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No. 1

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360 DEGREES OF BILLBOARD

HOME FRONT

Online

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

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.

LATIN MUSIC

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



Buyer Beware

Why Artists Should Do A 180 On 360 Deals

BY BOB DONNELLY

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

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

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

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

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

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

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

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

The 360 deals that I've reviewed re-



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

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

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

pany. Apparently, what's good for the goose . . . is only good for the goose.

These 360 deals are also rife with conflicts of interest. For example, will an artist still be free to accept a sponsorship from a company whose business is in direct competition with one of the record label's non-music divisions? And how will record companies deal with fiduciary obligations to their artists, which they were previously able to avoid? And how do record companies think they are going to get around the booking agency laws in California and other states?

And then there is the mother of all conflicts: when an artist's management company is owned by the same entity that owns the artist's record company.

Labels justify profiting from multiple rights because they are making a substantial investment in the artist. And in all fairness, sometimes this is true. Our firm represents a young artist called Owl City, who is signed to a 360 deal and topped the Billboard Hot 100 last year with his hit single "Fireflies." I would be disingenuous if I didn't acknowledge that such success would not have happened without the financial commitment and promotional and marketing experience of the Universal Republic label team. The Owl City success underscores the fact that major labels are still the best way to break an artist whose music is uniquely suited to pop radio.

Record companies say that they are seeking 360 rights because they are investing in the careers of the artists. If they mean it, they should put it into the contract. And if they don't, then I sincerely hope artists will do a 180 on 360 deals.

For a longer version of this opinion piece in which Donnelly presents potential alternatives to 360 deals that he would endorse, go to billboard.biz.

Bob Donnelly is an attorney with the law firm of Lommen Abdo in New York. He played a key role in sparking then-New York Attorney General Eliot Spitzer's investigation of major-label "suspense accounts," which resulted in a 2004 settlement that paid artists \$55 million in past-due royalties. He can be reached at bobdonnelly@lommen.com.

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GAME OF CHANCE
Chatroulette attracts promo-minded bands



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



IN THE HUNT
KKR-Bertelsmann pact eyes publishing assets



ARETHA ARRIVES
Lady Soul preps new album on her own label



WINDOWS UPDATE
U.K. retailers seek shorter release gaps

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>>> 2009 AD SPENDING FELL 12%

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

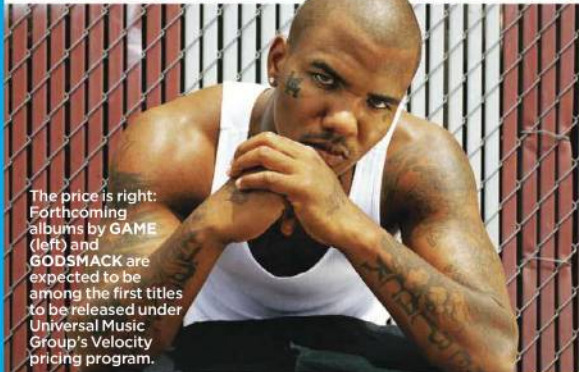
>>> EAGLES, DIXIE CHICKS, URBAN PLAN SUMMER RUN

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

>>> ASCAP TO HONOR PATTI SMITH

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

UP FRONT



The price is right: Forthcoming albums by **GAME** (left) and **GODSMACK** are expected to be among the first titles to be released under Universal Music Group's Velocity pricing program.



RETAIL BY ED CHRISTMAN

PROBING THE DEPTHS

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

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

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

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

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

UMG is betting that it can offset the loss in revenue per CD with increased sales volume and the rollout of greater numbers of higher-priced, higher-margin deluxe editions of albums. The new CD pricing structure could also spur UMG imprints to find ways to reduce CD costs, such as embracing less elaborate packaging on standard single CD releases or placing fewer songs on albums in order to reduce mechanical royalty payments to songwriters.

Most new releases will carry the new price points, although there will be the occasional exception, UMG sources say. The Velocity program will begin in the second quarter and run through most of the year. Sources say the first titles to be released under Velocity are expected to include new albums by Godsmack, Game and Taio Cruz.

Retailers should respond

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

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

The move may not go over well with retailers that buy from wholesalers and already reap a narrower margin than those that buy direct from labels. And merchants accustomed to having free rein in setting retail prices may chafe at the suggested list prices. Meanwhile, UMG artists and their managers may grumble about the

pricing initiative, since royalty payments, usually a percentage of sales, will be calculated based on the lower price points.

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

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

Merchants have long clamored that lower pricing alone would prolong the life of the CD, sales of which are down 15.4% in the United States so far this year from the same pe-

riod in 2009, according to SoundScan. With retail Sunday circulars and the home page of Apple's iTunes store touting hit titles at \$9.99, it became conventional wisdom among merchants that \$10 was the magic price point that would induce consumers to buy more CDs.

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

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

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

>>> ORCHARD LAUNCHES NEW DATA TOOLS

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

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

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

>>> EMI DEBUTS NEW NASHVILLE LABEL

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

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

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Don't click next: **FOXY SHAZAM**; inset: a randomly selected chat partner listens to the band's new album on Chatroulette.

DIGITAL BY ANTONY BRUNO

SPIN THE WHEEL

Bands Explore Promo Potential Of Web Phenom Chatroulette

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

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

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

It doesn't sound like the most

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

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

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

Foxy Shazam isn't the only

band that feels this way. On March 12, Toronto group Holy Fuck used Chatroulette to announce the May 11 release of its new album, "Latin." The first single streamed over an image of a placard listing the band's name, the title of the song and album and a link to its Web site.

Portland, Ore., indie outfit the Nurses performed live on Chatroulette earlier in the month, setting up 15 webcams to increase the likelihood that users would happen upon their performance.

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



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

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

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

Adding a content filter so users could direct their random connections within a shared interest would make that even easier. Improvements to the site could be on the way: Chatroulette's 17-year-old founder Andrey Ternovskiy told Ger-

many's Spiegel Online that he has received 200 e-mails from Silicon Valley venture capitalists looking to invest in the fledgling service.

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

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

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

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD EN CONCIERTO LIVE MUSIC SERIES LAUNCHES IN APRIL

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

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

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

directly to their fans in a series of groundbreaking concerts that bring together the best acts of all Latin genres in a major musical celebration."

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

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

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

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

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



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KING-SIZED

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

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

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

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

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

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



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

Sony has been in talks with the estate since late last summer when they came together to discuss the "This Is It" movie and soundtrack, according to Columbia/Epic Label Group chairman Rob Stringer. The new contract renews Jackson's 30-year association with the company, which dates back to 1979.

"My first premise for wanting to do something long term," Stringer says, "was there was music that was out there post the term of our contract, and I wanted that wrapped up as part

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

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

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

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

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

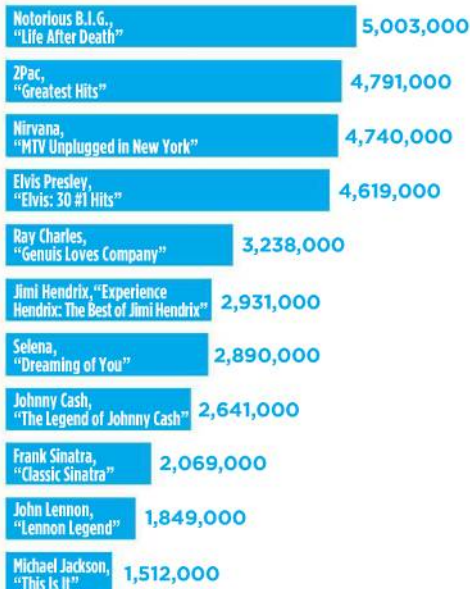
The contract is also a testament to Jackson's worldwide appeal, Gumina says.



Invincible: MICHAEL JACKSON performs in 1983.

LIFE AFTER DEATH

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



SOURCE: Nielsen SoundScan

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

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

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

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

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

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

The X Factor

BMG Rights Management Emerges As Potential EMI Suitor

That didn't take long.

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

Within a fortnight, press reports surfaced that its majority owner Kohlberg Kravis Roberts & Co. (KKR) had approached Warner Music Group to explore how the two companies might work together to acquire and divide EMI Group.

Because WMG includes Warner/Chappell Music, many industry executives and observers believe that government regulatory agencies wouldn't allow the publicly traded major to acquire EMI Music Publishing. But most

observers also believe that regulators would let it buy EMI's recorded-music business.

Whatever plans KKR and WMG have in mind, they depend on whether EMI owner Terra Firma can raise £120 million (\$184 million) to stave off a technical violation of its loan covenant for the £2.7 billion (\$4.1 billion) it borrowed from Citigroup to buy EMI in 2007.

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

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

Entertainment to Sony in August 2008.

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

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

The resources available to BMG Rights Management to make acquisitions could be far deeper than KKR's initial investment in the company. A

source at BMG Rights Management says that a consortium of eight banks, headed by J.P. Morgan, has offered loans in excess of €600 million (\$823 million) to fund acquisitions.

During a case-study discussion at the Music & Money Symposium, Billboard editorial director **Bill Werde** asked Masuch why Bertelsmann decided to invest in music immediately after unloading its stake in Sony BMG. Masuch responded that the company sold its Sony BMG stake because of fears that the transition to a new digital-based business model for the recording industry would be too costly for Bertelsmann if Sony BMG got it wrong. But he added that Bertelsmann still saw an opportunity within music and decided to develop an approach to serve the needs of talent in "a fragmented world."

In plotting a new approach, Bertelsmann drew upon its

music publishing experience, having sold the BMG Music Publishing arm to Universal Music Publishing Group in 2006. At the time of the sale, "we saw Kobalt [Music Group] rising—it was a thorn in our side," Masuch said.

"How do you answer that?"

Kobalt prides itself on offering administration services to music publishers and songwriters. So BMG Rights Management decided to mimic Kobalt's service-oriented approach with a fast, transparent royalty delivery model and then expand its menu of services and capabilities, he said.

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

During the case study, Masuch said the company currently had 40 deals in the works and that it had already passed on some deals.

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

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

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

Additional reporting by **Wolfgang Spahr** in Hamburg.

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

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The Kids Are Alright

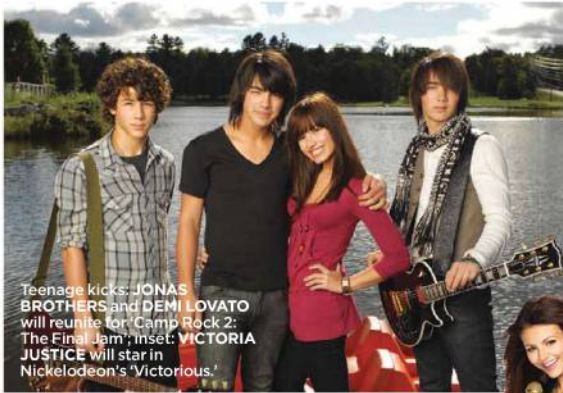
New Teen-Oriented Nickelodeon, Disney Music Shows Buoy TV Ad Hopes

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

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

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

After the ratings/box office and



Teenage kicks: **JONAS BROTHERS** and **DEMI LOVATO** will reunite for "Camp Rock 2: The Final Jam"; inset: **VICTORIA JUSTICE** will star in Nickelodeon's "Victorious."

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

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

Disney in the viewing demographics of kids 6-11 and 6-14.

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

Advertisers have taken note. Disney and Nickelodeon unveiled their upcoming slates at the kids upfront March 2 and March 11, respectively. Industry sources pegged the 2009 kids upfront haul at \$825 million, down 18% from the prior year's \$1 billion take. While some media buyers suggest that this year's upfront ad sales season will be flat to slightly up from the 2009-10 period, their counterparts on the other side of the table are more optimistic.

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

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

to see studio growth."

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

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

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

DIGITAL BY ANTONY BRUNO

Fording The Stream

The Divergent Fortunes Of On-Demand And Noninteractive Services

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

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

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

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

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

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

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

ices could expand dramatically.

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

most successful noninteractive streaming service to date.

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



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

—RUSS CRUPNICK, NPD GROUP

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

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

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

on-demand services run by others, according to David Goodman, president of CBS Radio's Interactive Music Group.

Why? Goodman doesn't mince words. "Free on-demand is a funky business," he says. "It's not really making money for anybody."

Just ask on-demand services iInem and Lala, which struggled on their own until they were snapped up late last year by MySpace Music and Apple, respectively. Not surprisingly, Larry Marcus, managing director at Walden Venture Capital in San Francisco, takes a dim view of on-demand streaming services, due to the licensing deals they cut with major labels that typically require large, upfront payments.

"These are just very difficult models, and with the mind-set of licensing at the labels, it's very difficult to go with something that's economic," Marcus says. "Venture capitalists like myself, who've been around for a while, they can't tolerate having their capital go into upfront licensing costs."

That's not to say that Marcus doesn't believe in the commercial potential of streaming music. He sits on the board of Pandora, the

streaming business.

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

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

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

BITS & BRIEFS

JELLI ADDS MORE TERRESTRIAL RADIO STATIONS

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

LOUDTRAX LICENSES ADA CATALOG

Loudtrax, a digital music download store focusing on punk, metal and rock, has teamed with Neurotic Media to offer users access to the download catalogs

of the Alternative Distribution Alliance. Neurotic Media administers all licensing, hosting, delivery and payment/reporting services. Loudtrax currently is in beta mode.

SNOOP DOGG USES MYXER FOR 'MALICE' CLIPS

For the release of his upcoming album/DVD combo, "More Malice," Snoop Dogg will offer exclusive behind-the-scenes video to mobile phones using the MobileStage service from Myxer. The videos are "making of" snippets from Snoop's mini-movie "Malice N Wonderland," which is based on his previous album of the same name. The mobile content channel will also include ringtones and wallpaper images. More than 125,000 acts distribute content on the Myxer platform, which claims 30 million users.

HOT MASTER RINGTONES™ MAR 27 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	3	4	RUDE BOY	RIHANNA
2	2	25	NEED YOU NOW	LADY ANTEBELLUM
3	1	13	BEDROCK	YOUNG MONEY FEATURING LLOYD
4	4	13	HOW LOW	LUDACRIS
5	22	2	MY CHICK BAD	LUDACRIS FEATURING NICKI MINAJ
6	11	5	BABY	JUSTIN WEBER FEATURING LUDACRIS
7	5	7	HEY DADDY (DADDY'S HOME)	USHER FEATURING PLIS
8	6	19	TIK TOK	KESHA
9	7	15	SAY AAH	TREY SONGZ FEATURING FABIOLUS
10	10	3	ALL THE WAY TURNT UP	ROSCOE DASH FEATURING SOULJA BOY TELLEM
11	13	3	EVERYTHING TO ME	MONICA
12	8	7	IMMA BE	THE BLACK EYED PEAS
13	12	6	HEY, SOUL SISTER	TRAVIS
14	9	18	BAD ROMANCE	LADY GAGA
15	15	25	SMILE	UNCLE KRACKER
16	17	10	HILLBILLY BONE	BLAKE SHELTON FEATURING TRACE ADKINS
17	27	10	TELEPHONE	LADY GAGA FEATURING BEYONCÉ
18	25	3	NEIGHBORS KNOW MY NAME	TREY SONGZ
19	20	8	DROP THE WORLD	LIL' MURKIN FEATURING EMINEM
20	18	37	I GOTTA FEELING	THE BLACK EYED PEAS

Rihanna scores her first solo No. 1 as "Rude Boy" moves 3-1 in its fourth week on the chart. This marks the fastest climb to No. 1 for any female solo artist. "Rude Boy" also hits the top of the Billboard Hot 100 this week, becoming Rihanna's sixth No. 1 on that chart.

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

FOLD HERE
Yanko Design, a company that makes "architecture you can wear," has developed a one-of-a-kind design for its Play MP3 player. The Play doesn't feature buttons or a screen. Instead, users have to fold the device into various shapes to operate it, sort of like origami. The player requires users to fold it in half to play music, slide the pieces around to rewind or fast forward and fold it back out to stop. The product isn't yet available for sale. —AB

Aretha Franklin

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



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

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

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

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

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

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

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

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

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

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

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

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

I was with Arista and unfortunately, Arista and I could not come to terms. Clive [Davis] wanted me to stay and I wanted to stay, but we just

could not come to terms on what things should be. So, I just decided that it was high time for me to do my own thing. I certainly had enough experience over the years to do my own record label. Of course, I'm not exactly fledgling. You don't come into the business being a fledgling label with as much experience as I have.

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

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

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

Yes, I am working on some arias. Speaking of the arias, I am going to be doing three concerts over the summer, myself and Condoleezza Rice. Ms. Rice is a consummate classical pianist, and [since] I sing the arias, I thought

that we could do something, a bipartisan effort for our favorite charities.

What is it about opera that you find so moving?

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

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

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

It's a lot of work.

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

During the past decade, some of your contemporaries like Solomon Burke, Mavis Staples and Al Green have recorded albums of traditional soul that evoke their classic early work by consciously avoiding contemporary production touches. Do you have any interest in recording an album in that vein?

I don't know that I would. I don't right now, anyway.

Why is that?

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

You did more recording sessions

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

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

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

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

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

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

You haven't recorded an entire album of spirituals since “One Lord, One Faith, One Baptism” in 1987. Any plans to do another?

