	
10	12	22	GO	RICH CULBERTSON	GRP/VERVE	
11	10	9	BOSSA BLUE	CHRIS STANDRING	ULTIMATE VIBE	
12	13	24	CHASING PIRATES	NORAH JONES	BLUE NOTE/CAPTOL	
13	15	9	WHAT CHA GONNA DO FOR ME	DARREN RAHN	FEAT. WAYMAN TISDALE	MUGROOVE
14	11	38	BURNIN'	PAUL TAYLOR	PEAK/CMG	
15	14	11	HAVEN'T MET YOU YET	MICHAEL BUBLE	143/REPRISE	

## TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL		
1	2	8	#1 EMANUEL AYI-YOYO	MATTHAK PERLMAN	BEHNS/SONN PANO TRIS/SONY CLASSICAL/DECCA/WARNER BROS.		
2	1	18	THE PRIESTS	HARMONY	RCA VICTOR 59825/RMG		
3	3	11	HILARY HAHN	MATTHIAS GOERNE	CHRISTINE SCHAFER		
4	4	71	THE PRIESTS	THE PRIESTS	RCA VICTOR 33969/SONY MUSIC		
5	5	6	JENNY OAKS BAKER	THEN SINGS MY SOUL	SHADOW MOUNTAIN 5035941		
6	7	72	LUCIANO PAVAROTTI	THE DUETS	DECCA 012245/UNIVERSAL CLASSICS GROUP		
7	6	8	ZUILL BAILEY	BACH CELLO SUITES	TELARC 31978		
8	NEW		VARIOUS ARTISTS	ADES: TEVOT	VIOLIN CONCERTO	EMI CLASSICS 57813/BLG	
9	NEW		THE TALLIS SCHOLARS (PHILLIPS)	VICTORIA: LAMENTATIONS	OF JEREMIAH	GIMELL 043	
10	RE-ENTRY		ZUILL BAILEY	FRANCESCO BALETT	ORCHESTRA (WEST)	RUSSIAN MASTERPIECES FOR CELLO AND ORCHESTRA	TELARC 80724
11	RE-ENTRY		STILE ANTONIO	JOHN SHEPPARD: MEDIA VITA	HARIMONA MUNDI	807509	
12	12	18	LIBERA	ETERNAL: THE BEST OF LIBERA	EMI CLASSICS 42896/BLG		
13	NEW		VARIOUS ARTISTS	OLYMPIA	LAFON	SEAN SAN	WEXLER
14	NEW		L.A. GUITAR QUARTET	DAVID AMADO	DELANARIE	SYMPHONY ORCH.	
15	14	2	DANIEL HOPE	ARC: A BAROQUE JOURNEY	DECCA 013950/UNIVERSAL CLASSICS GROUP		

## TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	22	#1 THE CANADIAN TENORS	THE CANADIAN TENORS	DECCA 013509	
2	3	14	MORMON TABERNACLE CHORUS	AT TEMPLE SQUARE	(WILBERG)	
3	7	43	DAVID GARRETT	DAVID GARRETT	DECCA 012872/UNIVERSAL CLASSICS GROUP	
4	4	72	IL DIVO	THE PROMISE	SYCO/COLUMBIA 39968/SONY MUSIC	
5	2	5	THE IRISH TENORS	IRELAND	RAZOR & TIE 83088	
6	6	73	ANDREA BOCELLI	INCANTO	SUGAR 012161/DECCA	
7	5	3	SERU TANIAN	FEAT. THE AUCTION	PHILHARMONIA ORCH.	
8	9	22	STING	IF ON A WINTER'S NIGHT	CHERRYTREE/DECCA 013292/UNIVERSAL CLASSICS GROUP	
9	10	26	JOSHUA BELL	AT HOME	WITH FRIENDS	SONY CLASSICAL 5276/SONY MASTERWORKS
10	11	55	SARAH BRIGHTMAN	SYMPHONY	LIVE IN VIENNA	MANHATTAN 21681/BLG
11	12	5	VAI DACAPO	SONGS OF DELIGHT	MAKI MEDIA 014003/DECCA	
12	8	4	THE IRISH TENORS	THE VERY BEST OF THE IRISH TENORS	E1 2300	
13	13	9	TIME FOR THREE	3 FERVENT TRAVELERS	E1 2035	
14	14	21	ANDREA BOCELLI	MY CHRISTMAS	SUGAR 012437/DECCA	
15	RE-ENTRY		CHARLIE BAGGETT	I ONLY DREAM OF YOU	BRG 1288	

## TOP WORLD ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	3	#1 THE CHIEFTAINS	FEATURING RY COODER	3 WELCS
2	2	9	CELTIC WOMAN	SONGS FROM THE HEART	MANHATTAN 58360/BLG
3	3	7	CELSTIC THUNDER	IT'S ENTERTAINMENT	CELSTIC THUNDER 01362/DECCA
4	8	29	RODRIGO Y GABRIELA	11:11	RUBYWORKS 0957/ATO
5	5	37	CELSTIC THUNDER	TAKE ME HOME	CELSTIC THUNDER 013087/DECCA
6	4	5	VARIOUS ARTISTS	DARIO: VARIATIONS	PIANO
7	9	74	CELSTIC WOMAN	THE GREATEST JOURNEY	ESSENTIAL COLLECTION
8	6	5	THE IRISH TEN		

HOT LATIN SONGS™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST (IMPRINT / PROMOTION LABEL)
ON CHIT	ON CHIT	
1	1	<b>#1</b> DILE AL AMOR 3 WKS AVENTURA (PREMIUM LATIN)
2	2	ANDO BIEN PEDO BANDA LOS RECODITOS (DISA)
3	3	ME GUSTA TODO DE TI BANDA EL RECODO DE CRUZ LIZARRAGA (FONOVISIA)
4	5	TE PIDO PERDON TITO "EL BAMBINO" (SIENTE)
5	9	<b>GREATEST GAINER</b> AL MENOS LA ORIGINAL BANDA EL LIMON (FONOVISIA)
6	4	MIENTES CAMILA (SONY MUSIC LATIN)
7	11	MI NINA BONITA CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO)
8	6	COLGANDO EN TUS MANOS CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)
9	8	EL ENAMORADO LOS TITANES DE DURANGO (DISA)
10	10	SIN EVIDENCIAS BANDA MS (DISA/ASL)
11	7	ME ENAMORE DE TI ... CHAYANNE (SONY MUSIC LATIN)
12	18	CARITA DE ANGEL LARRY HERNANDEZ (MENDIETA/FONOVISIA/MUSIVISA)
13	15	ESTUVE ALEJANDRO FERNANDEZ (FONOVISIA)
14	12	COMANDOS DEL M.P. VOZ DE MANDO (UEG)
15	17	LA CALABAZA LA ARROLLADORA BANDA EL LIMON (DISA)
16	20	LA PEINADA CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
17	26	TE SIEN TO WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)
18	22	DESCONTROL DADDY Yankee (EL CARTEL/SONY MUSIC LATIN)
19	14	POR AMARTE ASI ANA ISABELLE & CRISTIAN CASTRO (UNIVERSAL MUSIC LATINO)
20	23	MI CURIOSIDAD LOS TIGRES DEL NORTE (FONOVISIA)
21	19	DESDE CUANDO ALEJANDRO SANZ (WARNER LATINA)
22	16	HASTA ABAJO DON OMAR (MACHETE/UNIVERSAL MUSIC LATINO)
23	27	YA LO SE JENNI RIVERA (FONOVISIA)
24	24	ESA MUCHACHITA LOS REYES DE ARRANQUE (SONY MUSIC LATIN)
25	21	BAD ROMANCE LADY GAGA (STREAMLINE/CONKONIVE/CHERRYTREE/INTERSCOPE)
26	33	STAND BY ME PRINCE ROYCE (TOP STOP)
27	35	AYER LA VI ANGEL & KHRIZ (MACHETE/UNIVERSAL MUSIC LATINO)
28	37	TU JULIEN ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL)
29	29	TIK TOK KESHA (WEMOSABE/RCA/RMG)
30	44	GITANA SHAKIRA (EPIC/SONY MUSIC LATIN)
31	39	MENTIRAS PIADOSAS ALEJANDRA GUZMAN (CAPITOL LATIN)
32	32	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)
33	30	PONTE EN MI LUGAR ESPINOZA PAZ (DISA/ASL)
34	26	DID IT AGAIN (LO HECHO ESTA HECHO) SHAKIRA (EPIC/SONY MUSIC LATIN)
35	36	ESTAMOS EN ALGO INTOCABLE (GOOD-I/SONY MUSIC LATIN)
36	40	BIEN O MAL JULIETA VENEGAS (SONY MUSIC LATIN)
37	31	SEXY CHICK DAVID QUETTA FEATURING AKON (GUM/ASTRALWORKS/CAPITOL)
38	50	INTENTALO JIMARTIN FEATURING MAGIC JUAN (EL MOVIMIENTO)
39	45	EOISTA BELINDA FEATURING PITBULL (CAPITOL LATIN)
40	47	GUAPA DIEGO TORRES (UNIVERSAL MUSIC LATINO)
41	38	MI PRINCESA DAVID BISBAL (V/ALE/UNIVERSAL MUSIC LATINO)
42	41	SOY COMO NO SOY DUELO (FONOVISIA/MUSIVISA)
43	NEW	<b>HOT SHOT DEBUT</b> TE RECORDARE EL TRONO DE MEXICO (FONOVISIA/MUSIVISA)
44	RE-ENTRY	BESOS DE AMOR FLEX FEATURING RICKY RICK (CAPITOL LATIN)
45	43	ESTA VIDA TUYA Y MIA KANY GARCIA (SONY MUSIC LATIN)
46	NEW	TELEPHONE LADY GAGA FEATURING BEYONCE (STREAMLINE/CONKONIVE/CHERRYTREE/INTERSCOPE)
47	48	CONFESADOS EDITHA NAZARIO (SONY MUSIC LATIN)
48	49	LOCO JOWELL & RANDY (WY/MACHETE/UNIVERSAL MUSIC LATINO)
49	42	TE AMARE HUEY DUNBAR (ZMG/SONY MUSIC LATIN)
50	RE-ENTRY	90 MILLAS (90 MILES) LOS INQUIETOS DEL NORTE (EAGLE MUSIC)