Oh, absolutely. That's a given, and I will always do that. Those are my roots and my foundation.

When might you do that?

Oh, probably early next year.

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

I always do. ...

One appealing thing about creating Aretha's Records, instead of a lot of spoons in the soup, there would only be one, and that would be mine. And I'm a pretty good cook.

>>> PRS FOR MUSIC COLLECTIONS RISE

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

>>> AUSSIE FOLKIE MITCHELL WINS AMP HONOR

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

>>> CLASSICAL SALES CLIMB IN GERMANY

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

Reporting by Lars Brandle, Tom Ferguson and Wolfgang Spahr.

MIND THE GAP

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

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

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

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

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

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

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

"Lead times are getting shorter, labels are beginning to react," Bayley says. "It just needs to be quicker."

While simultaneous release works best "for bands



All together now: 'Crying Lightning' by ARCTIC MONKEYS was released simultaneously to radio and retail.

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

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

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

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

leasing singles to radio and retail at the same time, "records would slowly clamber up the chart," which he says would require label sales and marketing executives to adjust their sights.

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

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

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

GLOBAL BY LARS BRANDLE

Dancing On The Ceiling

Aussie Labels Challenge Cap On Music Licensing Fees Paid By Radio

BRISBANE, Australia—Australian record labels' legal attempt to increase music license fees has opened a rift with the radio sector.

Labels and recording artists' neighboring rights collecting society the Phonographic Performance Co. of Australia (PPCA) recently filed a lawsuit in Sydney High Court challenging long-standing caps that radio stations pay to broadcast recorded music.

The 1968 Copyright Act imposed a maximum license fee of 1% of commercial stations' gross earnings. It also set radio fees for public broadcaster the Australian Broadcasting Corp. (ABC) at \$0.05 Australian (\$0.046) per capita—currently equivalent to about \$100,000 Australian (\$91,600) annually.

The 42-year-old caps act "as a massive subsidy on recording artists and record labels for commercial radio," says Stephen Peach, CEO of the PPCA and the Australian Recording Industry Assn. (ARIA).

The High Court hearing is expected later this year. If the court finds in favor of the PPCA, labels will seek to either negotiate new licensing fees with radio broadcasters or agree to accept revised rates to be set by the independent Copyright Tribunal.

Peach declines to specify how much of

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

Commercial radio's broadcast licensing fees are collected by industry trade group Commercial Radio Australia (CRA) and passed on to the PPCA. All-music stations pay the maximum 1% of annual gross earnings, while other stations pay lower fees that vary based on how much music they play.

The PPCA says Australia's 261 commercial stations paid \$4 million Australian (\$3.5 million) in music licensing fees last year, about 0.4% of what it estimates was total revenue of \$1 billion Australian (\$916 million). That situation is "untenable and, in a new-media landscape, must change," PPCA chair-

man and Universal Music Australia managing director George Ash says.

In 2008, the most recent year for which figures are available, the PPCA generated licensing income of \$20 million Australian (\$14 million), up 19% from the prior year. That included fees collected from the broadcast, retail and hospital-ity sectors. Peach says commercial radio broadcasters alone should pay about \$15 million Australian (\$13.7 million) annually, based on their 2009 revenue.

But the CRA, which doesn't publish total annual revenue figures for its members, counters that commercial radio already pays nearly \$25 million in fees for music. But that tally includes royalties paid to the Australian Performing Rights Assn. on behalf of composers and songwriters.

"This is all about increasing the profit

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

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

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

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

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



PEACH

6 QUESTIONS

with **MAX HOLE**
by **MARK SUTHERLAND**

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

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

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

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

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

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

We decided to go strong in [the first quarter] on Cheryl Cole, Justin Bieber and Owl City, and

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

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

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

4 How do you rate the prospects of India and China emerging as significant markets?

India is very promising—it has a wealthy middle class, an orthodox legal framework to protect copyright and a huge, expanding mobile market. China is still fraught with difficulty. It will take a long time before we get a legit mar-



ket there. Nokia's Comes With Music is launching and you've got a legit service through Google, but we've still got to get a legit service through Baidu and we have a long way to go with the telcos. I'm concentrating on building up Mandarin repertoire so when there's a commercially viable market, we've got more good music than anyone else.

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

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

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

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



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



Glimmer Of Light

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

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

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

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

That came on the heels of a strong December, when digital outlets made up 33% of sales, with **the Black Eyed Peas'** "I Gotta Feeling" ranking as the top-selling digital track for the holidays. Those figures mark a sharp increase from the 17% of total sales that digital represented for all of 2009 and the mere 11.8% that it accounted for in January 2009.

What's going on? A key factor appears to be the opening of Apple's iTunes store in Mexico in August, which in turn has spurred new interest in online music purchases among rival retailers. Innovative partnerships between labels and big consumer brands are also showing promise.

"Even some of the broader channels like over-the-air mobile downloading are showing new life," Sony Music VP of digital business for Latin America **Seth Schachner** says. "I view this in part as due to a 'rising tide lifts all boats' effect from the Apple launch."

Apple declined to comment for this column. While Amprofon doesn't compile sales data by retailer, Hernandez says overall sales figures reflect a clear before-and-after effect from iTunes. He applauds Apple's marketing of iTunes gift cards, which are available at virtually every department store. That's particularly important in a country where online credit card use is low.

"It's so easy," Hernandez says. "You simply buy your card, take it home and download the songs. Other stores sell prepaid cards, but not in as many outlets as iTunes does."

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



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

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

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

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

AmEx launched the service in No-

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

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

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

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Latin Notas

LEILA COBO

SPLISH SPLASH

SeaWorld Books Latin Artists To Boost Off-Season Attendance

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

This year, the parks' Viva la Musica concert series celebrates the 10th anniversary of its launch at SeaWorld in Orlando, Fla. The Latin music series returns in May to SeaWorld San Diego for the second year, with a lineup featuring weekend shows by Julieta Venegas, Flex, Banda el Recodo, Mariachi Vargas de Tecalitlan, Reik, Camila, A.B. Quintanilla & Kumbia All Starz and Elvis Crespo.

Another Latin concert series is being booked at SeaWorld San Antonio for May, while SeaWorld Orlando and Busch Gardens in Tampa, Fla., have hosted Victor Manuelle and Luis Enrique this month as part of a tropical concert series.

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

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



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

Puerto Rico as a way to drum up attendance in the off-season, SeaWorld Parks & Entertainment chief marketing officer Joe Couceiro says. And while the parks also book rock and soul acts, "it's not rocket science that with the Hispanic population growing as it is that we need to appeal to that segment," he says.

"We're such a family-oriented theme park, and Hispanic families tend to... come with their whole extended family."

Even if a family doesn't visit the park specifically to see a concert, "we see the incremental impact of these events

... it creates loyalty," Couceiro says.

Granda Entertainment president/CEO Joe Granda has booked the Orlando and Tampa series with a combination of classic acts (such as Puerto Rico's El Gran Combo) and ones that are currently hot. "I definitely research the charts. I call the record labels and find out the artist's release schedule. Do they have a new single coming? Do they have an album coming?" Granda says. "It's a little bit of market research."

Granda adds that with the concerts' heavy promotion on TV, radio and directly to park pass holders, artists benefit from a marketing push—as well as a performance fee that competes with what they might earn at a regular 2,500- to 5,000-capacity venue.

—Ayala Ben-Yehuda

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EN BREVE

WARNER ISSUES 'SUPER 6' EPs

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

JOSENIID GOES BARBIE

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

SONY RELEASES AVENTURA APP

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



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

How 'Sweet' It Is

The Temper Trap's Template For Turning Synchs Into Sales

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

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

Australian act **the Temper Trap** and the band's label, Glassnote Records, weren't about to sit back and let that happen. When Coca-Cola decided to run a 60-second Diet Coke ad during the Academy Awards featuring the band's track "Sweet Disposition," the label, distributor RED and RED's Sony Music sibling Columbia seized upon the chance to sell some albums.

Working with Amazon, Glassnote and Columbia arranged for the band's latest album, "Conditions," to be the online retailer's "Deal of the Day" on the same day as the Oscars. The album sold for \$2.99, allowing curious music fans to try it at a low price.

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

Sales of "Sweet Disposition" spiked too, with

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

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

"We made sure that when people did keyword searches for 'Diet Coke,' 'Oscars,' 'Sweet Disposition' and 'Temper Trap,' among other key terms, they would be directed to places they could purchase the album," Columbia VP of marketing **Scott Greer** says.

Greer also had an army of Twitterers ready to redirect the curious. Prior to the airing of the spot, he says the rate of tweets for "Sweet Disposition" was 11 per hour. Immediately after the ad aired, there were 94 tweets per minute that mentioned both Diet Coke and "Sweet Disposition." Label staffers combed Twitter and responded to anyone who asked about the song, directing them to Amazon.

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



Coke adds life:
THE TEMPER TRAP

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

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

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

"This could have been a one-time-only shot," says Glass, who notes that a shorter version of the song aired during an episode of "American Idol" a few days after the Oscars. "Even though I got a call from the president

of Coca-Cola worldwide telling me he loved the spot, you never know how long the ad will air for."

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

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

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

BY MONICA HERRERA

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

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

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

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

whisked away by his handlers to the next appearance.

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

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

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

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



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

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

BIEBERMANIA

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

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

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

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



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

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

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



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

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

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

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

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

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

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

WHEN IT'S TIME TO CHANGE . . .

Justin Bieber's Voice Adjusts To Puberty

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

The sudden increase of testosterone in teenagers causes the larynx to swell, among other developments, and can lead to wild vocal fluctuations, as famously depicted in a 1972 "Brady Bunch" episode, when middle son Peter croaked "Time to Change," New York-based vocal coach Robert Marks, who has worked with Britney Spears and "Glee" star Lea Michele, says that Bieber and others in his peer group "might not be sure of what key they're in, day to day, moment to moment. When they reach full puberty"—which can take up to a year—"it's going to be a whole different sound."

Kuk Harrell, Bieber's vocal producer on both of his albums, acknowledges that they faced some puberty-related hurdles this time around. "A couple of years ago Justin could sing in a higher register," Harrell says. "But his voice is starting to get a little deeper, so the challenge on 'My World 2.0' was making sure we put all of the songs in the right key. We had to bring everything down a bit—but he didn't have any problems with control."

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

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

—Melanie Bertoldi and Erin Clendaniel

TEAM BIEBER

The Key Players Responsible For Drumming Up 'Bieber Fever'

GABRIELA SCHWARTZ
Senior director of marketing, Island Def Jam Music Group



Oversees the marketing campaign for "My World" and "My World 2.0," including a physical sales-boosting campaign in which fans purchasing copies have the chance to find a "golden ticket" and meet Bieber in person.

SCOTT 'SCOOTER' BRAUN
Founder/chairman, Scooter Braun Projects



Justin Bieber's manager discovered the young singer on YouTube and founded Raymond Braun Music Group to release his music in a joint venture with Island Def Jam Music Group.

RYAN GOOD
Artist relations manager, Scooter Braun Projects

Good acts as road manager, wardrobe stylist and image consultant for Bieber.

ALLISON KAYE
GM, Scooter Braun Projects

Oversees legal affairs for Bieber and handles licensing opportunities.

USHER RAYMOND IV
Singer; Partner, Raymond Braun Music Group

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

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



Reid continues his history of breaking young artists like Usher, Pink and Avril Lavigne with Bieber.

STEVE BARTELS
President/COO, Island Def Jam Music Group



Under Bartels' purview is the core team of IDJMG executives who handle day-to-day promotion, marketing, retail and creative for Bieber.

CHRIS HICKS
Executive VP, Island Def Jam Music Group



Album producer on "My World" and "My World 2.0" who helped broker the Bieber deal involving Braun, Usher and Reid.

JAMES ROPPO
Senior VP of sales, Island Def Jam Music Group



The iTunes Complete My Album campaign, as well as the QVC exclusive "My World 2.0" CD/DVD release, are just two of the Bieber sales drivers set up by Roppo.

ERIK OLSEN

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

JULES FEREE

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

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

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

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



Handles the day-to-day media campaign for Bieber, including national TV bookings like NBC's "Today" and Nickelodeon's Kids Choice Awards.

RANDY PHILLIPS
President/CEO, AEG

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

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

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

Top 40 WHZT (Z100) New York PD Sharon Datsur describes an online chat that Bieber did for the station in September 2009. "When the chat started, it nearly crashed the system and we had record-breaking numbers for any celebrity chat we've ever done. We started playing his music shortly after that."

Bieber's "Today" show performance Oct. 12 drew more than 2,000 fans, according to NBC, the most of any act in 2009. Things got out of hand at a much-publicized Nov. 20 appearance at Long Island's Roosevelt Field Mall, where a surging crowd led to the event's cancellation. IDJMG senior VP of sales James Roppo was arrested and held overnight by Nassau County police for not sending a tweet from Bieber's Twitter page that instructed his fans to disperse. (Only Bieber and Braun know the password.) Roppo wouldn't speak on the incident, which is still under investigation, but Braun says his lawyer is cooperating with authorities. The Nassau County district attorney's director of communications Carole Trotter said in an e-mailed statement, "We are working with the attorneys for Def Jam Records to further investigate what happened on that day. We are also in the process of looking into the level of responsibility held by the various corporations involved in the event and their agents."

In the middle of all this pandemonium is a kid whose music is quickly catching up to his popularity. Bieber turned 16 March 1, and "My World 2.0" reflects a more mature sensibility. It has dance-pop ear candy like "Somebody to Love" and "Runaway love," a slow-burner ballad in "Up," a catchy Sean Kingston collabo in "Eenie Meenie" and one potential career-maker titled "U Smile"—a piano-driven ballad that directly addresses Bieber's devout followers. "Baby take my open heart and all it offers," Bieber croons, his voice straining as much from puberty as emotion. It's the closest he's

come to fulfilling Braun's wish, by sounding like a certain young Motown star. "This is as unconditional as it'll ever get/You ain't seen nothing yet."

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

"I'm only 16 once," Bieber says. "I got to live like it." In the same breath, though, he announces that he's excited to tour throughout 2010, an AEG-produced trek that Braun says will likely be followed by either a repackaging of "My World" and "My World 2.0" or a Christmas album for the fourth quarter. Bieber will headline arenas and theaters in 40-plus North American cities, and he says he's confident he can sell out New York's Madison Square Garden. "I just think that I have enough fans, so I could pull in the people. I don't really get nervous anymore. I've already performed at Madison Square Garden, and I've performed for an hour before. What's the difference?" Bieber also wants to act, and Braun has raised funds to develop feature film projects. "I don't want to do the 'Hannah Montana' thing," Braun says.

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

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

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

'I'VE NEVER HAD THE BENEFIT OF 'AMERICAN IDOL' OR DISNEY. MAYBE IT'S DATED, BUT JUSTIN IS MUSIC FIRST.'

—ANTONIO 'L.A.' REID, IDJMG

GOGGOL

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

By David J. Prince



HEARTH

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

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

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

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

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

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

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

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

Due April 27, "Trans-Continental Hustle" was recorded in a three-month period last spring when the entire band took up residence at Rubin's Malibu, Calif., estate and the nearby

Document Room studio. The band is now picking up on the road exactly where it left off after ending the lengthy tour behind "Super Taranta," its 2008 SideOneDummy release that saw Gogol Bordello grow into not just a club- and theater-filling act but a festival headliner too—it played Coachella in 2007 and 2008, graduating from the Mojave tent to the main stage; both Bonnaroo and Lollapalooza in 2008; and was one of the top-billed bands at 2009's All Points West in New Jersey.

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

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

DICE RULES?

It can't all be diamond certifications and Grammy noms for producer Rick Rubin. Here, five of his less celebrated works.



RUBIN

MICK JAGGER, 'WANDERING SPIRIT' (1993)

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

ANDREW DICE CLAY, 'DICE RULES' (1994)

You might recall that Rubin signed the controversial comedian and produced his 1989 album, but did you realize Dice was still telling jokes five years later? And that Rubin produced his fifth album? **Copies sold: 21,000**.

DONOVAN, 'SUTRAS' (1996)

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

MELANIE C, 'NORTHERN STAR' (1999)

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

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

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

guys are completely tireless."

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

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

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

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

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

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

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

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

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

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



Kids today (clockwise from left): MGMT co-founder **BEN GOLDWASSER**, guitarist **JAMES RICHARDSON**, drummer **WILL BERMAN**, bassist **MATT ASTI** and co-founder **ANDREW VANWYNGARDEN**.



Weird Science

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

BY MITCHELL PETERS

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

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

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

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



Time to pretend: BEN GOLDWASSER (left) and ANDREW VANWYNGARDEN of MGMT perform at the 2009 Bestival on the Isle of Wight.

FROM 'ORACULAR' TO 'CONGRATULATIONS'

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

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

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

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

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

The first test of whether fans would be open to MGMT's new musical direction came in early March. The band reluctantly gave the world a taste of the new album by posting the song "Flash Delirium" on its Web site. (The duo says "Congratulations" makes more sense when listened to it in one sitting.) As expected, music sites and blogs immediately reviewed the track, citing influences ranging from Syd Barrett-era Pink Floyd to doo-wop to David Bowie-tinged psychedelia. Some reader comments dubbed it the

"best song of 2010 so far," while others were flat-out confused. The mixed reactions weren't a surprise, the band says. "It might not be something as immediately catchy as the stuff on our last album," Goldwasser says. "We think of this album as something that will grow on people after a few listens."