In its 18th week on the chart, J'Martin's "Intentalo" breaks into the top five on Tropical Airplay, jumping 11-3 with Greatest Gainer honors. The last title to take 18 or more weeks to reach the top five was Makano's "Te Amo" in 2008 (20 weeks).



Carlos Baute's "Colgando En Tus Manos" steps 7-6 on the new Latin Digital Songs chart (see page 47), selling more than 2,000 copies. On Latin Pop Airplay, the former chart-topper has held at No. 2 for seven weeks since losing the No. 1 spot to Camila's "Mientes."



TOP LATIN ALBUMS™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST (IMPRINT / DISTRIBUTING LABEL)
ON CHIT	ON CHIT	
1	1	<b>#1</b> THE CHEIFTAINS FEATURING RY COODER 3 WKS SAN PATRICIO HEAR 31321/CONCORD
2	NEW	<b>HOT SHOT DEBUT</b> EL TRONO DE MEXICO QUIERO DECIRTE QUE TE AMO FONOVISIA 354484/UMLE
3	3	<b>GREATEST GAINER</b> CHAYANNE NO HAY IMPOSIBLE SONY MUSIC LATIN 61972
4	2	AVENTURA THE LAST PREMIUM LATIN 20803/SONY MUSIC LATIN
5	4	CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 59881
6	NEW	ANGEL & KHRIZ DA TAKE OVER WY/MACHETE 014094/UMLE
7	9	<b>PACE SETTER</b> TITO "EL BAMBINO" EL PATRON SIENTE 653883/UMLE
8	6	BANDA LOS RECODITOS ANDO BIEN PEDO DISA 721423/UMLE
9	7	JENNI RIVERA LA GRAN SEÑORA FONOVISIA 354398/UMLE
10	8	WISIN & YANDEL LA REVOLUCION WY/MACHETE 012967/UMLE
11	10	SELENA LA LEYENDA EMI LATIN 07508/CAPITOL LATIN
12	NEW	BELINDA CARPE DIEM CAPITOL LATIN 68262
13	NEW	VARIOUS ARTISTS MY RECORDS: LO MEJOR DE LA COMPANIA WY/MACHETE 014102/UMLE
14	5	JULIETA VENEGAS OTRA COSA SONY MUSIC LATIN 65671
15	12	LOS TIGRES DEL NORTE LEYENDA Y TITANES LOS MEJORES CORRIDOS DE LOS AÑOS DE ORO FONOVISIA 354398/UMLE
16	14	PESADO DESDE LA CANTINA: VOLUUMEN 1 DISA 726553/UMLE
17	15	ESPINOZA PAZ YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE
18	11	ALEJANDRO FERNANDEZ DOS MUNDOS: EVOLUCION UNIVERSAL MUSIC LATINO 013695/UMLE
19	20	LARRY HERNANDEZ EN VIVO DESDE CULIACAN MENDIETA/FONOVISIA 570037/UMLE
20	18	THALIA PRIMERA FILA SONY MUSIC LATIN 56091
21	22	LOS INQUIETOS DEL NORTE FEBRERO 14 ROMANTICAS CATAPIULT DIGITAL EX
22	NEW	CRISTINA JAMAS TE DEJARE (EP) FONOVISIA 354496/UMLE
23	19	PEDRO FERNANDEZ AMARTE A LA ANTIGUA FONOVISIA 354085/UMLE
24	23	EL TRONO DE MEXICO HASTA MI FINAL FONOVISIA 354315/UMLE
25	21	JENCARLOS BUSCAME BULLSEYE 8914
26	26	ALEJANDRO FERNANDEZ DOS MUNDOS: TRADICION FONOVISIA 354372/UMLE
27	17	LOS INQUIETOS DEL NORTE LOCOS DESDE AYER CATAPIULT DIGITAL EX
28	33	COSCULLUELA EL PRINCE NUESTRO MACHETE/UNIVERSAL MUSIC LATINO 653883/UMLE
29	13	MIGUEL BOSE CARDIO WARNER LATINA 523727
30	NEW	ESPINOZA PAZ MIS CANCIONES CON AMOR DASMÍ 026
31	29	BANDA EL RECODO DE CRUZ LIZARRAGA ME GUSTA TODO DE TI FONOVISIA 354394/UMLE
32	27	LOS TIGRES DEL NORTE LA GRANJA FONOVISIA 354192/UMLE
33	25	INTOCABLE CLASSIC GOOD-I 60130/SONY MUSIC LATIN
34	24	PRINCE ROYCE PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
35	31	LARRY HERNANDEZ 16 MARCO CORRIDOS MENDIETA/FONOVISIA 570037/UMLE
36	28	LUIS ENRIQUE CICLOS TOP STOP 8910
37	30	MARCO ANTONIO SOLIS MAS DE MARCO ANTONIO SOLIS FONOVISIA 354218/UMLE
38	16	ANA ISABELLE MI SUENO UNIVERSAL MUSIC LATINO 013950/UMLE
39	37	LOS PRIMOS DE DURANGO MI MEJOR REGALO ASL/DISA 721474/UMLE
40	43	PAQUITA LA DEL BARRIO 20-20 MUSART 4260/BALBOA
41	36	LA ARROLLADORA BANDA EL LIMON SERIE DIAMANTE: 30 SUPER EXITOS DISA 721351/UMLE
42	32	DYLAND Y LENNY MY WORLD SONY MUSIC LATIN 61371
43	39	MARISELA 20 EXITOS INMORTALES IM 6614
44	38	TONY DIZE LA MELODIA DE LA CALLE (UPDATED) PVA 70201 SONY MUSIC LATIN
45	42	DON CHETO EL KTRME DE USTEDES PLATINO 8832
46	41	LOS BUKIS SERIE DIAMANTE: 30 SUPER EXITOS FONOVISIA 354239/UMLE
47	34	TERCER CIELO CENTE OMBRA, BENE... #5478/SONY MUSIC LATIN 653700/UMLE
48	NEW	ELIDA REYNA Y AVANTE FANTASIA FREDDIE 3053
49	40	LOS CUATES DE SINALOA PIURO CARTEL SONY MUSIC LATIN 63480
50	47	VARIOUS ARTISTS SUPER EXITOS: LO MEJOR DEL AMO FONOVISIA 354395/UMLE

REGIONAL MEXICAN ALBUMS™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST (IMPRINT / DISTRIBUTING LABEL)
ON CHIT	ON CHIT	
1	1	<b>#1</b> THE CHEIFTAINS FEATURING RY COODER 3 WKS SAN PATRICIO HEAR 31321/CONCORD
2	NEW	EL TRONO DE MEXICO QUIERO DECIRTE QUE TE AMO FONOVISIA 354484/UMLE
3	2	BANDA LOS RECODITOS ANDO BIEN PEDO DISA 721423/UMLE
4	3	JENNI RIVERA LA GRAN SEÑORA FONOVISIA 354398/UMLE
5	4	SELENA LA LEYENDA EMI LATIN 07508/CAPITOL LATIN
6	5	LOS TIGRES DEL NORTE LEYENDA Y TITANES LOS MEJORES CORRIDOS DE LOS AÑOS DE ORO FONOVISIA 354398/UMLE
7	6	PESADO DESDE LA CANTINA: VOLUUMEN 1 DISA 726553/UMLE
8	7	ESPINOZA PAZ YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE
9	10	LARRY HERNANDEZ EN VIVO DESDE CULIACAN MENDIETA/FONOVISIA 570037/UMLE
10	11	LOS INQUIETOS DEL NORTE FEBRERO 14 ROMANTICAS CATAPIULT DIGITAL EX
11	9	PEDRO FERNANDEZ AMARTE A LA ANTIGUA FONOVISIA 354085/UMLE
12	12	EL TRONO DE MEXICO HASTA MI FINAL FONOVISIA 354315/UMLE
13	14	ALEJANDRO FERNANDEZ DOS MUNDOS: TRADICION FONOVISIA 354372/UMLE
14	8	LOS INQUIETOS DEL NORTE LOCOS DESDE AYER CATAPIULT DIGITAL EX
15	NEW	ESPINOZA PAZ MIS CANCIONES CON AMOR DASMÍ 026
16	16	BANDA EL RECODO DE CRUZ LIZARRAGA ME GUSTA TODO DE TI FONOVISIA 354394/UMLE
17	15	LOS TIGRES DEL NORTE LA GRANJA FONOVISIA 354192/UMLE
18	13	INTOCABLE CLASSIC GOOD-I 60130/SONY MUSIC LATIN
19	18	LARRY HERNANDEZ 16 MARCO CORRIDOS MENDIETA/FONOVISIA 570037/UMLE
20	17	MARCO ANTONIO SOLIS MAS DE MARCO ANTONIO SOLIS FONOVISIA 354218/UMLE

TROPICAL ALBUMS™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST (IMPRINT / DISTRIBUTING LABEL)
ON CHIT	ON CHIT	
1	1	<b>#1</b> AVENTURA 41 WKS THE LAST PREMIUM LATIN 20803/SONY MUSIC LATIN
2	2	PRINCE ROYCE PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
3	3	LUIS ENRIQUE CICLOS TOP STOP 8910
4	4	HECTOR ACOSTA EL TORITO EL ULTIMO BACHATO COLLECTION EPIC/SONY MUSIC LATIN 653700/UMLE
5	5	VARIOUS ARTISTS 30 TROPICALES DE AYER, HOY Y SIEMPRE VINA 610
6	6	HUEY DUNBAR HUEY DUNBAR IV 2MG 30021/SONY MUSIC LATIN
7	9	VARIOUS ARTISTS I LOVE BACHATA PLANET 90125/SONY MUSIC LATIN
8	7	HECTOR ACOSTA SIMPLEMENTE... EL TORITO LA VICTORIA SEVENTE UNIVERSAL MUSIC LATINO 653883/UMLE
9	8	VARIOUS ARTISTS HOT LATIN FIRE VOL. 1 TOP STOP 300202/SONY MUSIC LATIN
10	11	OMEGA EL DIQUE DEL FLOW PLANET 90118/SONY MUSIC LATIN
11	15	VARIOUS ARTISTS BACHATA DE AMOR VOL. 4 J & N 50343/SONY MUSIC LATIN
12	16	GILBERTO SANTA ROSA EL CABAILETO DE LA SALDA DISCOS 985041/4130/SONY MUSIC LATIN
13	12	VARIOUS ARTISTS FLETA LATINA DISCOS 893 37203/SONY MUSIC LATIN
14	10	VARIOUS ARTISTS 30 TROPICALES DE AYER, HOY Y SIEMPRE VINA 610
15	14	VICTOR MANUEL YO SIEMPRE KIYAVI 24734/SONY MUSIC LATIN
16	17	VARIOUS ARTISTS 40 BACHATAS PODEROSAS ROCK & ROLL 80348/SONY MUSIC LATIN
17	13	VARIOUS ARTISTS SUPER SALSA 2010 PLANET 90123/SONY MUSIC LATIN
18	19	VARIOUS ARTISTS SUPER 15 MEGA HITS MACHETE 013149/UMLE
19	RE-ENTRY	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB EL CARIBE HALL WFLA/000200/TELCEL/9445/WARNER BROS.
20	20	VARIOUS ARTISTS HECHO EN CUBA MULTIMUSIC 8452

LATIN POP ALBUMS™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST (IMPRINT / DISTRIBUTING LABEL)
ON CHIT	ON CHIT	
1	1	<b>#1</b> CHAYANNE 5 WKS NO HAY IMPOSIBLE SONY MUSIC LATIN 61972
2	2	CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 59881
3	NEW	BELINDA CARPE DIEM CAPITOL LATIN 68262
4	3	JULIETA VENEGAS OTRA COSA SONY MUSIC LATIN 65671
5	4	ALEJANDRO FERNANDEZ DOS MUNDOS: EVOLUCION UNIVERSAL MUSIC LATINO 013695/UMLE
6	7	THALIA PRIMERA FILA SONY MUSIC LATIN 56091
7	NEW	CRISTINA JAMAS TE DEJARE (EP) FONOVISIA 354496/UMLE
8	8	JENCARLOS BUSCAME BULLSEYE 8914
9	5	MIGUEL BOSE CARDIO WARNER LATINA 523727
10	6	ANA ISABELLE MI SUENO UNIVERSAL MUSIC LATINO 013950/UMLE
11	10	MARISELA 20 EXITOS INMORTALES IM 6614
12	9	TERCER CIELO GRI... #5478/SONY MUSIC LATIN 653700/UMLE
13	11	LUIS FONSI PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO UMLE
14	15	DRACO AMOR VINCI OMNIA PHANTOM VOK 59990/SONY MUSIC LATIN
15	12	CARLOS BAUTE DE MI PUÑO Y LETRA WARNER LATINA 521765
16	13	JUAN GABRIEL MIS CANCIONES, MIS AMIGOS DISCOS 695 57225/SONY MUSIC LATIN
17	17	ALEJANDRO SANZ PARASISO EXPRESS WARNER LATINA 522519
18	16	LAURA PAUSINI PRIMAVERA ANTICIPADA WARNER LATINA 516627
19	RE-ENTRY	DAVID BISBAL SI MI MAR ATRAS VUELO UNIVERSAL MUSIC LATINO 013491/UMLE
20	RE-ENTRY	RICARDO ARJONA 5TO PISO WARNER LATINA 516669