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

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



Just Keep Synching

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

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

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

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

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

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

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

NPR, 'LETTERMAN' ON DECK

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

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

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

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

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

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

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

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

Additional reporting by Richard Smirke in Manchester, England.



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

SALSA'S SAVVY SUPERSTAR

VICTOR MANUELLE'S CREATIVITY
PREVAILS IN CHANGING TIMES

BY LEILA COBO

IT WAS NEARLY 20 years ago when salsero Gilberto Santa Rosa, already an established star, was winding down a gig in a northwestern province of Puerto Rico. He'd been performing with his band for nearly four hours, playing request after request, when a group of fans asked him to allow one of their friends onstage to sing. ■ Santa Rosa good-naturedly agreed. It was a graduation party, after all, so why not allow some kid the chance to impress a girlfriend?

"I never expected to hear what I heard," Santa Rosa says of the unknown singer. "I was struck by his capacity to improvise. Because that's what he did. I heard a very catchy voice with a natural capacity for improvisation."

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

'I HAD TO CHANGE WITH THE INDUSTRY'

HOW VICTOR MANUELLE STRUCK OUT ON HIS OWN

BY LEILA COBO

ON FEB. 19, salsa star Victor Manuelle co-hosted Univision's Premios lo Nuestro Awards, looking dapper before a live audience of millions. ■ The figure he struck had little in common with the painfully shy singer with braces who first gained national attention in the '90s as a new face of tropical music. ■ Today, Manuelle is recognized as one of the finest tropical artists; a singer/songwriter with a piercing tenor who can croon as well as he can improvise, carrying on the legacy of the great soneros of his native Puerto Rico. ■ In the past two years, after parting ways with longtime label Sony and launching his own music company, Kiyavi, Manuelle has become an impresario who has made major-label achievements with a successful independent business model. ■ Manuelle spoke to Billboard about the evolution of both tropical music and his career.

Your label, Kiyavi, is named after your three children. Was it merely a sentimental move?

Yes, but at the same time, it allows me to be more involved. The company becomes something more emotional for the artist. The name of my label, from the onset, has meaning for me. Even though it seems like something fancy or superfluous, I did it with that intent. This feeds my children. And every day when I wake up and say "Kiyavi," that's what I'm working for.

Was that the primary motivation for creating your label?

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

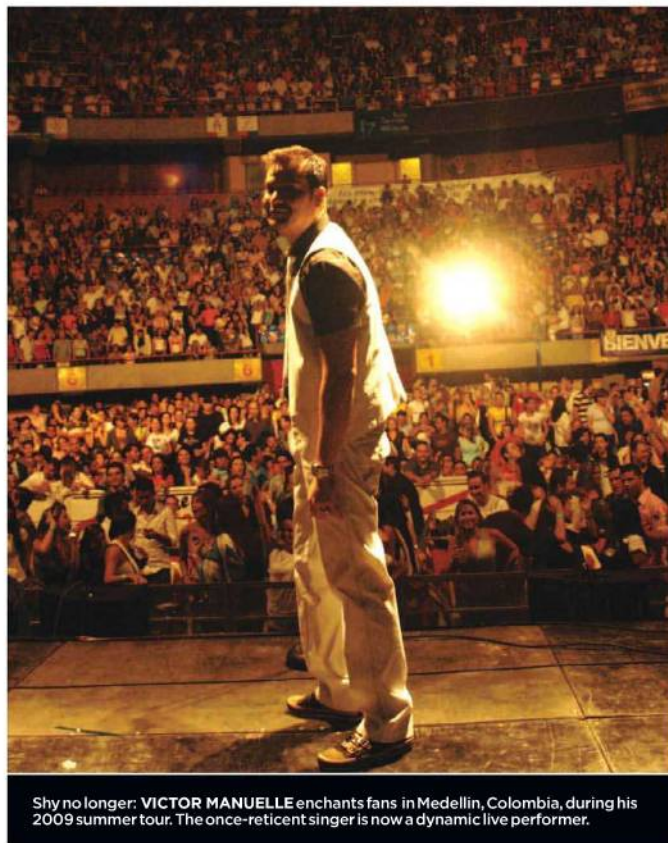
Talk about your childhood. Were there musicians in the family?

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

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

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

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



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

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

When did you begin writing your own songs?

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

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

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

Congratulations Victor!

The ASCAP family salutes you and is proud to celebrate your achievements and success!

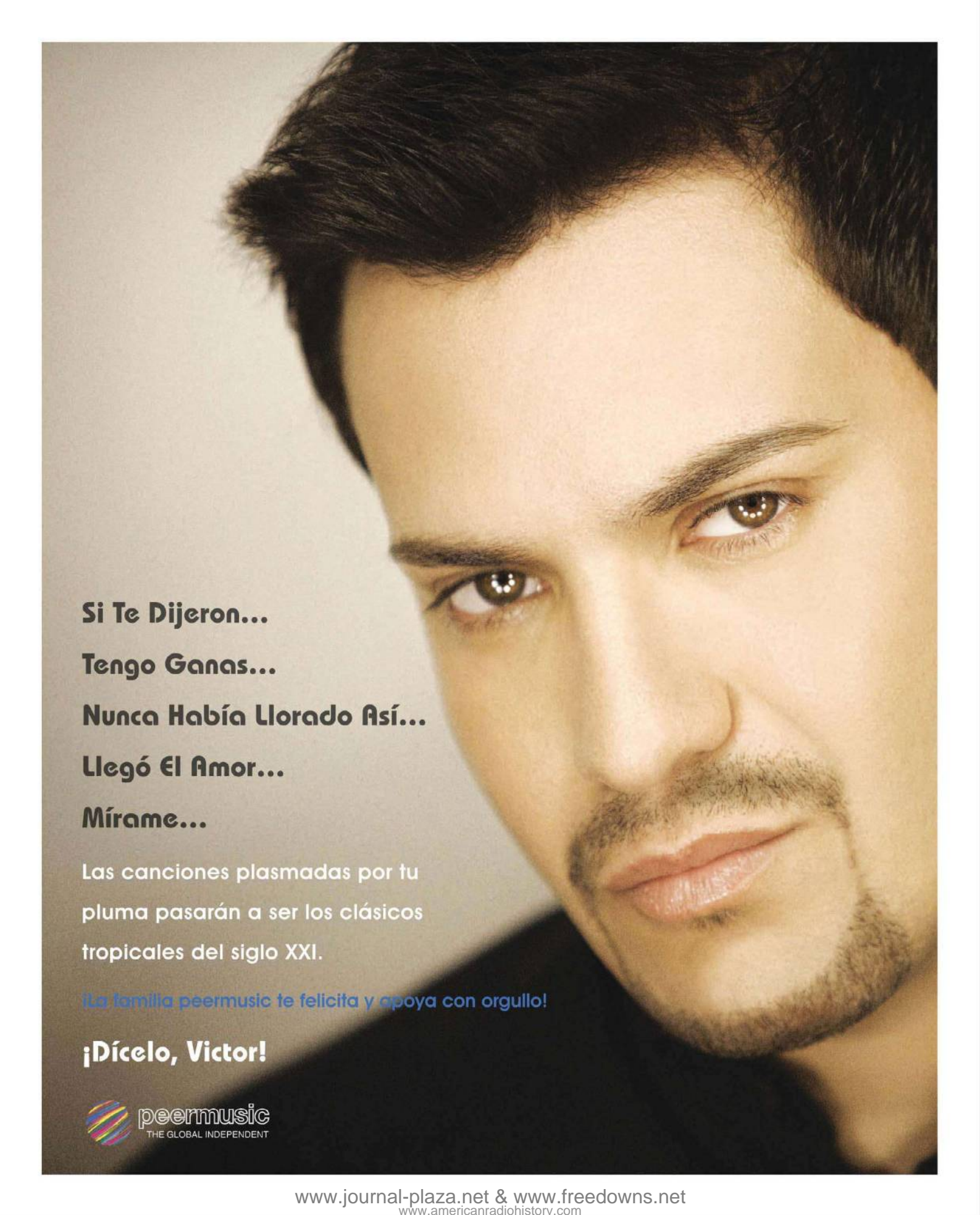


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A life well-lived (clockwise from top left): VICTOR MANUELLE with MARCO ANTONIO SOLÍS (center) and GILBERTO SANTA ROSA (right); with children from the Boys and Girls Club in Puerto Rico, where he was named 'godfather' of the group's center in 2008;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

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

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

Because I don't play an instrument, a melody can come to me when I'm in the middle of a flight [he begins singing] and I add the lyrics. And if they don't suit the music, I erase everything and start from scratch. Sometimes, I get my best ideas from movies; I'm motivated by things I see. And I write most of my songs on airplanes.

Or, when I'm in Puerto Rico, driving from San Juan to Isabela, a melody will come into my head, and if I don't have my tape recorder on hand, I'll have to sing it to myself the whole way so I don't forget it. And sometimes the melody just vanishes. It's the worse thing.

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

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

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

Many people think tropical music is in a downward slide.

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

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

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

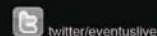
Since you launched Kiyavi, each of your albums has been specific in its intent. Talk about your most recent one, "Yo Mismo."

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



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VICTOR'S FANS

COLLABORATORS SHARE MEMORIES OF MANUELLE

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



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

—LEON ICHASO, DIRECTOR OF "EL CANTANTE"

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

—NARCISO RODRIGUEZ, FASHION DESIGNER

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

—CISCO SUÁREZ, UNIVISION VP/DIRECTOR OF SPECIAL EVENTS

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

—GILBERTO SANTA ROSA

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

—JORGE CELEDON

Quotes compiled by Ayala Ben-Yehuda.

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Fireflies/**Owl City**/19/Universal Republic
I Run To You/**Lady Antebellum**/Capitol Nashville/Capitol
If I Were A Boy/**Beyonce**/Music World/Columbia
Just A Dream/**Carrie Underwood**/19/Arista Nashville
Lot of Leavin' Left To Do/**Dierks Bentley**/Capitol Nashville
People Are Crazy/**Billy Currington**/Mercury
Replay/**Iyaz**/Time Is Money/Beluga Heights/Reprise
Sexy Chick/**David Guetta** Feat. **Akon**/Astralwerks/Capitol
She's Country/**Jason Aldean**/Broken Bow
Sideways/**Dierks Bentley**/Capitol Nashville
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Do You Remember/**Jay Sean** Feat. **Sean Paul & Lil Jon**/Cash Money/
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I Wanna Make You Close Your Eyes/**Dierks Bentley**/Capitol Nashville
I'll Walk/**Bucky Covington**/Lyric Street
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BedRock/**Young Money** Feat. **Lloyd**/Cash Money/Universal Motown
Can't Live Without You/**Charlie Wilson**/Jive/JLG
Cryin' For Me (Wayman's Song)/**Toby Keith**/Show Dog-Universal
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Muddy Water/**Trace Adkins**/Capitol Nashville
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SHY GIRL
Laura Marling's songs take center stage

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MUSIC



The neverending story: COHEED AND CAMBRIA

ROCK BY CORTNEY HARDING

NOVEL CONCEPTS

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

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

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

But the group is taking a more populist approach with its fifth album, "Year of the Black Rainbow," due April 13 on Columbia. While it's officially a "prequel" to the comic series, the album is also written in a way that makes it enjoyable to the uninitiated.

"For a long time, I had a hard time conveying myself when I was writing songs," Sanchez says. "I was hiding behind a work

of fiction. But now I think we've come a long way and written something that can appeal to our fans and people that aren't familiar with us."

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

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

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

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

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

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

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

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

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

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

LATEST BUZZ

>>>WORLD CUP ACTS ANNOUNCED

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

>>>LADY GAGA, BEYONCÉ MATCH MARIAH'S RECORD

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

>>>KINGS OF LEON PREP SUMMER SHED TOUR

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

Reporting by Diane Coetzer, Connor McKnight and Gary Trust.



Just folk: LAURA MARLING

FOLK BY ANDRE PAINE

Twice Shy

Laura Marling Returns, Bigger And Bolder

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

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

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

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

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

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

Nonetheless, that family upbringing in the Berkshire countryside remains part of such songs as the sprawling ballad "Goodbye England (Covered in Snow)." "I've clung to that

landscape as a kind of identity," the London-based Marling says. "I try to go back as often as I can."

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

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

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

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

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

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

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

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

ROCK BY ROBERT THOMPSON

NAKED AMBITION

Barenaked Ladies Bounce Back After Split With Singer

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

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

"It is absolutely a rebirth and reinvention of the band," says Ed Robertson, now the band's lead vocalist after the departure of co-singer/guitarist Steven Page in February 2009. "It was

something we'd worked hard at for 20 years—I wasn't going to let it die away."

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

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

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>BOXING CLEVER

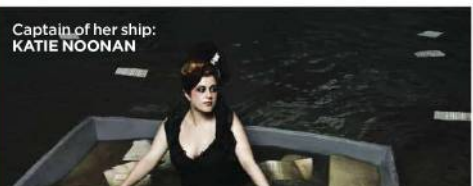
In musical terms, Katie Noonan is a great explorer—since her 1998 recording debut in alt-rock band George, the Australian singer's career has expanded to take in jazz and classical music. But the latest stage in her voyage of discovery finds her back on rockier shores with new album "Emperor's Box,"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

Co-produced by Noonan with Grammy Award winner Nick Didia, the album is due April 9 in Australia on Sony Music. It's her second album for the major following her 2008 covers set, "Blackbird." This

time, Noonan, who's published by Mushroom Music Publishing, has penned all the tracks with a little help from some famous friends, including Split Enz mainstay Tim Finn, pop singer Sia Furler and Don Walker from veteran Aussie rock act Cold Chisel.

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

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



Captain of her ship: KATIE NOONAN

MARLING: DIEDEDE O'CALLAGHAN; BARENAKED LADIES: JAMES MICHON; FRAMPTON: GREGG ROTH

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

Instead, the group signed with Cam 8's Jordan Feldstein because of what Robertson dubs Feldstein's "comprehensive vision for the band." While the new album appears on the act's own Raisin Records imprint, a one-album North American deal with EMI Music's

label services unit will see the major provide sales, digital, marketing and other support, making for the band's closest relationship with a major since it split from Warner after 2003's "Everything to Everyone" album, which sold 360,000.

Feldstein says the EMI relationship is paying dividends, with Olympics-related appearances on NBC's "Today" and CTV's "Canada AM." Further U.S. TV appearances, including ABC's "Live With Regis and Kelly" are scheduled around the release date. Meanwhile, "You Run Away" is gaining at triple A and hot AC formats and has

so far peaked at No. 30 on Billboard's Canadian Hot 100.