LATIN RHYTHM ALBUMS™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST (IMPRINT / DISTRIBUTING LABEL)
ON CHIT	ON CHIT	
1	NEW	<b>#1</b> ANGEL & KHRIZ DA TAKE OVER WY/MACHETE 014094/UMLE
2	2	TITO "EL BAMBINO" EL PATRON SIENTE 653883/UMLE
3	1	WISIN & YANDEL LA REVOLUCION WY/MACHETE 012967/UMLE
4	NEW	VARIOUS ARTISTS MY RECORDS: LO MEJOR DE LA COMPANIA WY/MACHETE 014102/UMLE
5	4	COSCULLUELA EL PRINCE NUESTRO MACHETE/UNIVERSAL MUSIC LATINO 653883/UMLE
6	3	DYLAND Y LENNY MY WORLD SONY MUSIC LATIN 61371
7	5	TONY DIZE LA MELODIA DE LA CALLE (UPDATED) PVA 70201 SONY MUSIC LATIN
8	6	TITO "EL BAMBINO" EL PATRON SIENTE 653883/UMLE
9	7	VARIOUS ARTISTS LITURBAN KINZ MACHETE 012319/UMLE
10	8	DON OMAR IDOM MACHETE 012867/UMLE
11	9	MAKANO TE AMO PANAMA MACHETE 460031/UMLE
12	11	MAKANO 6 SUPER HITS (EP) MACHETE 460036/UMLE
13	10	FLEX LA EVOLUCION ROMANTIC STYLE CAPITOL LATIN 67917
14	14	CALLE 13 LOS DE ATLAS BIEN COMANDO NORTE 36801 SONY MUSIC LATIN
15	12	WISIN & YANDEL EL DUO DE LA HISTORIA FRESH 11364/SONY MUSIC LATIN
16	13	ALEXIS & FIDO DOWN TO EARTH SONY MUSIC LATIN 43561
17	16	KINTO SOL CARCEL DE SUEÑOS VIRUS/MACHETE 012717/UMLE
18	15	DJ NESTY WISIN Y MARS, PRESENDA LA MENTE MACHETE 012778/UMLE
19	RE-ENTRY	DJ PAYBACK GARCIA ALMAS VIRUS 9422
20	RE-ENTRY	ARCANGEL EL FENOMENO MAS FLOW/MACHETE 170020/UMLE

BETWEEN THE BULLETS

BEST SALES WEEK FOR EL TRONO



El Trono de Mexico posts its best sales week with "Quiero Decirte Que Te Amo," selling 6,000 copies to open at No. 2 on the Top Latin Albums and Regional Mexican Albums charts. That beats its previous best when "Cruzando Fronteras" debuted on the April 12, 2008, chart with nearly 4,000 copies. "Quiero Decirte Que Te Amo" is also the group's highest-charting title on the Billboard 200, bowing at No. 92.

—Rauly Ramirez

JAPAN		ALBUMS		(NIELSEN SOUNDCAN JAPAN/PLATINUM) MARCH 31, 2010	
THIS WEEK	LAST WEEK	NEW	WEEKS ON CHART	ARTIST	ALBUM
1	NEW	1	1	HANSHIN SOUNDSCANS JAPAN/PLATINUM	PORNO GRAFFITTI TRIGGER (LTD. ED.) SONY MUSIC
2	NEW	2	1	CHATMONCHY EXPRESSION	CHATMONCHY EXPRESSION KI/CON
3	1	3	1	VARIOUS ARTISTS	ONE PIECE MEMORIAL BEST (CD/DVD) AVEV TRAX
4	2	4	2	SAKANAKTION JUJU (LTD. ED.)	SAKANAKTION JUJU (LTD. ED.) VICTOR
5	NEW	5	1	YUKI KAIDA	HETALIA AXIS POWERS CHARACTER VOL. 8 & MEDIA FACTORY
6	5	6	5	FUNKY MONKEY BABYS	FUNKY MONKEY BABYS BEST DREAM
7	NEW	7	1	DONG BANG SHIN KI	TVXQ MONSTOP MIX VOL. 2 AVEV TRAX
8	NEW	8	1	SALU	MAIDEN VOYAGE (LTD. EDITION) TOY'S FACTORY
9	9	9	9	VARIOUS ARTISTS	ONE PIECE MEMORIAL BEST AVEV TRAX
10	NEW	10	1	T.M. REVOLUTION	X42S - REVOLUTION (JACKET B) EPIC

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHARTS CO.) MARCH 28, 2010	
THIS WEEK	LAST WEEK	NEW	WEEKS ON CHART	ARTIST	ALBUM
1	3	1	3	BOYZONE	BROTHER POLYDOR
2	1	2	1	LADY GAGA	THE FAME (STREAMLINE/KOJIMA/CHERRYTREE/INTERSCOPE)
3	33	3	33	JUSTIN BIEBER	MY WORLD SCHOOLBOY/RAYMOND BRAUN/ISLAND
4	NEW	4	1	LAURA MARLING	I SPEAK BECAUSE I CAN VIRGIN
5	2	5	2	SOUNDTRACK	GLEE: THE MUSIC SEASON ONE, VOL. 2 COLUMBIA
6	NEW	6	1	GOLDFRAPP	HEAD FIRST MUTE
7	7	7	7	PAOLO NUTINI	SUNNY SIDE UP ATLANTIC
8	5	8	5	ALICIA KEYS	THE ELEMENT OF FREEDOM MBK/J
9	8	9	8	FLORENCE + THE MACHINE	LUNGS ISLAND
10	9	10	9	MUMFORD & SONS	SIGH NO MORE ISLAND

GERMANY		ALBUMS		(MEDIA CONTROL) MARCH 29, 2010	
THIS WEEK	LAST WEEK	NEW	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	1	AMY MACDONALD	A CURIOUS THING VERTIGO/MERCURY
2	NEW	2	1	SCORPIONS	STING IN THE TAIL SCORPIONS GBR/SONY MUSIC
3	NEW	3	1	SILLY ALLES	ROT UNIVERSAL
4	3	4	3	UNHEILIG	GROSSE FREIHEIT INTERSTAR/FANSATION
5	2	5	2	SCHILLER	ATEMILOS UNIVERSAL
6	5	6	5	PETER MAFFAY	TATTOOS (40 JAHRE MAFFAY) SONY MUSIC
7	NEW	7	1	JUSTIN BIEBER	MY WORLD SCHOOLBOY/RAYMOND BRAUN/ISLAND
8	9	8	9	LADY GAGA	THE FAME (STREAMLINE/KOJIMA/CHERRYTREE/INTERSCOPE)
9	14	9	14	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE
10	7	10	7	GORILLAZ	PLASTIC BEACH PARLOPHONE

EUROPEAN HOT 100 SINGLES		ALBUMS		(NIELSEN/BILLBOARD) MARCH 31, 2010	
THIS WEEK	LAST WEEK	NEW	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	1	ALORS ON DANSE	A CURIOUS THING VERTIGO/MOSAERT
2	4	2	4	BABY	JUSTIN BIEBER FT. LUDACRIS SCHOOLBOY/RAYMOND BRAUN/ISLAND
3	2	3	2	RUDE BOY	RIHANNA SRP/DEF JAM
4	3	4	3	TIK TOK	KESHA KEMOSABE/RCA
5	5	5	5	TELEPHONE	LADY GAGA FT. BENEKE (STREAMLINE/KOJIMA/CHERRYTREE/INTERSCOPE)
6	6	6	6	MEMORIES	DAVID GUETTA FT. KID CUDI GUM/VIRGIN
7	7	7	7	BAD ROMANCE	LADY GAGA (STREAMLINE/KOJIMA/CHERRYTREE/INTERSCOPE)
8	13	8	13	FIGHT FOR THIS LOVE	CHERYL COLE FASCINATION/POLYDOR
9	9	9	9	SATELLITE	LENA MEYER-LANDRUT/USF USFO
10	30	10	30	HOT	INNA PHONAG/AIRPLAY/3 BEAT BLUE
11	8	11	8	FIREFLIES	OWL CITY UNIVERSAL REPUBLIC
12	10	12	10	PASS OUT	TIME TEMPAH PARLOPHONE
13	11	13	11	POUR UN INFIDELE	COEUR DE PIRATE BARCLAY
14	12	14	12	DINGUE, DINGUE, DINGUE	CHRISTOPHE MAE WARNER
15	14	15	14	REPLAY	IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE
16	23	16	23	GEBOREN UM ZU LEBEN	UNHEILIG INTERSTAR/FANSATION
17	29	17	29	ROCK THAT BODY	THE BLACK EYED PEAS INTERSCOPE
18	16	18	16	IF WE EVER MEET AGAIN	TIMBALAND FT. JAY PERRY NOSELY/BLACKGROUND/INTERSCOPE
19	21	19	21	PARACHUTE	CHERYL COLE FASCINATION/POLYDOR
20	24	20	24	STEREO LOVE	EDWARD MAYA FT. VIKI JIGULINA SPINNIN'/PLAY ON