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

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

6 QUESTIONS

with **PETER FRAMPTON**
by **JASON LIPSHUTZ**

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

1 How is the album autobiographical?

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

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

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

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

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

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

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

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

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

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

6 How do you plan to tour behind the album?

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



Clothes off, guitar on: **BARNAKED LADIES**

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

>>>TUNNG TIED

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

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

Factor in the departure of Lindsay's songwriting partner

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

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

>>>NEW FIELDS

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

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

At less than 70 minutes

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

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

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



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

ALBUMS

LATIN

JORGE DREXLER

Amar la Trama

Producers: various
Warner Spain

Release Date: March 16

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

ent on tracks like "Noctiluca," which is dedicated to his son and features electric guitar, drums and some evocative tinkling from a child's music box.—JCN

ELECTRONIC

THE KNIFE/MT. SIMS/PLANNINGTOROCK

Tomorrow, in a Year

Producers: The Knife, Mt. Sims, Planningtorock
Mute

Release Date: March 9

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



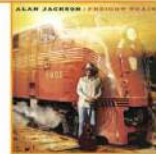
ALAN JACKSON

Freight Train

Producer: Keith Stegall
Arista Nashville

Release Date: March 30

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



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

RAP

LUDACRIS

Battle of the Sexes

Producers: various
Disturbing Tha Peace/Def Jam

Release Date: March 9

Originally conceived as a sort of Marvin-and-Tammi-style collaboration between Ludacris and Shawna, "Battle of the Sexes" shifted game plan after Shawna decamped from Luda's Disturbing Tha Peace crew in 2009. But the rejiggered album pairs the affable Atlanta rapper with a handful of feisty female MCs, including Lil' Kim and Nicki Minaj. The set also includes appearances by Gucci Mane ("Party No Mo'"), Lil Scrappy ("Everybody Drunk") and Flo Rida ("I Know You Got a Man")—none of whom makes much of an effort to conceal his preference for bodies over minds. "Hey Ho" gestures toward an examination

of gender-based double standards ("If men sleep around we some players," Ludacris observes, "But for women they be saying, 'Hey, ho'"), while the R&B-leaning "Sex Room" finds the rapper generously offering to "power down your inhibitions and power up your inner freak." Yet with its rowdy gang vocals and efficient club beats, "Battle of the Sexes" is ultimately more concerned with partying than with politics. Surprised?—MW

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

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

DJ KHALED

Victory

Producers: various
We the Best/Terror Squad/E1

Release Date: March 2

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



MARVIN SAPP

Here I Am

Producer: Aaron Lindsey
Verity Records

Release Date: March 16

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

KIDZ IN THE HALL

Land of Make Believe

Producer: Double-O
Duck Down Music

Release Date: March 9

MC Nalegde and producer Double-O, who comprise alternative hip-hop duo Kidz in the Hall, don't fit the rap stereotype—the pair graduated from the University of Pennsylvania and the latter was on the Belize track team during the 2004 summer Olympics. However, the title of the group's third album, "Land of Make Believe," refers to the larger-than-life accommodations of rappers and celebrities. Nalegde's rhymes are a complex web of pop culture references and braggadocio (on "Flickin' in," he raps, "Skin like cocoa/Bounce like Pogo/Toss like



DISCO BISCUITS

Planet Anthem

Producers: various
Diamond Riggs

Release Date: March 16

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

THE BILLBOARD REVIEWS

SINGLES

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

ROCK

THE BESNARD LAKES

The Besnard Lakes Are the Roaring Night

Producer: Jace Lasek Jagguwar

Release Date: March 9

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

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

BLACK REBEL MOTORCYCLE CLUB

Beat the Devil's Tattoo

Producers: Black Rebel Motorcycle Club, Michael Been

Abstract Dragon/Vagrant

Release Date: March 9

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

R&B

JANELLE MONÁE FEATURING BIG BOI

Tightrope (4:48)

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

Writers: various

Publishers: Jane Llé Publishing/Tang Nivri Publishing/Ink Is an Instrument (ASCAP), Mosquito Puss (BMI)

Wondaland/Bad Boy

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

COUNTRY

BUCKY COVINGTON

A Father's Love (The Only Way He Knew How) (3:10)

Producers: Mark A. Miller, Dale Oliver

Writers: L. Hengber, T. Shepherd, S. Williams

Publishers: various

Lyric Street

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

POP

JAVELIN

Oh! Centra (3:44)

Producer: Javelin

Writers: G. Langford, T. Van Buskirk

Publisher: ODND

MGMT

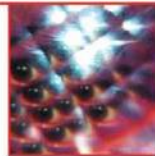
Flash Delirium (4:16)

Producers: MGMT, Sonic Boom

Writers: A. VanWyngarden, B. Goldwasser

Publishers: 2010 Old Man Future and Sadguitarius, administered by BMG RM (SESAC) Columbia

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



Publishing (ASCAP)

Luaka Bop

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

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

LEGEND & CREDITS

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

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

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

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

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DRAKE

Over (3:54)

Producer: Boi-1da

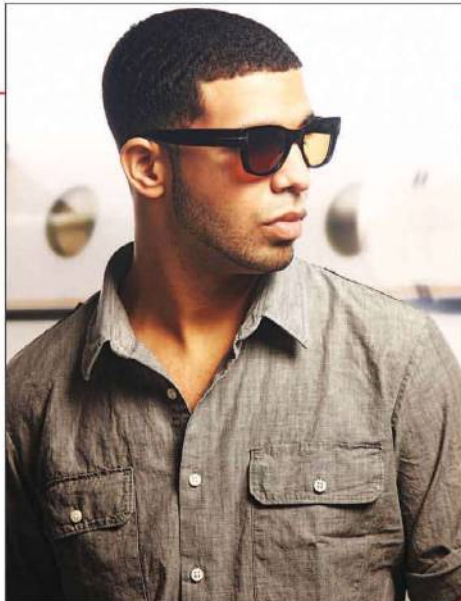
Writers: A. Graham, M. Samuels

Publishers: Live Write/EMI Blackwood Music (BMI), 1da Boi

Productions/Sony/ATV Tunes (ASCAP)

Young Money/Cash Money/Universal Motown/UMRG

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



HIP-HOP BY MARIEL CONCEPCION

Cinderella Story

Rapper Sam Adams Brews Fame On iTunes, Billboard Charts

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

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

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

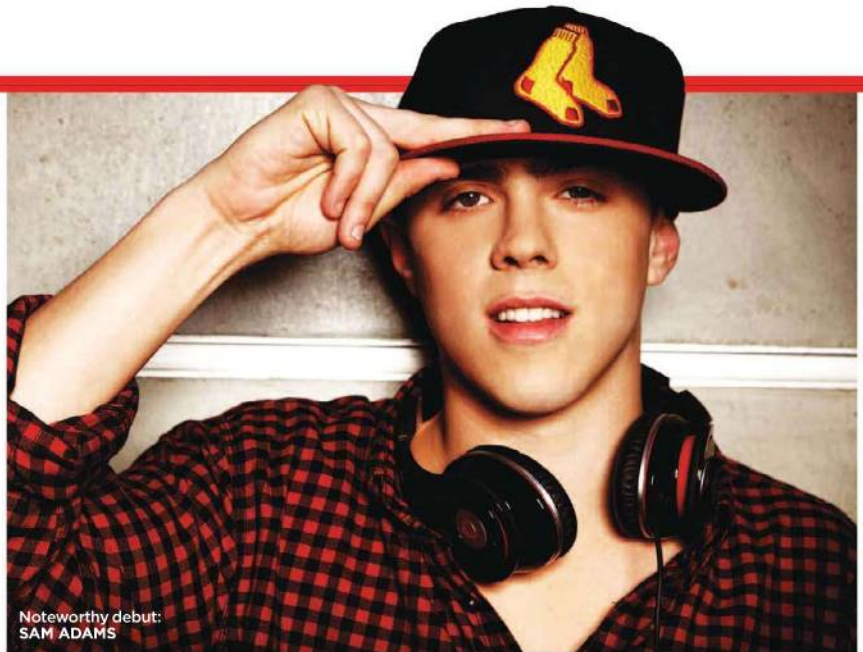
"I was in my room and the instrumental [of Roth's song] was playing,"

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

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

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

So far, there isn't any evidence to



Noteworthy debut: SAM ADAMS

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

"We believe in our product," Adams says, "but to outsell some of the guys that we look up to, especially in terms of digital sales, was definitely a surprise. We released another single, 'Tab

Open,' a month before the EP and it sold 5,000 with no promotion or marketing. Once we saw that, I thought the album could do well."

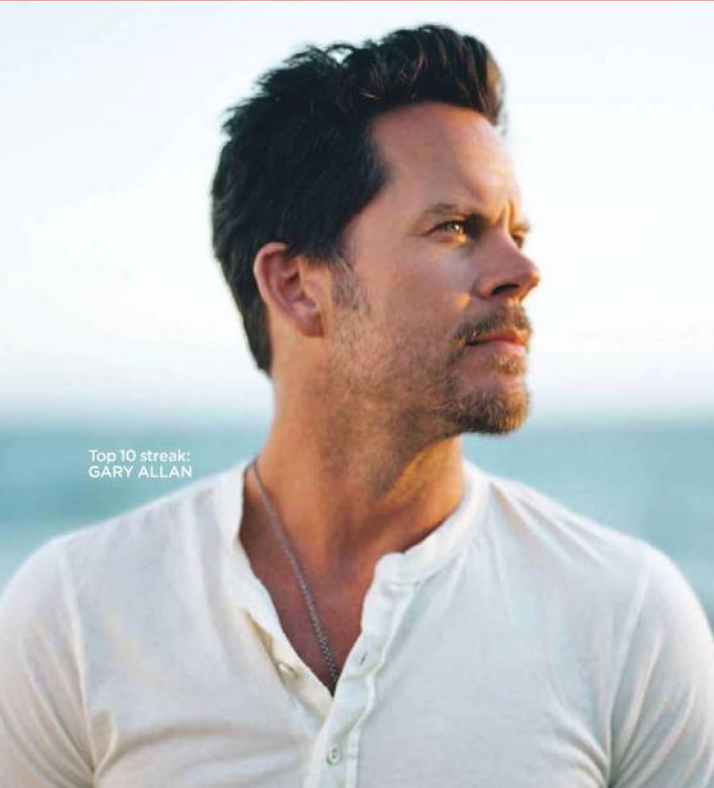
Adams, who initially set out to be a songwriter/producer, was in Los Angeles last week shooting the video to his latest single, "Driving Me Crazy." The track enters at No. 6 on Bubbling Under Hot 100 Singles and at No. 13 on Heatseekers Songs. He has also signed with independent label 1st Round Records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

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

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

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

Additional reporting by Antony Bruno.



Top 10 streak: GARY ALLAN

ON A ROLL

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

—Keith Caulfield

GARY ALLAN'S TOP COUNTRY ALBUMS

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



Soulful country:
DANNY GOKEY

COUNTRY BY DEBORAH EVANS PRICE

Moving Forward

Danny Gokey Leaves Strong Imprint With Debut Album

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

ing him the best opening-week sales by a debut country male since 1992.

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

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

THE NEXT CHAPTER

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

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

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

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

to that. And I know we have that in these girls."

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

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

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

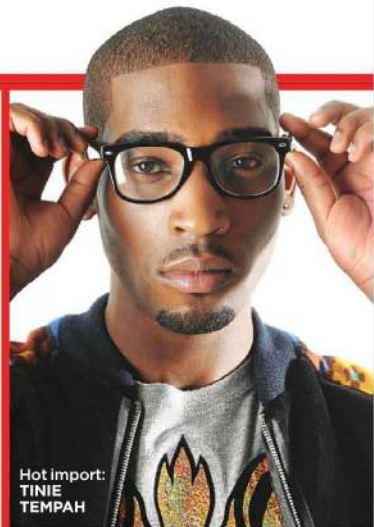
A former truck driver who honed his musical skills singing in church, Gokey finished third on the show last season. The Milwaukee native says Randy Travis encouraged him to pursue a country career. "I never want to look back," Gokey says. "I want to be known as a country singer the rest of my life. I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

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

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

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

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



Hot import:
TINIE
TEMPAH

TEMPAH RISING

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

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

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

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

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

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

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



Suga plum:
KUK HARRELL

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

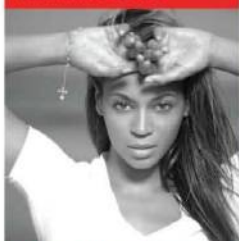


CLASSIC ROCK

>>System of a Down's Serj Tankian shows up on the most unlikely chart this week as his "Elect the Dead Symphony" arrives at No. 2 on Top Classical Crossover Albums (3,000 copies). The live set was recorded with the Auckland (New Zealand) Philharmonia Orchestra.

LEGENDARY

>>Selena has her first top 10 on Top Latin Albums (see page 58) since January 2003 with "La Leyenda." It brings her top 10 albums total to 13—the most for any solo female. Among all solo artists, Marco Antonio Solis leads with 18 top 10s.



HOT STATS

>>Beyoncé calls up her 14th top 10 hit on the Billboard Hot 100 (see page 50), tying her with Jay-Z and Rihanna for the second-most top 10 hits since 2000. Only this week's Billboard 200 leader, Ludacris, has more in that span of time, with 16.

CHART BEAT

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

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

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



Billboard CHARTS

Ludacris Earns Fourth No. 1 Album With 'Battle'

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

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

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

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

Not since 1994 has there been a year where only four or fewer rap albums reached No. 1. That year, just three rap sets topped the list: the soundtrack to "Murder Was Tha Case," the Beastie Boys' "Ill Communication" and Snoop Dogg's "Doggystyle."

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

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

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

"Plastic Beach" settles for the runner-up slot on both sides of the Atlantic, as in the United Kingdom, the album starts at No. 2 on the Official Charts Co. albums tally behind Boyzone's "Brother" (see page 59).

The Billboard 200's next debut is Jimi Hendrix's "Valleys of Neptune," which starts at No. 4 with 95,000. It's the legendary guitarist's highest-charting album since "The Cry of Love" reached No. 3 in 1971. The new set is a collection of previously unreleased studio recordings Hendrix made before he died in 1970. Since his death, Hendrix has been a regular presence on the Billboard 200, as he's charted 34 posthumous albums, including "Valleys of Neptune."

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

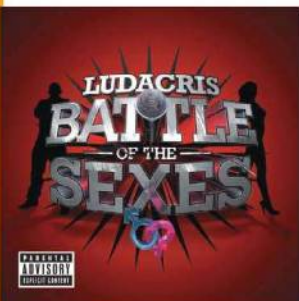
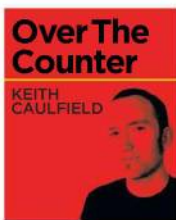
The biggest seller among the reissues is "Are You Experienced," which shifted 12,000 copies. The remaining three titles moved between 9,000 and

10,000 each.

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

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

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



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

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

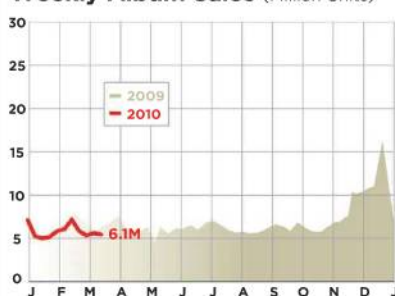
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,090,000	1,648,000	22,593,000
Last Week	6,273,000	1,620,000	23,092,000
Change	-2.9%	1.7%	-2.2%
This Week Last Year	6,626,000	1,428,000	23,077,000
Change	-8.1%	15.4%	-2.1%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	68,996,000	63,412,000	-8.1%
Digital Tracks	246,999,000	248,085,000	0.4%
Store Singles	277,000	394,000	42.2%
Total	316,272,000	311,891,000	-1.4%
Albums w/TEA*	93,695,900	88,220,500	-5.8%

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

DIGITAL TRACKS



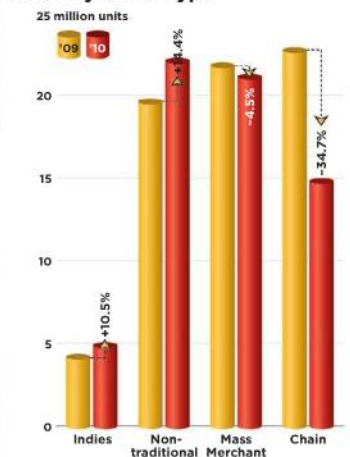
SALES BY ALBUM FORMAT

	2009	2010	CHANGE
CD	53,887,000	45,605,000	-15.4%
Digital	14,660,000	17,310,000	18.1%
Vinyl	435,000	489,000	12.4%
Other	14,000	8,000	-42.9%

For week ending March 14, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



Year-To-Date Album Sales By Store Type



Main Billboard 200 chart table with columns for Rank, Artist, Title, Peak, Weeks on Chart, and Album Art. Includes entries for Ludacris, Gorillaz, Lady Antebellum, Jimi Hendrix, Gary Allan, Sade, Broken Bells, Lady Gaga, Blake Shelton, Justin Bieber, Lil Wayne, Soundtrack, Kesha, Passion, Danny Gokey, Zac Brown Band, Soundtrack, Taylor Swift, Easton Corbin, Rihanna, Alicia Keys, Raheem DeVaughn, Trey Songz, Susan Boyle, Michael Buble, Carrie Underwood, Jason Derulo, Mary J. Blige, Johnny Cash, Josh Turner, Jaheim, Lifehouse, Young Money, Soundtrack, The Chieftains, Chris Tomlin, Demon Hunter, Lady Antebellum, TobyMac, Vampire Weekend, Selena Gomez & The Scene, The Jimi Hendrix Experience, Jason Aldean, Owl City, Four Year Strong, Train, Varios Artists, and Melanie Fiona.

Broken Bells' Brian Burton (aka Danger Mouse) and Shins singer James Mercer debut with their self-titled set selling 49,000. The Shins most recently charted with "Winning the Night Away" (No. 2 in 2007 with 118,000 in its first week).



A full week's worth of impact after the set's "The Weary Kind" (co-written by Ryan Bingham, pictured) won the best original song Oscar yields a 38% sales gain. The title moves 24,000—its best sales week and a new chart peak.

The band played "Saturday Night Live" March 6 and then "Late Night With Jimmy Fallon" March 12. In turn, the album is up by 20% and collects its first sales gain since its debut.



A \$7.99 special on the set in the iTunes store coupled with the act's performance March 15 on "Saturday Night Live" lift the album with a 66% increase. It sold 7,000 last week, the title's best frame since January.

You couldn't miss the group (which is in the midst of a U.S. tour) on many PBS stations last week, as pledge-drive season returns. The act, whose album is up by 62%, performed March 12 on CBS' "Early Show." Watch for a St. Patrick's Day-fueled spike next issue.

Continuation of the Billboard 200 chart table, including entries for Kidz Bop Kids, John Mayer, Kings of Leon, Pink, Nickelback, Robin Thicke, Jay-Z, Black Rebel Motorcycle Club, Celtic Woman, The Jimi Hendrix Experience, Gucci Mane, Skillet, Jimi Hendrix Experience, The Script, Daughtry, Darius Rucker, The Jimi Hendrix Experience, Peter Dinklage, Eminem, DJ Khaled, Adam Lambert, Soundtrack, Breaking Benjamin, Varios Artists, Timbaland, Michael Jackson, Michael Jackson, Soundtrack, Miranda Lambert, Miley Cyrus, Corinne Bailey Rae, Original London Cast Recording, Beyonce, Frightened Rabbit, Muse, Drake, Shinedown, Pearl Jam, Jamie Cullum, Flogging Molly, Chris Young, Soundtrack, Luke Bryan, Soundtrack, Phoenix, Soundtrack, Casting Crowns, Celtic Thunder, Varios Artists, and Maxwell.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their corresponding chart positions.

Continuation of THE BILLBOARD 200 ARTIST INDEX table listing artists and their corresponding chart positions.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	107	93	KID CUDI DREAM ON! G.O.O.D. (UNIVERSAL MOTOWN 013195) (UMRG) (13.98) Ⓢ	Man On The Moon: The End Of Day		4
102	103	92	NORAH JONES BLUE NOTE 09296* (18.98)	The Fall	●	3
103	102	101	KEITH URBAN CAPITOL NASHVILLE 35251* (18.98)	Defying Gravity	●	1
104	NEW	1	ISLES & GLACIERS EQUAL VISION 121 (10.98)	The Hearts Of Lonely People		104
105	87	81	VARIOUS ARTISTS WORD-CURB: PROVIDENT-INTEGRITY 14857.EMI CMC (17.98)	WOW Hits 2010	●	33
106	128	117	FLYLEAF A&M/OCTONE 013512 (13.98)	Memento Mori		8
107	70	62	ROB ZOMBIE LUD & PRODU 617782** (ROADRUNNER) (18.98)	Hellbilly Deluxe 2		8
108	100	97	TAYLOR SWIFT BIG MACHINE 0137072 (18.98) Ⓢ	Taylor Swift	●	5
109	64	23	CHAYANNE SONY MUSIC LATIN 61872 (14.98)	No Hay Imposible		23
110	NEW	1	SANCTUS REAL SPARROW 2656 (10.98)	Pieces Of A Real Heart		110
111	105	129	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	●	1
112	95	98	ALICE IN CHAINS VIRGIN 67159* (CAPITOL) (18.98)	Black Gives Way To Blue		1
113	145	134	JAY SEAN CASH MONEY/UNIVERSAL REPUBLIC 013683 (UMRG) (13.98)	All Or Nothing		37
114	NEW	1	TED LEO AND THE PHARMACISTS MCA 0137144 (18.98)	The Brutalist Bricks		114
115	NEW	1	OF MICE & MEN RISE 088 (12.98)	Of Mice & Men		115
116	110	99	CREDENCE CLEARWATER REVIVAL FANTASY 2** (CORCORAN) (17.98/12.98)	Chronicle The 20 Greatest Hits	●	99
117	108	119	PARAMORE FUELED BY RAMEN 518250** (AG) (18.98)	Brand New Eyes	●	2
118	101	55	THEM CROOKED VULTURES DGC/INTERSCOPE 013783** (13.98)	Them Crooked Vultures		12
119	93	94	BEBE & CECE WINANS BEC 31 (18.98/14.98)	Still		12
120	80	61	VARIOUS ARTISTS GRAMMY 07588 (CAPITOL) (18.98)	2010 Grammy Nominees		5
121	77	49	K.D. LANG MONESUCH 523268 (WARNER BROS.) (19.98)	Recollection		36
122	116	110	AVENTURA PREMIUM LATIN 20890 (SONY MUSIC LATIN) (14.98)	The Last	●	2
123	83	89	TIM MCGRAW CURB 79152 (18.98)	Southern Style	●	2
124	98	95	MICHAEL JACKSON EPIC LEGACY 94287* (SONY MUSIC) (19.98)	The Essential Michael Jackson	●	54
125	114	115	BOB MARLEY & THE WAILERS LEGACY 0137144 (18.98)	Legend: The Best Of Bob Marley And The Wailers	●	54
126	73	2	SAM ADAMS 1ST ROUND DIGITAL EX (6.98)	Boston's Boy (EP)		73
127	113	88	ORIANTHI TAL GEFEN 0135502 (18.98)	Believe		88
128	115	107	JOURNEY COLUMBIA 44483 (13.98) Ⓢ	Journey's Greatest Hits	●	10
129	106	64	50 CENT SHADY/AFRIMATH/INTERSCOPE 012993** (13.98 CD/DVD) Ⓢ	Before I Self-Destruct	●	5
130	134	100	BON JOVI SLAND 0137308 (18.98) Ⓢ	The Circle	●	1
131	118	116	GUNS N' ROSES GEPIC 0137144 (18.98)	Greatest Hits	●	3
132	117	112	THREE DAYS GRACE JIVE 46256 (13.98)	Life Starts Now		3
133	111	127	KENNY CHESENY BNA 65555 (11.98)	Greatest Hits II	●	3
134	121	118	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	●	1
135	127	66	MARIAH CAREY EPIC LEGACY 17866* (SONY MUSIC) (19.98)	Memoirs Of An Imperfect Angel	●	3
136	126	121	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 013777** (UMRG) (12.98)	The Carter III	●	1
137	129	122	REBA STARSTRUCK 00180 (VALDY) (18.98) Ⓢ	Keep On Loving You	●	1
138	NEW	1	SWINDOE BLK DIGITAL EX (9.98)	Swindoe		138
139	139	113	COLBIE CAILLAT UNIVERSAL REPUBLIC 013194 (UMRG) (13.98) Ⓢ	Breakthrough		1
140	104	75	JOANNA NEWSOM DRAG CITY 399* (24.98)	Have One On Me		75
141	NEW	1	JOAN JETT AND THE BLACKHEARTS BLACKHEART 5370* (12.98)	Greatest Hits		141
142	146	141	MICHAEL BUBLE 143-REPRISE 48346 (WARNER BROS.) (18.98) Ⓢ	It's Time	●	7
143	96	77	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8495 (EX/STARBUCKS) (12.98)	Tango: Variations		77
144	67	28	JOSH THOMPSON COLUMBIA (NASHVILLE) 56855 (SMN) (9.98)	Way Out Here		28
145	124	104	R. KELLY JIVE 31136 (13.98)	Untitled		4
146	120	139	MICHAEL JACKSON EPIC LEGACY 17866* (SONY MUSIC) (19.98)	Thriller	●	1
147	152	155	ONEREPUBLIC MAGNET/INTERSCOPE 013897 (13.98)	Waking Up		21
148	89	2	SOUNDTRACK WALT DISNEY 004500 (18.98)	Alice In Wonderland		89
149	112	69	SNOOP DOGG DOGEVSTYLE/PRIORITY 08842** (CAPITOL) (18.98)	Malice N Wonderland		23
150	109	111	SPOON MERGE 365* (15.98)	Transference		4

141 The rocker returns to the chart for the first time since 1990 with this hits set, previewing the new biopic about former band the Runaways. The film opened March 19, while its soundtrack hits retail March 23.

152 The series, which boasts pop acts covering familiar Disney-related songs, is in its seventh chapter as the new compilation arrives with 4,000 copies. While the first album in the franchise peaked at No. 52 in 2002, volumes two through six peaked in the top 30.

153 Perhaps bolstered by the film's three Academy Award wins March 7, its companion soundtrack nets a 3% increase.



169 The albums at Nos. 64, 113 and 169 all profit from being Daily Deals in the Amazon MP3 store last week; each was offered for \$2.99. (Clarkson (pictured), for example, takes a 125% jump.



170 The band's hits set is timed to coincide with the group's first live appearances since 1999. The act will play its first U.S. date April 18 at the Coachella Valley Music & Arts Festival in Indio, Calif.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	NEW	1	BEN HARPER AND RELENTLESS7 VIRGIN 26338 (CAPITOL) (20.98 CD/DVD) Ⓢ	Live From The Montreal International Jazz Festival		151
152	NEW	1	VARIOUS ARTISTS WALT DISNEY 004500 (18.98)	DisneyMania 7: Music Stars Sing Disney... Their Way!		152
153	163	167	SOUNDTRACK FOX 01301 90 (18.98)	Avatar		31
154	137	197	BILLY CURRINGTON MERCURY NASHVILLE 009550 (UMGN) (13.98)	Little Bit Of Everything		13
155	162	173	JUSTIN MOORE VALORY 3100 (10.98)	Justin Moore		18
156	109	159	MICHAEL BUBLE 143-REPRISE 100313 (WARNER BROS.) (18.98)	Call Me Irresponsible	●	1
157	132	124	TOBY KEITH SHOW DOG/UNIVERSAL 027 (18.98)	American Ride		3
158	166	138	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 013090 (UMRG) (13.98) Ⓢ	Priceless		33
159	NEW	1	CHRISTIAN KANE OUTLAW SAINTS DIGITAL EX/BUICKER PICTURE (3.98)	Christian Kane (EP)		159
160	156	136	CAGE THE ELEPHANT DSP 4858** (JIVE) (13.98)	Cage The Elephant		67
161	148	150	SLIPKNOT ROADRUNNER 617838 (18.98) Ⓢ	All Hope Is Gone	●	1
162	172	158	PINK FLOYD HARVEST SMAS 11663 (CAPITOL) (18.98/10.98)	Dark Side Of The Moon	◆	1
163	72	2	JOHN HIATT NEW WEST 6182 (17.98)	The Open Road		72
164	155	137	JAMEY JOHNSON MERCURY NASHVILLE (14.98) (UMGN) (13.98)	That Lonesome Song	●	28
165	138	67	DAVE MATTHEWS BAND BAMA RAGS/NOA 48712** (RMG) (18.98) Ⓢ	Big Whiskey And The GrooGrux King	●	1
166	135	114	SADE EPIC 85287 (SONY MUSIC) (9.98)	The Best Of Sade	●	9
167	141	154	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (16.98)	Greatest Hits	●	8
168	140	105	FIVE FINGER DEATH PUNCH PROSPECT PARK 50109* (13.98) Ⓢ	War Is The Answer		7
169	RE-ENTRY	104	KELLY CLARKSON S*18 (MCA 84491** (RMG) (18.98)	Breakaway	●	3
170	NEW	1	PAVEMENT MCA 0137144 (18.98)	Quarantine The Past		170
171	158	135	KRIS ALLEN ATLANTIC 448398** (AG) (18.98) Ⓢ	We Sing. We Dance. We Steal Things...	●	3
172	92	82	KRIS ALLEN 18 (MCA 84491** (RMG) (18.98)	Kris Allen		11
173	160	151	ABBA POLYDOR 517007 (A&M) (18.98/12.98)	Gold - Greatest Hits	●	63
174	164	176	CHRISTE MICHÈLE DEF JAM 012797 (OLMG) (13.98) Ⓢ	Epiphany		1
175	144	128	FOO FIGHTERS REPRISE 0137144 (18.98)	Greatest Hits		11
176	159	169	CHRISTINA AGUILERA MCA 64978 (RMG) (11.98) Ⓢ	Keeps Gettin' Better: A Decade Of Hits		9
177	142	126	KUTLESS BEC 67174 (13.98)	It Is Well		42
178	154	147	VARIOUS ARTISTS EMI/UNIVERSAL ZOMBA 28617 (SONY MUSIC) (18.98)	NOW 31	●	1
179	143	123	THE XX YOUNG TURKS 450* (14.98)	xx		98
180	147	130	THE WHO GEPIC 013669 (UMG) (13.98)	Greatest Hits		56
181	130	106	VARIOUS ARTISTS UNIVERSAL 0137144 (18.98)	NOW That's What I Call Love		32
182	125	164	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		6
183	99	86	NICK JONAS & THE ADMINISTRATION HOLLYWOOD 005186 (18.98) Ⓢ	Who I Am		3
184	122	65	SOUNDTRACK WALT DISNEY 003101 (18.98)	Valentine's Day		20
185	136	83	THE CANADIAN TENORS DECCA 013599 (18.98)	The Canadian Tenors		49
186	167	168	PASSION PIT REDWISS/SONY COLUMBIA (12.98)	Manners		51
187	167	162	SUGARLAND MERCURY NASHVILLE 011273** (UMGN) (13.98)	Love On The Inside	●	1
188	165	103	CAMILA SONY MUSIC LATIN 59881 (14.98)	Dejarte De Amar		64
189	153	171	CREED WIND-UP 13183 (9.98 CD/DVD) Ⓢ	Greatest Hits	●	15
190	NEW	1	DEAS VAIL MONO VS STEREO/GOTE 522453 (WARNER BROS.) (9.98)	Bird & Cages		190
191	179	153	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN 65111** (CAPITOL) (18.98)	This Is War		19
192	192	191	BRAD PAISLEY ARISTA NASHVILLE 43333 (SMI) (13.98)	American Saturday Night		2
193	182	8	MOTLEY CRUE MOTLEY 380** (ELEVEN SEVEN) (13.98) Ⓢ	Greatest Hits		94
194	189	189	BROOKS & DUNN ARISTA NASHVILLE 49922 (SMN) (13.98)	#1s ... And Then Some		26
195	178	166	THEORY OF A DEADMAN 604 (M18009) (ROADRUNNER) (13.98) Ⓢ	Scars & Souvenirs	●	5
196	151	146	DAUGHTRY 18 (MCA 84888) (RMG) (9.98) Ⓢ	Daughtry	●	1
197	171	145	MUDVAYNE EPIC 02163** (SONY MUSIC) (13.98)	Mudvayne		53
198	157	133	VARIOUS ARTISTS SONY MUSIC CUSTOM MARKETING GROUP 64331 (EX/STARBUCKS) (12.98)	Good Ol' Nashville		133
199	97	11	ALKALINE TROIS HEART & SKULL 87073** (EPITAPH) (16.98) Ⓢ	This Addiction		11
200	193	68	MICHAEL BUBLE 143-REPRISE 48376 (WARNER BROS.) (18.98)	Michael Buble	●	47

ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART
DAVE MATTHEWS BAND	166	JOURNAY NEWCOM	140	BRAD PAISLEY	192	BOB SEGER & THE SILVER BULLET BAND	113
MAXWELL	100	NICKELBACK	55	PARAMORE	117	RASCAL FLATTS	111
TIM MCGRAW	132	THE MCGRAW	173	PASSION WORSHIP BAND	115	REBA	137
CHRISTE MICHÈLE	174	OF MICE & MEN	115	PASSION PIT	117	RHIANNA	22
JUSTI MOORE	18	ONEREPUBLIC	147	PAYMENT	170	DARIUS RUCKER	66
MOTLEY CRUE	193	ORIANTHI	127	PEARL JAM	88	SKILLET	81
JOSH MCKENZIE	171	OWA CITY	46	PHOENIX	95	SLIPKNOT	161
MUSE	85	ORIGINAL CAST	62	PINK FLOYD	116	SNOOP DOGG	148
				POWERS OF TEN	119	SPICE	150
				ROCKAWAY	110	TAYLOR SWIFT	70
				THE SCRIPT	94	SWINDOE	138

TOP POP CATALOG™ chart listing top albums with columns for rank, artist, title, and certification.

TOP DIGITAL™ chart listing top digital albums with columns for rank, artist, title, and certification.

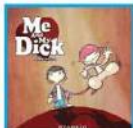
TOP INTERNET™ chart listing top internet albums with columns for rank, artist, title, and certification.

AOL MUSIC VIDEO chart listing top music videos with columns for rank, artist, title, and certification.

YAHOO! SONGS chart listing top songs with columns for rank, artist, title, and certification.

TOP CAST ALBUMS™ chart listing top cast albums with columns for rank, artist, title, and certification.

For the first time in memory, a student-produced college show's cast recording debuts on a Billboard chart. Kudos to the Team StarKid production group and the University of Michigan's Basement Arts student-run theater organization...



TOP POP CATALOG: Reflects 3-month-old titles or older that have fallen below No. 100 on the Billboard 200 or re-release of older albums. TOP DIGITAL: Reflects releases sold as a computer album bundle through digital download services. TOP INTERNET: Reflects physical albums oriented through internet downloads, based on data collected by Nielsen SoundScan. Catalog titles are indicated. See Charts Legend for rules and regulations. All charts © 2010 by Digital Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD HOT 100

Table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, TITLE, PRODUCER (Songwriter), Artist, CERT., PEAK POSITION. Includes songs like 'Rude Boy' by Rihanna, 'Need You Now' by Lady Antebellum, 'Break Your Heart' by Taio Cruz, etc.

1 Title becomes the first song to earn Greatest/Gamer/Airplay stripes (up 18 million listener impressions) for four consecutive weeks since Lady Gaga's "Paparazzi" had an equal run in October.

3 Contrary to what was mentioned in this space last week, Ludacris' contribution to Cruz's track granted the rapper his fifth Hot 100 No. 1.



5 Atlanta rapper roars into the top 10 with his first chart single, which also jumps 15-4 on Hot Digital Songs with 153,000 downloads (up 77%).



19 Singer is the first male "American Idol" winner to score a top 10 on the Mainstream Top 40 chart (11-10). He joins previous charters Kelly Clarkson, Carrie Underwood and Jordin Sparks in reaching that list's top tier.



35 Title is Drake's 11th Hot 100 chart appearance in less than one year and previews his first full-length album, "Thank Me Later," which is scheduled for release in late May.

BETWEEN THE BULLETS RIHANNA RULES WITH 'RUDE' Rihanna claims her sixth Billboard Hot 100 No. 1 (and fifth as a lead artist) as "Rude Boy" rises 4-1. She most recently topped the list as a featured vocalist on T.I.'s "Live Your Life" in 2008...

HOT 100 AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entries include 'NEED YOU NOW' by Lady Antebellum, 'BEDROCK' by Young Money, and 'TIK TOK' by Kesha.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entries include 'HILLBILLY BONE' by Blake Shelton, 'SEX THERAPY' by Robin Thicke, and 'A LITTLE MORE COUNTRY THAN THAT' by Ernie Ostrom.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entries include 'STEADY MOBBIN'' by Young Money, 'DO YOU REMEMBER' by JAY-Z, and 'SOMEDAY' by Rob Thomas.