EURO DIGITAL SONGS		ALBUMS		(NIELSEN SOUNDCAN INTERNATIONAL) APRIL 10, 2010	
THIS WEEK	LAST WEEK	NEW	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	1	TELEPHONE	LADY GAGA FT. BENEKE (STREAMLINE/KOJIMA/CHERRYTREE/INTERSCOPE)
2	3	2	3	RUDE BOY	RIHANNA SRP/DEF JAM
3	5	3	5	BABY	JUSTIN BIEBER FT. LUDACRIS SCHOOLBOY/RAYMOND BRAUN/ISLAND
4	4	4	4	PASS OUT	TIME TEMPAH LONDON/PARLOPHONE
5	2	5	2	SATELLITE	LENA MEYER-LANDRUT UNIVERSAL
6	6	6	6	HOT	INNA 3BEAT/ALL AROUND THE WORLD
7	7	7	7	IN MY HEAD	JASON DERULO BELUGA HEIGHTS/WARNER BROS.
8	8	8	8	PARACHUTE	CHERYL COLE FASCINATION/POLYDOR
9	12	9	12	ALORS ON DANSE	STROMAE WE ARE MUSIC
10	14	10	14	ROCK THAT BODY	THE BLACK EYED PEAS INTERSCOPE
11	10	11	10	FIREFLIES	OWL CITY UNIVERSAL REPUBLIC
12	9	12	9	STARRY EYED	ELLIE GOULDING POLYDOR
13	13	13	13	REPLAY	IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE
14	15	14	15	FIGHT FOR THIS LOVE	CHERYL COLE FASCINATION/POLYDOR
15	17	15	17	MEMORIES	DAVID GUETTA FT. KID CUDI GUM/VIRGIN

FRANCE		ALBUMS		(SNEP/IFOP/TITE-LIVE) MARCH 29, 2010	
THIS WEEK	LAST WEEK	NEW	WEEKS ON CHART	ARTIST	ALBUM
1	NEW	1	1	CHRISTOPHE MAE	ON TRAC LA ROUTE WARNER MUSIC
2	1	2	1	LES ENFOIRES	2011 LES ENFOIRES, LA CRISE DE NEPRE LES RESTAURANTS DU COEUR
3	2	3	2	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE
4	NEW	4	1	JUSTIN BIEBER	MY WORLDS SCHOOLBOY/RAYMOND BRAUN/ISLAND
5	3	5	3	LADY GAGA	THE FAME (STREAMLINE/KOJIMA/CHERRYTREE/INTERSCOPE)
6	NEW	6	1	I MUVRINI	GIOIA COLUMBIA
7	85	7	85	GREEN DAY	21ST CENTURY BREAKDOWN REPRISE
8	4	8	4	COEUR DE PIRATE	COEUR DE PIRATE BARCLAY
9	7	9	7	GAETAN ROUSSEL	GINGER BARCLAY
10	NEW	10	1	STACEY KENT	RACINTE-MOI BLUE NOTE

CANADA		ALBUMS		(NIELSEN BDS/SOUNDCAN) APRIL 10, 2010	
THIS WEEK	LAST WEEK	NEW	WEEKS ON CHART	ARTIST	ALBUM
1	NEW	1	1	USTIN BIEBER	MY WORLD 2.0 SCHOOLBOY/RAYMOND BRAUN/ISLAND/UNIVERSAL
2	1	2	1	LADY GAGA	THE FAME MONSTER (STREAMLINE/KOJIMA/CHERRYTREE/INTERSCOPE)
3	NEW	3	1	BARENAKED LADIES	ALL IN GOOD TIME RAISIN/EMI
4	NEW	4	1	RUFUS WAINWRIGHT	ALL DAYS ARE NIGHTS: DECCA/UNIVERSAL
5	NEW	5	1	NICOLA CICCONE	IMAGINAIRE MATITA/SELECT
6	6	6	6	BOBBY BAZINI	BETTER IN TIME MUNGO PARK
7	5	7	5	LADY GAGA	THE FAME (STREAMLINE/KOJIMA/CHERRYTREE/INTERSCOPE/UNIVERSAL)
8	2	8	2	NICOLE MARTIN	COCKTAIL DE DOUCEUR MUSICOR
9	9	9	9	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE/UNIVERSAL
10	3	10	3	JIMI HENDRIX	VALLEYS OF NEPTUNE EXPERIENCE HENDRIX/LEGACY/SONY MUSIC

AUSTRALIA		ALBUMS		(ARIA) MARCH 28, 2010	
THIS WEEK	LAST WEEK	NEW	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	1	ANGUS & JULIA STONE	DOWN THE WAY CAPITOL
2	2	2	2	LADY GAGA	THE FAME MONSTER (STREAMLINE/KOJIMA/CHERRYTREE/INTERSCOPE)
3	4	3	4	MUMFORD & SONS	SIGH NO MORE ISLAND
4	3	4	3	GORILLAZ	PLASTIC BEACH PARLOPHONE
5	5	5	5	JASON DERULO	JASON DERULO BELUGA HEIGHTS/WARNER BROS.
6	7	6	7	SUSAN BOYLE	I DREAMED A DREAM SYCO
7	NEW	7	1	LAURA MARLING	I SPEAK BECAUSE I CAN VIRGIN
8	6	8	6	K.D. LANG	RECOLLECTION NONESUCH
9	9	9	9	DAVID GUETTA	ONE LOVE GUM/VIRGIN
10	12	10	12	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE

EURO DIGITAL SONGS SPOTLIGHT		ALBUMS		(NIELSEN SOUNDCAN INTERNATIONAL) APRIL 10, 2010	
THIS WEEK	LAST WEEK	NEW	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	1	KEEP ON WALKING	SALEM AL FAKIR EMI
2	2	2	2	THIS IS MY LIFE	ANNA BERGENDIHL LIONHEART/UNIVERSAL
3	3	3	3	MANBOY	ERIC SAADE ROXY
4	4	4	4	KOM	TIMOTEJ LIONHEART/UNIVERSAL
5	9	5	9	TELEPHONE	LADY GAGA FT. BENEKE (STREAMLINE/KOJIMA/CHERRYTREE/INTERSCOPE)
6	7	6	7	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA CAT
7	6	7	6	UNSTOPPABLE	OLA M&L
8	5	8	5	YOU'RE OUT OF MY LIFE	DARIN MAL/UNIVERSAL
9	10	9	10	FIREFLIES	OWL CITY UNIVERSAL REPUBLIC
10	8	10	8	BAD ROMANCE	LADY GAGA (STREAMLINE/KOJIMA/CHERRYTREE/INTERSCOPE)