102.5 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Billboard Hot 100.

HOT DIGITAL SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entries include 'BREAK YOUR HEART' by T.I., 'RUDE BOY' by Rihanna, and 'HEY, SOUL SISTER' by Train.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entries include 'OVER' by Drake, 'SEXY BITCH' by David Guetta, and 'YOUNG FOREVER' by Jay-Z.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entries include 'DOWN' by Jay-Z, 'HARD' by Rihanna, and 'HEY DADDY (DADDY'S HOME)' by Usher.

Data for week of MARCH 27, 2010 | For chart reprints call 646.654.4633 | Go to www.billboard.biz for complete chart data | 51

ALBUM CHARTS

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

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

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

SONG CHARTS

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

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

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

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

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

HOT DANCE CLUB SONGS
Compiled from a national sample of reports from club DJs.
Titles with the greatest club play increase over the previous week.
This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

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

SINGLES CHARTS
RIAA certification for net shipment of 25,000 units for video singles.
RIAA gold certification for net shipment of 50,000 units for shortform or longform videos.
RIAA platinum certification for net shipment of 100,000 units for video singles.
RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerical within platinum symbol indicates song's multiplatinum level.

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

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

MAINSTREAM TOP 40 chart showing top 40 songs including 'TELEPHONE' by Beyoncé and 'IMMA BE' by The Black Eyed Peas.

ADULT CONTEMPORARY chart showing top 32 songs including 'FALLIN' FOR YOU' by Colbie Caillat and 'Haven't Met You Yet' by Michael Buble.

ADULT TOP 40 chart showing top 30 songs including 'NEED YOU NOW' by Lady Antebellum and 'Halfway Gone' by Lifehouse.

ROCK SONGS chart showing top 50 songs including 'YOUR DECISION' by My Chemical Romance and 'Break' by Three Days Grace.

ALTERNATIVE chart showing top 30 songs including 'RESISTANCE' by Muse and '1901' by Phoenix.

TRIPLE A chart showing top 25 songs including 'JUST BREATHE' by Pearl Jam and 'You and Me' by Dave Matthews Band.

Lady Antebellum hits 2-1 on Adult Top 40 with "Need You Now." The song is just the second former Hot Country Songs No. 1 to lead Adult Top 40, following Faith Hill's "Breathe" in 2000. On Hot 100 Airplay, the ballad bounds 4-1, making Lady A the first country group to top the chart since it began incorporating Nielsen BDS-monitored data in 1990.



LADY ANTEBELLUM

Previewing its first album since 1998, Hole arrives on Rock Songs at No. 42 and Alternative (viewable in full at billboard.biz/charts) at No. 26 with "Skinny Little Bitch." The band releases its fourth studio set, "Nobody's Daughter," April 27.



SKINNY LITTLE BITCH

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, TRIPLE A, and ROCK SONGS charts, respectively, are electronically monitored 24 hours a day, 7 days a week... Nielsen BDS is a registered trademark of Nielsen Media LLC and its parent, Nielsen SoundScan, Inc. All rights reserved.

HOT COUNTRY SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, PEAK POSITION. Top entry: #1 HILLBILLY BONE by Blake Shelton.



Title is the singer's 37th top 10 since July 1995, when "Fall in Love" became his first to reach the upper tier.



With a 12-10 hop, Swift becomes the first solo female artist in the 66-year history of Hot Country Songs to start with five top 10s apiece from her first two charted albums, a feat previously achieved only by Brooks & Dunn and Dixie Chicks.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, PEAK POSITION. Top entry: #2 CRAZY TOWN by Jason Aldean.

TOP COUNTRY ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, PEAK POSITION. Top entry: #1 LADY ANTEBELLUM Need You Now.

TOP BLUEGRASS ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, PEAK POSITION. Top entry: #1 CAROLINA CHOCOLATE DROPS Genuine Negro Jig.

BETWEEN THE BULLETS

SHELTON'S SIXTH NO. 1



Up 1.2 million impressions, Blake Shelton's "Hillbilly Bone" becomes his sixth No. 1 and first in more than a year on Hot Country Songs. He most recently topped the chart when "She Wouldn't Be Gone" spent two weeks at No. 1 in January and February 2009...

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	1	2				
TOP R&B/HIP-HOP ALBUMS		LAST WEEK		1	1	#1 LUDACRIS	THE ELEMENT OF FREEDOM (MCA) 465.71** (RMG)
1	2	1	2				
2	1	6	5	1	1	SADE	SOULER OF LOVE EPIC 439.92** (SONY MUSIC)
3	2	40	3	1	3	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE 01796.77** (MGA)
4	4	6	4	1	4	LIL WAYNE	REMYTH CASH MONEY/UNIVERSAL MOTOWN 012727.4UMRG
5	7	16	5	1	7	RIHANNA	RATED R (SRP/DEF JAM) 013736.0JIMG
6	6	14	6	1	6	ALICIA KEYS	THE ELEMENT OF FREEDOM (MCA) 465.71** (RMG)
7	3	2	7	1	3	RAHEEM DEVAUGHN	THE LOVE & MORN MASTERPEACE 1236.0UVE 559.93UG
8	9	28	8	1	9	TREY SONGZ	NEIGHBORS KNOW MY NAME (JIVE) 018794.0AB
9	10	13	9	1	10	MARY J. BLIGE	STRONGER WITH EACH TEAR (MCA/ARACH/GEFFEN/INTERSCOPE)
10	8	5	10	1	8	JAHMEIM	ANOTHER ROUND ATLANTIC 527.833.0AB
11	11	12	11	1	11	YOUNG MONEY	WE ARE YOUR MONEY CASH MONEY/UNIVERSAL MOTOWN 012762.0UMRG
12	12	18	12	1	12	MELANIE FIONA	THE BRIDGE (SRP/UNIVERSAL MOTOWN) 013150.0UMRG
13	14	13	13	1	13	ROBIN THICKE	SEX THERAPY (THE SESSION) (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
14	13	27	14	1	13	JAY-Z	THE BLACK ALBUM (RCA/NATION) 520.866** (JAG)
15	15	14	15	1	14	GUCCI MANE	THE STEEL VS. RARE (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
16	16	43	16	1	16	EMINEM	RELAPSE (SRP/UNIVERSAL MOTOWN) 012762.0UMRG
17	5	2	17	1	5	DJ KHALED	VICTORY WE THE BEST 2014 (E) 1
18	20	14	18	1	20	GREATEST GAINER	TIMBALAND (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
19	18	21	19	1	18	MICHAEL JACKSON	TRIOLOGY (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
20	17	7	20	1	17	CORINNE BAILEY RAE	THE SEA (CAPITOL) 0937.9
21	19	70	21	1	19	BEYONCÉ	I AM... SASHA FRENZ (MCA) 1640.50 (SONY MUSIC)
22	22	27	22	1	22	DRAKE	THE WAY OF LIFE (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
23	23	36	23	1	23	MAXWELL	BLACKSUMMERS'NIGHT (COLUMBIA) 09142.0 (SONY MUSIC)
24	26	26	24	1	26	KID CUDI	MONUMENTS MEN (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
25	24	24	25	1	24	BEBE & CECE WINANS	STILL (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
26	21	2	26	1	21	SAM ADAMS	BOSTON'S BOY (EP) (1ST ROUND) DIGITAL EX
27	25	18	27	1	25	50 CENT	REPORT (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
28	29	25	28	1	29	MARIAH CAREY	MEMBERS OF AN IMPERFECT ANGEL (ISLAND) 013226.0 (JAG)
29	NEW	NEW	29	1	NEW	SWINOOE	SWINOOE (MCA)
30	28	15	30	1	28	R. KELLY	UNTOLD (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
31	27	14	31	1	27	SNOOP DOGG	MALE & WONDERLAND (DOGGYSTYLE/PRIORITY/CAPITOL)
32	32	16	32	1	32	BIRDMAN	PRICELESS CASH MONEY/UNIVERSAL MOTOWN 013190.0UMRG
33	31	45	33	1	31	CHRISTETTE MICHELE	EPIPHANY (DEF JAM) 012797.0 (JAG)
34	30	37	34	1	30	VARIOUS ARTISTS	NOW 31 (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
35	33	7	35	1	33	JAMES FORTUNE & FIYA	ENCORE (BLACKSWAN) 397.23 (WORLDWIDE)
36	34	14	36	1	34	CHRIS BROWN	GRABIT (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
37	NEW	NEW	37	1	NEW	KIDZ IN THE HALL	LAND OF MAKE BELIEVE (DICK) DOWN 2125
38	38	39	38	1	38	PRINCE & BRIA VALENTE	LOTUS FLOWER (MCA/SONY) 013190.0UMRG
39	36	9	39	1	36	DJ POET NAME LIFE	TOTAL CLUB HITS 4 THRIVE 09825.0 (JAG)
40	37	17	40	1	37	JANET	NUMBER ONES (A&M) 013612.0 (UVE)
41	35	9	41	1	35	OMARION	CLUBBION (STARWORLD) 58135.0 (MUSICWORKS)
42	40	73	42	1	40	MARY MARY	THE SOUND MY BLACK (COLUMBIA) 2006.97 (SONY MUSIC)
43	43	35	43	1	43	JOE	SIGNATURE 563 00065.0 (KEAR)
44	44	26	44	1	44	NEW BOYZ	SOBRIETY (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
45	52	30	45	1	52	PAGE LEDESI	TURN ME LOOSE (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
46	41	28	46	1	41	WHITNEY HOUSTON	I LOOK TO YOU (ARISTA) 10634.0 (RMG)
47	42	56	47	1	42	CHARLIE WILSON	UNCLE CHARLIE P (MUSICVIEW) 23389.0 (JAG)
48	49	77	48	1	49	T.I.	PAPER TRAIL (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
49	47	65	49	1	47	ANTHONY HAMILTON	THE POINT OF IT ALL (MCA/SONY) 013190.0UMRG
50	48	52	50	1	48	KERI HILSON	IN A PERFECT WORLD... (SRP/UNIVERSAL MOTOWN) 013190.0UMRG

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



THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	1	2				
MAINSTREAM R&B/HIP-HOP		LAST WEEK		1	1	#1 SAY SOMETHING	TIMBALAND FEAT. DRAKE (MCA/ARACH/GEFFEN/INTERSCOPE)
1	2	1	2				
2	2	18	3	1	2	SEX THERAPY	ROBIN THICKE (STAR TRAK/INTERSCOPE)
3	5	14	4	1	5	HEY DADDY (DADDY'S HOME)	ALICIA KEYS (MCA/ARACH/GEFFEN/INTERSCOPE)
4	3	19	4	1	3	SAY AAH	TREY SONGZ FEAT. FABOLOUS (SONS BOOK/ATLANTIC)
5	4	16	5	1	4	HOW LOW	LUDACRIS (DTP/DEF JAM/IDJMG)
6	12	6	6	1	12	GREATEST GAINER	NEIGHBORS KNOW MY NAME (JIVE)
7	13	7	7	1	13	EVERYTHING TO ME	MONICA (J/RMG)
8	11	16	8	1	11	O LET'S DO IT	WAKA FLOKA FLAME (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
9	9	10	9	1	9	ON TO THE NEXT ONE	JAY-Z & SWIZZ BEATZ (ROC NATION)
10	14	8	10	1	14	LEMONADE	GUCCI MANE (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
11	10	22	11	1	10	IT KILLS ME	MELANIE FIONA (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
12	8	17	12	1	8	I AM	MARY J. BLIGE (MCA/ARACH/GEFFEN/INTERSCOPE)
13	6	17	13	1	6	BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN) 013190.0UMRG
14	7	17	14	1	7	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (MCA/ARACH/GEFFEN/INTERSCOPE)
15	17	14	15	1	17	STEADY MOBBIN'	YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN) 013190.0UMRG
16	18	10	16	1	18	WOMEN LIE, MEN LIE	YO GOTTI FEAT. LIL WAYNE (REVENANT/POLO GROUNDS/IRMG)
17	24	4	17	1	24	MY CHICK BAD	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
18	20	7	18	1	20	LIL FREAK	USHER FEAT. NICKI MINAJ (LAFACE/JLG)
19	25	4	19	1	25	RUDE BOY	RIHANNA (SRP/DEF JAM/IDJMG)
20	16	13	20	1	16	ALL THE WAY TURN UP	ROBIE DASH FEAT. SOULJA BOY TELVIN (MCA/ARACH/GEFFEN/INTERSCOPE)
21	23	5	21	1	23	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (FUEL/ROCKAWAY/HUSTLE/ATLANTIC)
22	21	9	22	1	21	SPEEDIN'	OMARION (STARWORLD/MUSICWORKS/CAPITOL)
23	19	14	23	1	19	I WANNA ROCK	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
24	22	6	24	1	22	DO YOU THINK ABOUT ME	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
25	27	6	25	1	27	YOU'RE THE ONE	DONDRON (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
26	26	9	26	1	26	SOLDIER OF LOVE	SADE (EPIC/COLUMBIA)
27	30	6	27	1	30	4 MY TOWN (PLAY BALL)	BIRDMAN FEAT. DRAKE & LIL WAYNE (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
28	28	9	28	1	28	FLEX	THE PARTY BOYZ (CAMOUFLAGE/HITZ COMMITTEE/BATTERY)
29	NEW	NEW	29	1	NEW	OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) 013190.0UMRG
30	33	5	30	1	33	SPONSOR	TERRA (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
31	34	2	31	1	34	LOVE KING	THE GREEN (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
32	35	5	32	1	35	HOMEGURU (HE GOTTA BONE)	CI TI U L S (DEF JAM/IDJMG)
33	31	11	33	1	31	AIN'T LEAVIN WITHOUT YOU	JAHMEIM (ATLANTIC)
34	39	3	34	1	39	FALLIN'	K. MICHELLE (HITZ COMMITTEE/JIVE/JLG)
35	29	6	35	1	29	UP OUT MY FACE	MARIAH CAREY FEAT. NICKI MINAJ (ISLAND/IDJMG)
36	36	5	36	1	36	FISTFUL OF TEARS	MAXWELL (COLUMBIA)
37	37	3	37	1	37	BUSY	LYFE JENNING'S (JESUS SWINGS/ASYLUM/WARNER BROS.)
38	40	2	38	1	40	BRING IT BACK	BRALL & MJO FEAT. YOUNG BRO (GRAND HUSTLE/E) 1
39	NEW	NEW	39	1	NEW	I'M BACK	T.I. (GRAND HUSTLE/ATLANTIC)
40	32	18	40	1	32	HARD	RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)

BETWEEN THE BULLETS

TALES OF THE TOP 10

Four artists ascend to the top 10 of Mainstream R&B/Hip-Hop. Trey Songz leads the new entries as "Neighbors Know My Name" (12-6) becomes his sixth consecutive trip to the region. Among his string of current top 10s, "Successful" and "I Everything to Me" spent a collective nine weeks at No. 1. Monica's "Everything to Me" sprints 13-7 to land her 12th top 10, tying Janet Jackson for the fifth-most among women. Meanwhile, Warner Bros. scores its first pair of concurrent top 10s since Oct. 8, 1994, with Waka Floka Flame's "O Let's Do It" (No. 8) and Gucci Mane's "Lemonade" (No. 10). Waka has already reached the upper tier at Hot Rap Songs (No. 7) and posts that territory on Hot R&B/Hip-Hop Songs (No. 12). Mane posts his fifth top 10 at Mainstream R&B/Hip-Hop. —Raphael George