EUROPEAN ALBUMS		ALBUMS		(NIELSEN/BILLBOARD) MARCH 31, 2010	
THIS WEEK	LAST WEEK	NEW	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	1	AMY MACDONALD	A CURIOUS THING MELODRAMATIC/MERCURY
2	3	2	3	LADY GAGA	THE FAME (STREAMLINE/KOJIMA/CHERRYTREE/INTERSCOPE)
3	5	3	5	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE
4	2	4	2	GORILLAZ	PLASTIC BEACH PARLOPHONE
5	71	5	71	JUSTIN BIEBER	MY WORLD SCHOOLBOY/RAYMOND BRAUN/ISLAND
6	4	6	4	SADE	SOLDIER OF LOVE EPIC
7	NEW	7	1	SCORPIONS	STING IN THE TAIL SONY MUSIC
8	9	8	9	BOYZONE	BROTHER POLYDOR
9	7	9	7	ALICIA KEYS	THE ELEMENT OF FREEDOM MBK/J
10	NEW	10	1	GOLDFRAPP	HEAD FIRST MUTE
11	NEW	11	1	CHRISTOPHE MAE	ON TRAC LA ROUTE WARNER
12	NEW	12	1	SILLY ALLES	ROT UNIVERSAL
13	10	13	10	UNHEILIG	GROSSE FREIHEIT INTERSTAR/FANSATION
14	6	14	6	JIMI HENDRIX	VALLEYS OF NEPTUNE EXPERIENCE HENDRIX/LEGACY
15	13	15	13	LES ENFOIRES	2011 LES ENFOIRES, LA CRISE DE NEPRE LES RESTAURANTS DU COEUR

ITALY		ALBUMS		(NIELSEN) MARCH 29, 2010	
THIS WEEK	LAST WEEK	NEW	WEEKS ON CHART	ARTIST	ALBUM
1	NEW	1	1	EMMA	OLTRE UNIVERSAL
2	1	2	1	MARCO MENGONI	RE MATTO RCA
3	3	3	3	NOEMI	SULLA MIA PELLE COLUMBIA
4	2	4	2	MALIKA AYANE	GROWGLI SUGAR
5	16	5	16	NINA ZILLI	SEMPRE LONTANO UNIVERSAL
6	NEW	6	1	LOREDANA ERRORE	RAGAZZA OCCHI GIELDO COLUMBIA
7	6	7	6	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
8	8	8	8	MARIO BIONDI	IF TATTICA
9	10	9	10	ALESSANDRA AMOROSO	SENZA NUOVELE EPIC
10	4	10	4	VALERIO SCANU	PER TUTTE LE VOLTE CHE CAPITOL

SPAIN		ALBUMS		(PROMUSICAE/MEDIA) MARCH 31, 2010	
THIS WEEK	LAST WEEK	NEW	WEEKS ON CHART	ARTIST	ALBUM
1	2	1	2	MIGUEL BOSQ	CARIBO DRD
2	1	2	1	JOAN MANUEL SERRAT	MILO DE LA LUZ Y DE LA SOMBRA SONY MUSIC
3	38	3	38	LA OREJA DE VAN GOGH	NESTRA CASA A LA IZQUIERDA DEL TIEMPO SONY MUSIC
4	3	4	3	BUSTAMANTE	A CONTRA/CORRIENTE VALE
5	4	5	4	ESTOPA	X ANIVERSARIO SONY MUSIC
6	7	6	7	MIGUEL POVEDA	COPLAS DEL QUERER UNIVERSAL
7	11	7	11	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE
8	5	8	5	JORGE DREXLER	AMAR LA TRAMA DRD
9	NEW	9	1	MIKEL ERENTXUN	DETALLE DEL MEIDO D.R.O.
10	NEW	10	1	SELENA/GRACIELA BELTRAN	LAS REINAS DEL PUEBLO NA

PORTUGAL		ALBUMS		(RIM) MARCH 29, 2010	
THIS WEEK	LAST WEEK	NEW	WEEKS ON CHART	ARTIST	ALBUM
1	2	1	2	TIAGO	EM FUGA POLYDOR
2	5	2	5	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE
3	NEW	3	1	JUSTIN BIEBER	MY WORLDS SCHOOLBOY/RAYMOND BRAUN/ISLAND
4	4	4	4	RUA DA SAUDADE	RUA DA SAUDADE - CANCOES DE ARY DOS SANTOS/FACOR
5	3	5	3	RITA GUERRA	LUAR FAROL
6	1	6	1	TIM	COMPANHEIROS DE AVENTURA MAGIC MUSIC
7	NEW	7	1	MUXIMA	HOMENAGEM AO DUO OURO NEGRO FAROL
8	6	8	6	ORELHA NEGRA	ORELHA NEGRA ARTHOUSE
9	NEW	9	1	LADY GAGA	THE FAME (STREAMLINE/KOJIMA/CHERRYTREE/INTERSCOPE)
10	12	10	12	LADY GAGA	THE FAME (STREAMLINE/KOJIMA/CHERRYTREE/INTERSCOPE)

The first winner of Norway's "X Factor" TV show, Chand Torsvik, sees his debut album bow at No. 2 on the Norway Albums chart.



EUROPEAN AIRPLAY		ALBUMS		(NIELSEN/BILLBOARD) MARCH 31, 2010	
THIS WEEK	LAST WEEK	NEW	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	1	RUDE BOY	RIHANNA SRP/DEF JAM
2	3	2	3	FIREFLIES	OWL CITY UNIVERSAL REPUBLIC
3	4	3	4	TIK TOK	KESHA KEMOSABE/RCA
4	2	4	2	REPLAY	IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE
5	12	5	12	TELEPHONE	

4 MY TOWN (PLAY BALL) Song of Universal, Inc. BMI/Music Mask Music, BMI/Live Wire LLC, BMI/EMI Blackwood Music Inc. ...

ACCORDING TO YOU (I'm An Adult) Steve Music, ASCAP/Amigo Music, BMI/Stage Three Music Inc. ...

ADDED (Is Our Publishing) BMI/RH 96 ... ANT BAIT BET WET (Mud) Big Loud Shift Industries, ASCAP/Redwood Music, BMI/Stage Three Music Inc. ...

ALL I DO IS WIN (I'd Rather) Publishing, BMI/Harmonia Hill Music, Inc. BMI/Universal Music Group, BMI/Sony/ATV Music, Inc. ...

AMERICAN HOME (Come Songs) LLC, ASCAP/Harmonia Hill Music, Inc. BMI/Universal Music Group, BMI/Sony/ATV Music, Inc. ...

ARE YOU LISTENING (Lily) Mark Music, BMI/EMI Blackwood Music, BMI/Golden Age Publishing, BMI/RH 95 ...

AWESOME (I'm Not) Golden Age Publishing, BMI/Songs of Global Music Publishing America, Inc. BMI/Universal Music Group, BMI/Sony/ATV Music, Inc. ...

AWESOME (I'm Not) Golden Age Publishing, BMI/Songs of Global Music Publishing America, Inc. BMI/Universal Music Group, BMI/Sony/ATV Music, Inc. ...

AWESOME (I'm Not) Golden Age Publishing, BMI/Songs of Global Music Publishing America, Inc. BMI/Universal Music Group, BMI/Sony/ATV Music, Inc. ...

GO SHORTY GO (Dance Train) Publishing Designers, ASCAP/RH 51 ... GROOVY LITTLE SUMMER SONG (Warner/Tamela Publishing Company, ASCAP/Blues Music Publishing, BMI/Cash Box Music, BMI/Cherry Lane Music, BMI/Blues Music, BMI, AMPC 44 ...

HALFWAY GONE (State One) Music America, BMI/Jason Wade Music, BMI/Jazz Music, BMI/Lion Air Publishing, BMI/Warner/Tamela Publishing Company, BMI/J. Koster Publishing, ASCAP/BMF Publishing, ASCAP/RH 100 ...

HAVE IT YOUR WAY (I'm Not) Standalone Publishing, BMI/Sony/ATV Music, Inc. BMI/Universal Music Group, BMI/Sony/ATV Music, Inc. ...

HEARTBREAK WARFARE (Sony/ATV/Tunes LLC, ASCAP/Spice Ham Music, ASCAP, HL, H100 38 ... HELLO ON THE HEART (Sony/ATV/Tunes Publishing Company, BMI/Universal Music Group, BMI/Sony/ATV Music, Inc. ...