SONGZ

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	1	2				
RHYTHMIC		LAST WEEK		1	1	#1 BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)
1	2	1	2				
2	2	15	3	1	2	SAY AAH	TREY SONGZ FEAT. FABOLOUS (SONS BOOK/ATLANTIC)
3	3	8	4	1	3	GREATEST NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (FUEL/ROCKAWAY/HUSTLE/ATLANTIC)
4	6	13	5	1	6	IMMA BE	THE BLACK EYED PEAS (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
5	5	16	6	1	5	HOW LOW	LUDACRIS (DTP/DEF JAM/IDJMG)
6	4	19	7	1	4	TIK TOK	KESHA (KEMOSABE/RCA/RMG)
7	9	9	8	1	9	RUDE BOY	RIHANNA (SRP/DEF JAM/IDJMG)
8	8	8	9	1	8	SAY SOMETHING	TIMBALAND FEAT. DRAKE (MCA/ARACH/GEFFEN/INTERSCOPE)
9	7	27	10	1	7	TIE ME DOWN	NEW BOYZ FEAT. RAY J. (SHOTTY/ASYLUM/WARNER BROS.)
10	10	14	11	1	10	CARRY OUT	TIMBALAND FEAT. JUSTIN TIMBERLAKE (MCA/ARACH/GEFFEN/INTERSCOPE)
11	12	14	12	1	11	TELEPHONE	LIL WAYNE FEAT. TUPAC (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
12	11	19	13	1	11	BAD ROMANCE	LADY GAGA (STREAMLINE/CONSUMER/CHERRYTREE/INTERSCOPE)
13	15	7	14	1	15	BEATZ	JUSTIN BEBER FEAT. LUDACRIS (SCHOLAR/RAKOD/SHAN/SLAVY/IDJMG)
14	14	23	15	1	14	REPLAY	DRE (DRE'S MONEY/BELUGA HEIGHTS/REPRISE)
15	13	26	16	1	15	SEXY CHICK	DAVID GUETTA FEAT. AKON (MCA/ARACH/GEFFEN/INTERSCOPE)
16	16	13	17	1	16	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
17	17	6	18	1	17	BLAH BLAH BLAH	KESHA FEAT. 3OH!3 (KEMOSABE/RCA/RMG)
18	22	7	19	1	22	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
19	19	7	20	1	19	STEADY MOBBIN'	YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN) 013190.0UMRG
20	23	5	21	1	23	YOUNG FOREVER	JAY-Z & MR. HUSSON (ROC NATION)
21	25	7	22	1	25	LIL FREAK	USHER FEAT. NICKI MINAJ (LAFACE/JLG)
22	21	9	23	1	22	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LIL ZON CASH MONEY/UNIVERSAL MOTOWN
23	24	9	24	1	23	FEEL IT	THREE 6 MR. Y (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
24	29	3	25	1	29	LEMONADE	GUCCI MANE (SRP/UNIVERSAL MOTOWN) 013190.0UMRG
25	31	4	26	1	31	HEY DADDY (DADDY'S HOME)	USHER FEAT. PUELS (LAFACE/JLG)
26	27	18	27	1	27	I INVENTED SEX	TREY SONGZ FEAT. DRAKE (SONS BOOK/ATLANTIC)
27	NEW	NEW	27	1	NEW	MY CHICK BAD	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
28	33	5	28	1	3		

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT / PROMOTION LABEL	WEEKS ON CHART	PEAK POSITION
1	1	19	SAY SOMETHING	Timbaland, Rick Ross, DJ Khaled, Pharrell Williams, Justin Timberlake, T-Pain, Lil Wayne, Drake, Kanye West, Jay-Z, Alicia Keys, J. Cole, Busta Rhymes, Common, Mos Def, Black Thought, The Roots, The Roots	Timbaland Featuring Drake	Mosley/Blackground/Interscope	1	
2	1	21	SEX THERAPY	Pharrell Williams, Robin Thicke	Robin Thicke	Star/Trak Interscope	1	
3	9	8	EVERYTHING TO ME	Monica	Monica	Song Book/Atlantic	3	
4	8	16	HEY DADDY (DADDY'S HOME)	Usher, Featuring Pliers	Usher Featuring Pliers	LaFace/JLG	4	
5	4	16	I AM	Mary J. Blige	Mary J. Blige	Matriarch/Jeffery Interscope	5	
6	6	20	TRY SLEEPING WITH A BROKEN HEART	Alicia Keys	Alicia Keys	Mos Def/JMG	2	
7	10	14	NEIGHBORS KNOW MY NAME	Trey Songz	Trey Songz	Song Book/Atlantic	7	
8	5	26	SAY AAH	Trey Songz, Fabolous	Trey Songz Featuring Fabolous	Song Book/Atlantic	3	
9	3	30	IT KILLS ME	Melanie Fiona	Melanie Fiona	SRC/Universal/Motown/UMG	9	
10	7	19	HOW LOW	Ludacris	Ludacris	DTP/Def Jam/DJMS	2	
11	12	11	ON TO THE NEXT ONE	Jay-Z + Swizz Beatz	Jay-Z + Swizz Beatz	ROC-A-Fella	9	
12	13	23	O LET'S DO IT	Waka Flocka Flame	Waka Flocka Flame	Brick Squad/Asylum/Warner Bros.	12	
13	14	15	SOLDIER OF LOVE	Sade	Sade	Epic/Columbia	6	
14	11	22	BEDROCK	Young Money, Featuring Lloyd	Young Money Featuring Lloyd	Cash Money/Universal/Motown/UMG	14	
15	21	5	MY CHICK BAD	Ludacris, Featuring Nicki Minaj	Ludacris Featuring Nicki Minaj	DTP/Def Jam/DJMS	15	
16	17	17	FISTFUL OF TEARS	Maxwell	Maxwell	Columbia	16	
17	18	12	LEMONADE	Gucci Mane	Gucci Mane	Brick Squad/Asylum/Warner Bros.	17	
18	19	28	STEADY MOBBIN'	Young Money, Featuring Gucci Mane	Young Money Featuring Gucci Mane	Cash Money/Universal/Motown/UMG	18	
19	24	5	RUDE BOY	Rihanna	Rihanna	SRP/Def Jam/DJMS	19	
20	12	31	I INVENTED SEX	Trey Songz, Featuring Drake	Trey Songz Featuring Drake	Song Book/Atlantic	1	
21	16	20	AIN'T LEAVIN WITHOUT YOU	Jaheim	Jaheim	Atlantic	12	
22	20	11	LIL FREAK	Usher, Featuring Nicki Minaj	Usher Featuring Nicki Minaj	LaFace/JLG	22	
23	23	14	WOMEN LIE, MEN LIE	Yo Gotti, Featuring Lil Wayne	Yo Gotti Featuring Lil Wayne	Inevitable/Polo/Dunham/JMG	23	
24	27	37	NOTHIN' ON YOU	B.o.B, Featuring Bruno Mars	B.o.B Featuring Bruno Mars	Rebel Rock/Motown/UMG	24	
25	18	20	ALL THE WAY TURN UP	Roscoe Dash, Featuring Soulja Boy Tell'em	Roscoe Dash Featuring Soulja Boy Tell'em	MmI/Music/Interscope	18	
26	29	10	SPEEDIN'	Omarrion	Omarrion	StarWorld/LiveZone/Interscope/Capitol	26	
27	42	2	GREATEST GAINER/AIRPLAY OVER	Drake	Drake	Cash Money/Universal/Motown/UMG	27	
28	25	40	BAD HABITS	Maxwell	Maxwell	Columbia	4	
29	30	36	WINDOW SEAT	Erykah Badu	Erykah Badu	Universal/Motown/UMG	29	
30	28	10	THERE GOES MY BABY	Usher	Usher	LaFace/JLG	26	
31	32	27	MONEY TO BLOW	Birdman, Featuring Lil Wayne & Drake	Birdman Featuring Lil Wayne & Drake	Cash Money/Universal/Motown/UMG	2	
32	35	15	YOU'RE THE ONE	Dondria	Dondria	SO 50/Def Jam/LaCo	32	
33	33	29	DO YOU THINK ABOUT ME	50 Cent	50 Cent	Shady/Aftermath/Interscope	26	
34	36	34	GOD IN ME	Mary Mary, Featuring Kiera "KiKi" Sheard	Mary Mary Featuring Kiera "KiKi" Sheard	My Block/Columbia	5	
35	31	40	PRETTY WINGS	Maxwell	Maxwell	Columbia	1	
36	38	31	CLOSE TO YOU	BeBe & CeCe Winans	BeBe & CeCe Winans	SAC/MALCO	21	
37	49	4	LOVE KING	The-Dream	The-Dream	Radio/Killa/Def Jam/DJMS	37	
38	26	16	I WANNA ROCK	Snoop Dogg	Snoop Dogg	Doggystyle/Priority/Capitol	10	
39	37	43	CANT LIVE WITHOUT YOU	Charlie Wilson	Charlie Wilson	Musiq/Jive/JLG	19	
40	39	50	I DON'T CARE	Raheem DeVaughn	Raheem DeVaughn	Jive/JLG	39	
41	41	17	DON'T MAKE 'EM LIKE U NO MORE	Ruben Studdard	Ruben Studdard	1510/Kory/RED	32	
42	48	8	I'M TOWN (PLAY BALL)	Birdman, Featuring Drake & Lil Wayne	Birdman Featuring Drake & Lil Wayne	Cash Money/Universal/Motown/UMG	42	
43	72	2	I'M BACK	T.I.	T.I.	Trakiz/Atlantic	43	
44	34	28	ARE YOU LISTENING	Kirk Franklin Presents Artists United For Haiti	Kirk Franklin Presents Artists United For Haiti	FD YO Soul/Gospo Centric/JLG	28	
45	51	46	FINDING MY WAY BACK	Jaheim	Jaheim	Atlantic	45	
46	52	4	BEAMER, BENZ, OR BENTLEY	Lloyd Banks, Featuring Juelz Santana	Lloyd Banks Featuring Juelz Santana	S Unit	46	
47	56	10	UN-THINKABLE (I'M READY)	Alicia Keys	Alicia Keys	Mos Def/JMG	47	
48	40	32	PAPERS	Usher	Usher	LaFace/JLG	48	
49	43	26	FLEX	The Party Boyz	The Party Boyz	Camouflage/HTZ Committee/BATF	34	
50	46	28	EMPIRE STATE OF MIND	Jay-Z + Alicia Keys	Jay-Z + Alicia Keys	ROC-A-Fella	2	
51	74	92	IMMA BE	The Black Eyed Peas	The Black Eyed Peas	Interscope	51	
52	53	52	SPONSOR	Taiana Mari, Featuring Gucci Mane & Soulja Boy Tell'em	Taiana Mari Featuring Gucci Mane & Soulja Boy Tell'em	Def Jam/Atlantic/Warner Bros.	52	
53	45	47	CLOSER	Corinne Bailey Rae	Corinne Bailey Rae	Capitol	45	
54	48	44	HARD	Rihanna, Featuring Jeezy	Rihanna Featuring Jeezy	SRP/Def Jam/DJMS	14	
55	55	8	GO SHORTY GO	Travis Porter	Travis Porter	Porter House	55	



2 While Thicke is unseated from his perch atop this chart, he continues to rise on Adult R&B, where he earns his fifth top 10 (13-10).

15 Song is second top 20 from Ludacris' current No. 1 on top R&B/Hip-Hop Albums, his first chart-topping set since 2005 and fifth overall. Track's 17 million audience impressions include airplay of its remix featuring Diamond (formerly of Crime Mob), Trina and Eve.



43 As anticipated, T.I.'s comeback single soars with a hefty increase (up 3.5 million impressions) in its first full week of airplay. Song debuted last issue after only two days of radio play.

80 After peaking at No. 14 in January with "Yesterday," Braxton debuts the second single from sixth studio album "Pulse," which streams May 4. The track paces 27-18 on Adult R&B.



91 The young Canadian singer enters with third single from debut album "The Bridge." She spent nine weeks on No. 1 with previous listing "It Kills Me."

BETWEEN THE BULLETS
TELL ME 'SOMETHING' GOOD



TIMBALAND

Timbaland celebrates a trio of chart-toppers as "Say Something" featuring Drake strolls 2-1 on both Hot R&B/Hip-Hop Songs and Hot Rap Songs while earning its fourth frame atop Mainstream R&B/Hip-Hop Airplay. "Say" is the first No. 1 for Timbo as a performer on R&B/Hip-Hop Songs and Hot Rap Songs. His previous high on the former list was the No. 4-peaking "Up Jumps the Boogie" with former partner Magoo in 1997. On the latter, he topped out at No. 9 as a guest on "Ryde or Die, Chick" by the Lox in 2000. Meanwhile, Drake earns his third trip to the summit of each chart.

—Raphael Drake

THE WEEK ENDING MARCH 22, 2010. *HOT 100: This week's Hot 100 airplay is based on Nielsen BDS data. For more information on the Hot 100, visit www.billboard.com. **HOT 100: This week's Hot 100 airplay is based on Nielsen BDS data. For more information on the Hot 100, visit www.billboard.com. ***HOT 100: This week's Hot 100 airplay is based on Nielsen BDS data. For more information on the Hot 100, visit www.billboard.com.

CHRISTIAN SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (INPRINT / PROMOTION LABEL)
1	1	26	#1 WHAT FAITH CAN DO KUTLESS (REC'TOOTH & NAIL)
2	2	23	THERE IS A WAY NEWWORLDSON INPOP
3	6	7	ALL OF CREATION MERCYME (NO)
4	3	29	UNTIL THE WHOLE WORLD HEARS CASTING CROWNS BEACH STREET/REUNION/PLG
5	5	43	HOLD MY HEART TENTH AVENUE NORTH/REUNION/PLG
6	7	25	SAFE PHIL WICKHAM FEAT. BART MILLARD (NO)
7	4	31	CITY ON OUR KNEES TOBYMAC FOREFRONT/EMI CMG
8	8	26	FORGIVEN SANTUS REAL SPARROW/EMI CMG
9	9	36	THE WORDS I WOULD SAY SIDEWALK PROPHETS FERVENT/WORD-CURB
10	10	11	SOMETHING BEAUTIFUL NEEDTOBREATHE ATLANTIC/WORD-CURB
11	11	25	LET THE WATERS RISE MIKESCHAIR CURB
12	13	11	BEFORE THE MORNING JOHN WILSON SPARROW/EMI CMG
13	12	10	HEALING HAND OF GOD JEREMY CAMP BEC'TOOTH & NAIL
14	15	10	CAN ANYBODY HEAR ME MEREDITH ANDREWS WORD-CURB
15	24	5	GREATEST GET BACK UP GAINER TOBYMAC FOREFRONT/EMI CMG
16	16	10	LOVE NEVER FAILS BRANDON HEATH MONOMODE/REUNION/PLG
17	17	11	SAVE A PLACE FOR ME MATTHEW WEST SPARROW/EMI CMG
18	18	20	YOUR HANDS JU HELLER STONE TABLE
19	20	4	EVERYTHING FALLS JIMMY GIBBS
20	19	16	WALK ON THE WATER BRIT NIGOLE SPARROW/EMI CMG
21	22	9	HOLD US TOGETHER MATT MAHER ESSENTIAL/PLG
22	21	2	BEAUTIFUL FRANCESCA BATTISTELLI FERVENT/WORD-CURB
23	23	10	MORE LIKE FALLING IN LOVE JASON GRAY CENTRICITY
24	26	5	BEAUTIFUL HISTORY PLUMB CURB
25	25	4	LOVE HAS COME MARK SCHULTZ WORD-CURB
26	27	4	BETTER THAN A HALLELUJAH AMY GRANT SPARROW/EMI CMG
27	37	2	OUR GOD CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
28	28	19	LIVE LIKE WE'RE DYING KRIS ALLEN (NO)
29	29	2	MY HELP COMES FROM THE LORD THE MUSEUM BEC'TOOTH & NAIL
30	30	11	STAND FOR YOU JOHN GIBBS
31	32	4	COME TOGETHER NOW (MUSIC CITY UNITES FOR Haiti) VARIOUS ARTISTS DEER VALLEY
32	31	9	WHAT A SAVIOR CATAVIST MUSIC PROJECT FEAT. LAURA STORY (NO)
33	33	5	I'LL BE NEWSBOYS INPOP
34	34	20	DONT YOU KNOW YOU'RE BEAUTIFUL SEABIRD CRE'DENTIAL/EMI CMG
35	36	12	DESPERATE FIRELIGHT FLICKER/PLG
36	39	4	AWAKE AND ALIVE SKILLET (RE-ENTRY)
37	35	8	YOU'RE THE ONE CHRIS AND CONRAD VSR
38	44	4	BORN AGAIN NEWSBOYS INPOP
39	41	13	NEVER SAW YOU COMING BEBO NORMAN BEC'TOOTH & NAIL
40	38	16	MESS OF ME SWITCHFOOT CRE'DENTIAL ATLANTIC/EMI CMG
41	41	1	HOT SHOT DEBUT HEALING BEGINS TENTH AVENUE NORTH/REUNION/PLG
42	43	9	YAHWEH TAL & AGACIA ESSENTIAL/PLG
43	48	16	I AM LOVED ABOVE THE GOLDEN STATE SPARROW/EMI CMG
44	NEW		BLINK REVIVE ESSENTIAL/PLG
45	47	17	HANDS THE ALMOST TOOTH & NAIL
46	46	6	WE SHINE STELLAR KART (NO)
47	NEW		SOME KIND OF LOVE PHIL STACY REUNION/PLG
48	50	3	TAKE OVER AARON SHUST BRASH
49	NEW		ALREADY HOME THOUSAND FOOT KRUTCH TOOTH & NAIL
50	RE-ENTRY		WE WANT THE WORLD TO HEAR BIG DADDY WEAVE FERVENT/WORD-CURB