HOLD YOU (HOLD YOU) (SBE Music, ASCAP/RH 89 ... HOLD YOU (HOLD YOU) (SBE Music, ASCAP/RH 89 ...

HOW LOW (Ludwika Worldwide Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAP/P-Tunes Music, SOGAN/Songs of Universal, Inc., BMI/Rach Global Songs, BMI, AMPH/L, H100 17 ...

I DON'T CARE (Universal Music, 2 Times LLC, ASCAP/Pen In Ground Publishing, ASCAP/EMI April Music, Inc., BMI/Redwood Music, BMI/Cherry Lane Music, BMI/Blues Music, BMI/Universal Music Group, BMI/Sony/ATV Music, Inc. ...

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JACKSON HOLE (Cute Of) Curb, BMI/Big Loud Books, BMI/No Bad News, BMI/Six Line A Ship Songs, BMI/Sweet Wheels Music, BMI/Inland Music, BMI, AMPC 45 ...

JUST A LITTLE BIT (Brian McHugh Music LLC, ASCAP/Walt Whitman Publishing America, Inc., ASCAP/RH 97 ... JUST BREATHE (Innocent Bystander, ASCAP/H100 78 ...

KEEP ON LOVIN' YOU (House Of) Stay Gay Music, ASCAP/Novon Son Of A Minor Songs, ASCAP/Happy Cat Music, ASCAP/Calhoun Enterprises, SESAC 12 H100 83 ...

LA CALABAZA (Amp Music, LLC, BMI/Universal Music Group, BMI 15 ... LA PENNAH (Ned Aron) Ltd. ...

LIFE AFTER YOU (Sarcato Proton Ology Music, BMI/Universal Music Group, BMI/Asaphic Publishing, BMI/Warner/Tamela Publishing Company, BMI/Sony/ATV Music, Inc. ...

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# EXECUTIVE TURNTABLE

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

**RECORD COMPANIES:** Sony Music Entertainment names **Jeff Walker** executive VP/head of business and legal affairs for global digital business/U.S. sales. He was executive VP/head of business and legal affairs at Columbia/Epic Label Group.

Universal Music Group International appoints **Andy Brown** senior VP of finance in London. He was VP of finance.

Syco Entertainment in London names **Ellis Watson** CEO. He was managing director at Trinity Mirror.

Putumayo World Music promotes **Yann Perrigault** to North American promotion manager. He was international promotion manager.



BROWN

WEISS

LOGAN

KELLY

**PUBLISHING:** Ten Ten Music Group appoints **Mark Weiss** director of business affairs. He was publishing/creative director at GrandVista Music in Nashville.

**RELATED FIELDS:** **Craig Logan** forms new global management music media company Logan Media Entertainment, with offices in Los Angeles and London opening later this year. He was managing director at RCA Label Group in the United Kingdom.

Public relations and marketing firm PMK\*BNC names **Dave Tomberlin** VP of music. He previously worked in the PR department at Interscope Records.

VH1 promotes **Kristen Kelly** to VP of series development and original programming. She was senior director.

The Alliance for Women in Media (formerly known as American Women in Radio & Television) appoints **Cary J. Broussard** president, effective April 5. She was VP of communications at Wyndham Hotel Group.

—Edited by Mitchell Peters

# GOODWORKS

## GRAMMY FOUNDATION TO BENEFIT FROM 'GLEE' SCREENINGS

To help launch the second half of the first season of TV show "Glee," 20th Century Fox is giving fans a chance to see the first new episode—which premieres April 13 on Fox—in select movie theaters around the country beginning April 6.

Tickets for screenings in Atlanta, Chicago, Miami, Nashville, New York, Philadelphia, Seattle, Austin and Washington, D.C., are on sale for \$15 through TicketsForCharity.com. All proceeds from the screenings will go to the Grammy Foundation's Grammy in the Schools initiative, which focuses on enhancing music education programs.

"Fox's marketing team and our folks got together and had some meetings, and ultimately decided that there would be some great synergies here, because the message is one that we both strongly believe in," Recording Academy president/CEO Neil Portnow says. "We are very thankful to Fox for recognizing and proactively moving forward in the natural tie between Grammy in the Schools music education programs and the thematic thrust of 'Glee.'"

This isn't the first time the foundation and "Glee" have crossed charitable paths. In November, the show's cast recorded a digital-only cover of Wham's "Last Christmas," which has sold 109,000 downloads, according to Nielsen SoundScan. A portion of the proceeds from the track's sales were given to the foundation. Fox has also donated money to the organization during a "Glee" promotion on MySpace.

"When you add it all up, we're looking at six figures' worth of contributions from Fox," Portnow says. "That's very significant and wonderful for us."

—Mitchell Peters

# BACKBEAT



## ASCAP LATIN MUSIC AWARDS

For the first time, three people won the ASCAP Latin Award for songwriter of the year—Joan Sebastian, Aventura singer Anthony Santos and Tommy Torres. The 18th annual awards, held March 23 at Los Angeles' Beverly Hilton Hotel, named Sony/ATV Discos Music Publishing publisher of the year and presented the inaugural independent publisher award to Premium Latin Publishing. "El Amor" (co-written by Tito "El Bambino" and Joan Ortiz Espada, and published by Perfect Latin Music Publishing, Sony/ATV Discos Music Publishing and T Bambino Music) captured song of the year. PHOTOS: LESTER COHEN

- 1 From left: ASCAP senior VP of domestic membership **Randy Grimmer** and senior VP of Latin membership **Alexandra Lioutkoff**, **Tommy Torres** and ASCAP chairman/president **Paul Williams**.
- 2 ASCAP CEO **John LoFrumento** (left) with **Joan Sebastian**. This is the fifth time Sebastian won songwriter of the year.
- 3 **Marco Antonio Solis** and Editora Crisma president **Alfredo Arce** received a trophy for "Nada Que Me Recuerda a Ti" being one of ASCAP's most-performed songs of 2009 in the pop/ballad category. From left: Solis, ASCAP senior director of Latin membership **Ana Rosa Santiago**, Arce and ASCAP director of Latin membership **Jorge Fernando Rodriguez**.
- 4 From left: **Jorge Luis Piloto** (who received the Golden Note Award), songwriter of the year honoree **Tommy Torres** and **Joan Sebastian**, and **Armando Manzanero**, who was honored with the Latin Heritage Award.
- 5 From left: ASCAP senior VP of domestic membership **Randy Grimmer**, Sony/ATV Music Publishing creative VP **Tab Nkhereayne** and creative director **Eddy Perdomo**, Sony/ATV Music Publishing Mexico A&R/creative director **Maru Gomez**, Sony/ATV Music Publishing VP for U.S. Latin and Latin America **Jorge Mejia**, ASCAP senior VP of Latin membership **Alexandra Lioutkoff**, and Sony/ATV Music Publishing senior creative director **Claribel Cuevas** and VP of creative affairs **Jim Vellutato**.

## WINTER MUSIC CONFERENCE

Miami Beach's Winter Music Conference celebrated its 25th anniversary March 23-27. The dance mecca—which was abuzz about whether David Guetta protégé Chuckie or Afrojack is heir to his crossover throne—included celebrity Q&As, industry panels and the International Dance Music Awards among its famed pool and cocktail parties. Wrapping up the confab was the two-day Ultra Music Festival, headlined by DJ/producer Tiësto.

**ABOVE:** Pop/electronic artist **Kelis** debuted her new album "Flesh Tone" while she hosted a private dinner party with Belvedere Vodka. Interscope Geffen A&M Records chairman **Jimmy Iovine** (left) and his son **Jamie** were among the guests who were treated to a meal that Kelis cooked herself. PHOTO: SETH BROWARNIK/RED EYE

**RIGHT:** Record labels SeaToSun/Loverush Digital hosted a private VIP industry cocktail party at the home of Grammy Award-winning mixer **Tom Lord-Alge**. From left: SeaToSun president/artist **Sylvia Tosun**, singer **Jes Brieden**, Lord-Alge and SeaToSun artist **Traci Lords**. PHOTO: JASON D



Three songs that **Claude "Studio Beast" Kelly** co-wrote ("Party in the USA," "My Life Would Suck Without You" and "Circus") have been RIAA-certified for selling a combined 7 million copies. Shown with a plaque that Warner/Chappell Music presented him March 16 to mark the success are (from left) Warner/Chappell senior VP/GM for New York **Jason Boyarski**; Kelly's manager, **Michael "Make" Mentore** of Star Power Media/Make Moves Management; and Warner/Chappell VP of A&R **Lee Dannay** and senior director of urban A&R **Ryan Press**. PHOTO: TIMOTHY DEVINE



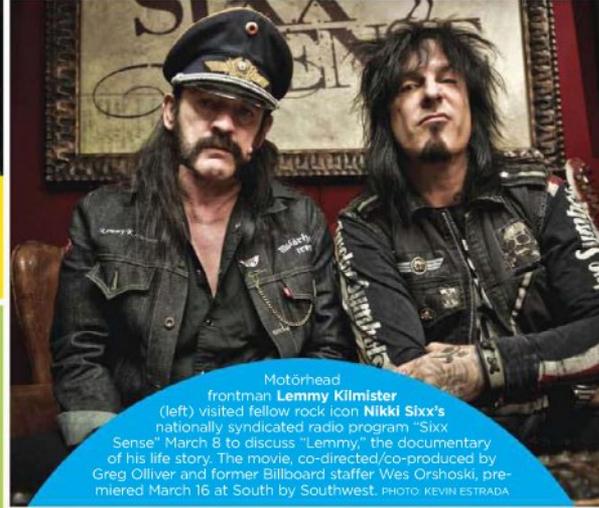
Queens band **Bayside** entered a partnership March 8 with four Wind-up Entertainment subsidiaries to handle its artist development, recording, publishing and merchandising. The group's next album is due this fall on Wind-up Records. Shown at the signing are (from left) Bayside drummer **Chris Guglielmo**, Wind-up president **Edward Vetri** and Bayside bassist **Nick Ghanbarian** and singer/guitarist **Anthony Raneri**. PHOTO: ALLISON SHEPARD



When **Robin Thicke** (right) celebrated his 33rd birthday with a March 17 bash at New York's 10AK following a concert performance at Madison Square Garden, **Beyoncé** and **Jay-Z** were among the celebs who joined the party. Thicke also has reason to smile since his hit "Sex Therapy" steps 4-3 on Billboard's Hot R&B/Hip-Hop Songs chart. PHOTO: JERRITT CLARK



**Phil Collins** (left) and **Iggy Pop's** respective bands, Genesis and the Stooges, joined ABBA, Jimmy Cliff and the Hollies in the 2010 artist class at the March 15 Rock and Roll Hall of Fame induction. Inducted as nonperformers were Jeff Barry and Ellie Greenwich, Otis Blackwell, Barry Mann and Cynthia Weil, Mort Shuman, Jesse Stone and Ahmet Ertegun Award recipient David Geffen. PHOTO: COURTESY OF GETTY IMAGES



Motörhead frontman **Lemmy Kilminster** (left) visited fellow rock icon **Nikki Sixx's** nationally syndicated radio program "Sixx Sense" March 8 to discuss "Lemmy," the documentary of his life story. The movie, co-directed/co-produced by Greg Olliver and former Billboard staffer Wes Orshoski, premiered March 16 at South by Southwest. PHOTO: KEVIN ESTRADA

## INSIDE TRACK

### STROKES 'CRAWLING' TOWARD NEW ALBUM

The Strokes are far from done with their next album, but they're getting there, according to frontman Julian Casablancas.

"It's crawling along," Casablancas says, adding that the album is "about halfway done" and is being worked on by his bandmates while he's on the road touring in support of solo set "Phrazes for the Young."

"We worked on the songs for five, six months, and then we were going to track them all together," he says. "Then there were setbacks, and they were free to do it right as I was about to tour. So they tracked some stuff without me, but I come in and out of the studio and do my thing on a few songs and heard stuff, and they did a great job on, like, five songs."

Casablancas, who's long been the Strokes' chief songwriter, also felt that the instrumentals could "experiment more," but he adds that guitarist Albert Hammond Jr. is planning to return to the studio to work on the material. "It's in the works," Casablancas says. "It's not there yet, but it's getting there. I'm excited to get my hands on it, and I think it'll be good."

It's not clear, however, whether the band will finish in time for the September release that some members predicted. Meanwhile, the group is gearing up for some festival appearances this summer, including Lollapalooza in August in Chicago.



CD duplication service Disc Makers and online indie music distributor CD Baby have incorporated the Limmelight rights-clearance form (powered by Rights-Flow) on their user platforms to simplify the clearance process for artists and labels. Rights-Flow general counsel **Scott Sellwood** (left) and **Tony van Veen**, president/CEO of Disc Makers/CD Baby parent company Audio and Video Labs, show their delight at the prospect with a celebratory chest bump during Canadian Music Week in March. PHOTO: GRANT MARTIN



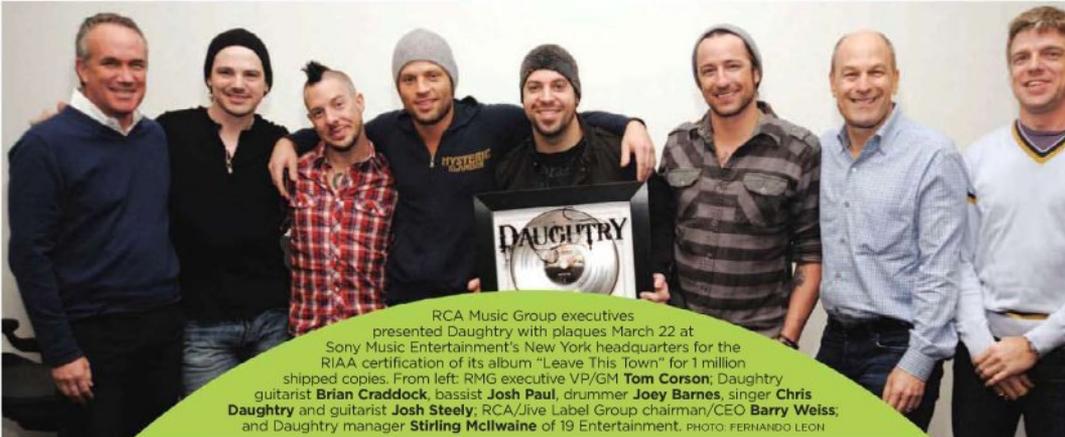
Independent performance rights organization SoundExchange and Netherlands collection society SENA announced a reciprocal rights agreement March 17 designed to make compensating sound-recording copyright holders easier when their works are used in partner countries. SENA managing director **Hans van Berkel** (left), shown with SoundExchange executive director **John Simson**, said in a statement that the agreement would improve protection for U.S. repertoire throughout the European Union.



The National Guitar Museum honored **David "Honeyboy" Edwards** (left) with its Lifetime Achievement Award March 11 at New York's B.B. King Blues Club & Grill. Edwards, who still performs at age 94, was recognized for his contributions as one of the country's first traveling bluesmen. Museum executive director **Harvey Newquist** presented him with the award. PHOTO: DINO PERRUCCI



THE STROKES



RCA Music Group executives presented Daughtry with plaques March 22 at Sony Music Entertainment's New York headquarters for the RIAA certification of its album "Leave This Town" for 1 million shipped copies. From left: RMG executive VP/GM **Tom Corson**; Daughtry guitarist **Brian Craddock**, bassist **Josh Paul**, drummer **Joey Barnes**, singer **Chris Daughtry** and guitarist **Josh Steely**; RCA/Jive Label Group chairman/CEO **Barry Weiss**; and Daughtry manager **Stirling McLwaine** of 19 Entertainment. PHOTO: FERNANDO LEON

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