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



TOP CHRISTIAN ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (INPRINT / NUMBER / DISTRIBUTING LABEL)
1	1	1	HOT SHOT DEBUT #1 PASSION PASSION AWAKENING SIXSTEPS/SPARROW 2725/EMI CMG
2	NEW		DEMON HUNTER THE WORLD IS A THORN SOLD STATE 5387/EMI CMG
3	1	5	TOBYMAC TOMORROW FOREFRONT 6371/EMI CMG
4	3	29	#6 SKILLET FINANCIAL RESISTANCE/ATLANTIC 5584/PROVIDENT-INTEGRITY
5	4	17	CASTING CROWNS UNTIL THE WHOLE WORLD HEARS BEACH STREET/REUNION/PLG
6	6	2	VARIOUS ARTISTS WOW WORSHIP (PURPLE) PLG/EMI CMG 88790/WORLD-CURB
7	5	23	VARIOUS ARTISTS WOW HES 2010 WPS-CD-RP/PROVIDENT-INTEGRITY 486/EMI CMG
8	7	18	FLYLEAF MEMENTO MORI A&M/OCTONE 012912/EMI CMG
9	NEW		SANTUS REAL PIECES OF A REAL HEART SPARROW 4506/EMI CMG
10	9	21	KUTLESS IT IS WELL BEC 7174/EMI CMG
11	8	4	THE CANADIAN TENSORS THE CANADIAN TENSORS DECCA 0135509
12	RE-ENTRY		DEAS VAIL BIRD & CAGES MONO VS STEREO/GITTE 502463/WORLD-CURB
13	2	2	POINT OF GRACE NO CHANGING US (WORD-CURB) 887924
14	13	29	NEEDTOBREATHE THE DISTRICTS ATLANTIC 519702/WORD-CURB
15	24	3	GUY PENROD BREATHE THE DEEP SERVANT/GAITHER 6052/EMI CMG
16	15	5	FIRELIGHT FOR THOSE WHO WANT FLICKER 10009/PROVIDENT-INTEGRITY
17	14	73	MARY MARY THE SOUND BY BUCKCOLUMBIA 28067/SOUND MUSIC
18	17	73	FRANCESCA BATTISTELLI MY PAPER HEART FERVENT 687376/WORD-CURB
19	18	18	SWITCHFOOT HEAVENSONG MORMON TABERNACLE CHURCH 505526
20	16	9	TENTH AVENUE NORTH OVER AND UNDERNEATH REUNION 30266/PROVIDENT-INTEGRITY
21	26	26	DAVID CROWDER BAND CHURCH MUSIC SIXSTEPS/SPARROW 6515/EMI CMG
22	23	21	SIDEWALK PROPHETS THESE SIMPLE TRUTHS FERVENT 887900/WORLD-CURB
23	NEW		STELLAR KART EVERYTHING IS DIFFERENT NOW (NO) 4404/PROVIDENT-INTEGRITY
24	27	3	NEWWORLDSON NEWWORLDSON INPOP 1503/EMI CMG
25	NEW		CHASEN THIS IS THE TIME THIS IS NOW (NO) 4708/PROVIDENT-INTEGRITY
26	10	3	THE ROCKET SUMMER OF MEN AND ANGELS ISLAND 012834/ID JMG
27	19	10	NORMAN TABERNACLE CHORUS/CHORUS AT TEMPLE SQUARE (WORLD) HEAVENSONG MORMON TABERNACLE CHURCH 505526
28	47	30	PHILLIPS, CRAIG & DEAN FEARLESS (NO) 4506/PROVIDENT-INTEGRITY
29	22	19	STEVEN CURTIS CHAPMAN BEAUTY WILL RISE SPARROW 6516/EMI CMG
30	25	23	VARIOUS ARTISTS SONGS & WORSHIP 50 INTEGRITY 24707/TIME LIFE
31	12	2	MEREDITH ANDREWS AS LONG AS IT TAKES WORD-CURB DIGITAL EX
32	21	27	GAITHER VOCAL BAND REUNITED GAITHER 6043/EMI CMG
33	32	49	MERCYME 10 (NO) 4626/PROVIDENT-INTEGRITY
34	30	72	MICHAEL W. SMITH A NEW HALLELUJAH REUNION 10133/PROVIDENT-INTEGRITY
35	RE-ENTRY		THE PRIESTS HARMONY (NO) VICTOR 58673/CMG
36	20	7	GAITHER VOCAL BAND BETTER DAY GAITHER 6031/EMI CMG
37	33	57	RED INNOCENCE & INSTINCT ESSENTIAL 10003/PROVIDENT-INTEGRITY
38	31	57	KARI JOBE KARI JOBE INTE GITY 4550/PROVIDENT-INTEGRITY
39	38	37	HILLSONG UNTIL I CROSS THE BARRIERS... (NO) 4152/INTEGRITY 46/PROVIDENT-INTEGRITY
40	39	27	THOUSAND FOOT KRUTCH WELCOME TO THE MASQUERADE TOOTH & NAIL 4783/EMI CMG
41	34	31	BRITT NICOLE THE LOST GET FOUND SPARROW 2368/EMI CMG
42	NEW		WOMEN OF FAITH WORSHIP TEAM WOMEN OF FAITH WORSHIP TEAM WOMEN OF FAITH 7051/138 5750/EMI CMG
43	26	3	STARFIELD THE SAVING ONE SPARROW 6507/EMI CMG
44	NEW		ADIE JUST YOU AND ME BEC 3924/EMI CMG
45	29	9	PURENRG THE REAL THING FERVENT 887795/WORD-CURB
46	35	36	THE DEVIL WEARS PRADA WITH ROOTS ABOVE AND BRANCHES BELOW/FERT 12/WORD-CURB
47	RE-ENTRY		BARLOWGIRL LOVE & HATE FERVENT 878615/WORD-CURB
48	RE-ENTRY		KEITH & KRISTYNN GETTY AWAKEN THE DAWN GETTY/MUSIC 91858 EX
49	RE-ENTRY		MARK SCHULTZ COME ALIVE WORD-CURB 887394
50	43	77	MATTHEW WEST SOMETHING TO SAY SPARROW 4520/EMI CMG

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



HOT CHRISTIAN AC SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (INPRINT / PROMOTION LABEL)
1	1	25	#1 WHAT FAITH CAN DO KUTLESS (REC'TOOTH & NAIL)
2	2	16	THERE IS A WAY NEWWORLDSON INPOP
3	3	29	UNTIL THE WHOLE WORLD HEARS CASTING CROWNS BEACH STREET/REUNION/PLG
4	5	24	SAFE PHIL WICKHAM FEAT. BART MILLARD (NO)
5	6	6	ALL OF CREATION MERCYME (NO)
6	7	18	FORGIVEN SANTUS REAL SPARROW/EMI CMG
7	4	30	CITY ON OUR KNEES TOBYMAC FOREFRONT/EMI CMG
8	6	34	THE WORDS I WOULD SAY SIDEWALK PROPHETS FERVENT/WORD-CURB
9	11	10	BEFORE THE MORNING JOHN WILSON SPARROW/EMI CMG
10	10	19	LET THE WATERS RISE MIKESCHAIR CURB
11	9	46	REVELATION SONG PHILLIPS, CRAIG & DEAN (NO)
12	12	11	SOMETHING BEAUTIFUL NEEDTOBREATHE ATLANTIC/WORD-CURB
13	13	43	HOLD MY HEART TENTH AVENUE NORTH/REUNION/PLG
14	15	10	HEALING HAND OF GOD JEREMY CAMP BEC'TOOTH & NAIL
15	14	29	FOLLOW YOU LLELAND WITH BRANDON HEATH ESSENTIAL/PLG
16	16	9	CAN ANYBODY HEAR ME MEREDITH ANDREWS WORD-CURB
17	17	10	LOVE NEVER FAILS BRANDON HEATH MONOMODE/REUNION/PLG
18	18	8	YOUR HANDS JU HELLER STONE TABLE
19	20	11	WALK ON THE WATER BRIT NIGOLE SPARROW/EMI CMG
20	26	2	GREATEST GET BACK UP GAINER TOBYMAC FOREFRONT/EMI CMG
21	21	8	MORE LIKE FALLING IN LOVE JASON GRAY CENTRICITY
22	19	16	ALIVE POCKET FULL OF ROCKS MYRRH/WORD-CURB
23	22	10	SAVE A PLACE FOR ME MATTHEW WEST SPARROW/EMI CMG
24	25	5	HOLD US TOGETHER MATT MAHER ESSENTIAL/PLG
25	28	2	BETTER THAN A HALLELUJAH AMY GRANT SPARROW/EMI CMG

CHRISTIAN CHR™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (INPRINT / PROMOTION LABEL)
1	1	10	#1 SOMETHING BEAUTIFUL NEEDTOBREATHE ATLANTIC
2	1	10	WALK ON THE WATER BRIT NIGOLE SPARROW/EMI CMG
3	2	21	DO YOU KNOW YOU'RE BEAUTIFUL SEABIRD CRE'DENTIAL/EMI CMG
4	4	15	DESPERATE FIRELIGHT FLICKER/PLG
5	5	25	ON AND ON CHASEN (NO)
6	7	17	HERE IN THIS MOMENT REBEKAH SHAE SHAE SHOE
7	6	16	WE SHINE STELLAR KART (NO)
8	6	16	HANDS THE ALMOST TOOTH & NAIL
9	10	12	LET THE WATERS RISE MIKESCHAIR CURB
10	12	8	HEALING HAND OF GOD JEREMY CAMP BEC'TOOTH & NAIL
11	11	18	AGAIN FLYLEAF A&M/OCTONE/INTERSCOPE
12	23	2	GREATEST GET BACK UP GAINER TOBYMAC FOREFRONT/EMI CMG
13	16	8	REDISCOVER YOU STARFIELD SPARROW/EMI CMG
14	14	4	AWAKE AND ALIVE SKILLET (RE-ENTRY)
15	18	6	WALLS MANIC DRIVE WHIPLASH
16	20	4	BORN AGAIN NEWSBOYS INPOP
17	17	19	HANG ON PLUMB CURB
18	19	5	ALREADY HOME THOUSAND FOOT KRUTCH TOOTH & NAIL
19	24	5	LIVE LIKE WE'RE DYING KRIS ALLEN (NO)
20	22	4	ALL OF CREATION MERCYME (NO)
21	21	20	SAFE IN YOUR ARMS ABANDON FOREFRONT/EMI CMG
22	29	3	GOD GAVE ME YOU DAVE BARNES RAYTOR & TIE
23	28	3	THERE IS A WAY NEWWORLDSON INPOP
24	25	15	MESS OF ME SWITCHFOOT ATLANTIC
25	26	11	SAFE PHIL WICKHAM FEAT. BART MILLARD (NO)

TOP GOSPEL ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (INPRINT / NUMBER / DISTRIBUTING LABEL)
1	1	8	#1 VARIOUS ARTISTS WOW WORSHIP 2800 WPS-CD-RP/EMI CMG 88790/EMI CMG
2	2	24	BEBE & CECE WINANS STILL B&C 21105/MALACO
3	3	7	JAMES FORTUNE & FIYA ENCORE BLACKSTONE/REUNION/PLG
4	4	19	TAMELA MANN THE MASTER PLAN TILLYMANN 8135
5	5	25	FRED HAMMOND LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/IG
6	6	74	MARY MARY THE SOUND BY BUCKCOLUMBIA 28067/SOUND MUSIC
7	7	71	HEZEKIAH WALKER & LFC SOULED OUT VERITY 23487/IG
8	8	2	BISHOP PAUL S. MORTON MEMENTO MORI A&M/OCTONE 012912/EMI CMG
9	17	33	GREATEST EARNEST PUGH GAINER RAIN ON US (NO) 4404/PROVIDENT-INTEGRITY
10	9	41	BRIAN COURTNEY WILSON JUST LOVE SPIRIT RISING 066/MUSIC WORLD
11	12	59	VARIOUS ARTISTS WOW GOSPEL 2009 WORD-CURB/EMI CMG/VERITY 41675/IG
12	13	79	VARIOUS ARTISTS WOW GOSPEL WORD-CURB/VERITY 27619/EMI CMG
13	11	20	BYRON CAGE FAITHFUL TO BELIEVE GOSPEL CENTRICITY/VERITY 43433/IG
14	14	58	DONALD LAWRENCE & CO. THE LAW OF GOSPEL PART 1 LET THE WATERS RISE 24703/IG
15	16	26	DONNIE MCCLURKIN PRAISE: 10 YEARS HOT (NO) MCCURKIN/VERITY 57833/EMI CMG
16	10	29	VICKIE WINANS HOW I GOT OVER DESTINY JOY 8120
17	15	36	VARIOUS ARTISTS THE POWER OF ONE INTEGRITY/COLUMBIA 4584/SONY MUSIC
18	26	41	WILLIAM MCDOWELL AS WE WORSHIP: LIVE (NO) 5103
19	27	76	LECRACE REBEL: REACH 86070/INFINITY
20	20	1	HOT SHOT DEBUT SMOKIE NORFUL WORSHIP & A WORD: TEMPLATES 2765/EMI CMG
21	29	72	BISHOP PAUL S. MORTON PRESENTS THE FOGCNC CRY YOUR LATEST TEAR TELHILL 7209/LIGHT
22	NEW		MARVIN SAPP HERE I AM VERITY 53156/IG
23	19	74	VARIOUS ARTISTS GOTTA HAVE GOSPEL (NO) COLUMBIA 4584/SONY MUSIC
24	21	51	ISRAEL HOUGHTON THE POWER OF ONE INTEGRITY/COLUMBIA 4584/SONY MUSIC
25	22	29	J MOSS JUST JAMES HAJAM GOSPEL CENTRICITY/VERITY 47919/IG

HOT GOSPEL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (INPRINT / PROMOTION LABEL)
1	1	13	#1 GREATEST THE BEST IN ME GAINER MARVIN SAPP/VERITY/IG
2	1	36	RAIN ON US EARNEST PUGH EPIC BLACKSTONE/WORLDWIDE
3	3	39	THEY THAT WAIT FRED HAMMOND FEAT. JOHN P. KEE F HAMMOND/VERITY/IG
4	5	14	ENCORE JAMES FORTUNE & FIYA BLACKSTONE/WORLDWIDE
5	4	33	GOD FAVORED ME HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DA BROS/VERITY/IG
6	6	20	GRACE BEBE & CECE WINANS B&C/MALACO
7	8	44	CLOSE TO YOU BEBE & CECE WINANS B&C/MALACO
8	9	49	ALL I NEED BRIAN COURTNEY WILSON SPIRIT RISING/MUSIC WORLD
9	7	58	JUSTIFIED SMOKIE NORFUL TEMPLATES/EMI GOSPEL
10	11	32	HOW I GOT OVER VICKIE WINANS FEAT. TIM BOWMAN JR. DESTINY JOY
11	12	26	FAITHFUL TO BELIEVE BYRON CAGE GOSPEL CENTRICITY/VERITY/IG
12	10	8	ARE YOU LISTENING EPIC PRESENTS ARTISTS UNITED FOR HAITI (NO) 5022 GOSPEL CENTRICITY/IG
13	16	18	RESTING ON HIS PROMISE YOUTHFUL PRINCE FEAT. J.L. HARRISON EVIDENCE GOSPEL/LIGHT
14	17	21	GOOD NEWS VANESSA BELL ARMSTRONG/EMI GOSPEL
15	15	21	FREE ROZEN/VERITY/IG
16	20	9	I WANT TO SAY THANK YOU LISA PAGE BROOKS FEAT. RONALD PRESHWOOD SHOP-HAVANA/BLACK
17	13	28	BREAKTHRU GREG O'QUINN & P

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	#1 FANCY FREE 1 WK. SUN JAZZ	CHARICE 1.43/REPRISE
2	3	LOUBOUTINS J-LAB EMI/COLUMBIA	27 31 4
3	6	NATURALLY SELENA GOMEZ & THE SCENE HOLLYWOOD	26 31 5
4	8	GIVE ME SOMETHING OHIO MIND TRAIN/TWISTED	28 47 2
5	7	FEELIN' LIKE A SUPERSTAR BARBARA TUCKER 8 STAR	29 25 11
6	11	MORNING AFTER DARK THERALIND FEATURING NELLY FURTERO & COLEBY MUSZYNSKI/ARAD/POLJO MUSIC/SOPE	30 32 4
7	15	HEARTBREAK ON VINYL BLAKE LEWIS TOMMY BOY	31 37 3
8	13	AUTOMATIK LAWI FRANK JIVE J.G.	32 36 4
9	1	ACAPELLA KELIS WILL LAM/INTERSCOPE	33 41 3
10	10	HARD RIHANNA FEATURING JEEZY 5RP/DEF JAM/1015/JMG	34 35 9
11	16	ROCKET GOLDFRAPP MUTE	35 45 2
12	9	THE POWER OF MUSIC KRISTINE W FLY AGAIN	36 20 17
13	17	F**K THE INDUSTRY SOLANGE MUSIC WORLD	37 33 8
14	5	FOR YOUR ENTERTAINMENT ADAM LAMBERT 19/RCAR/MG	38 18 14
15	4	FEEL IT THELORNA FEATURING TINA TURNER & LORNA BLOOM/PROCTER/MUSIC/REPS/SONY MUSIC	39 48 2
16	24	SWEET DISPOSITION THE TEMPER TRAP LIBERATION/GlassNote/COLUMBIA	40 38 7
17	22	STRANGE CONDITION MORGAN PAGE NETTWERK	41 50 2
18	9	TELEPHONE LADY GAGA FEATURING BEYONCÉ STREAMLINE/KOLAC/CHERRY/TRE/INTERSCOPE	42 42 11
19	23	SEX SLAVE WELLSERRE VS. DEADMAUS PLAY	43 21 14
20	14	REVOLVER MADONNA FEATURING LIL WAYNE WARNER BROS.	44 24 16
21	27	SUDDENLY BT NETTWERK	45 NOT SHOT DEBIT
22	34	I AM MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE	46 NEW
23	30	BREAK YOUR HEART TAIO CRUZ FEATURING LUDACRIS MERCURY/1015/JMG	47 NEW
24	19	PARTY ROUND THE WORLD JASON DOTTLEY & DEBBY HOLIDAY JJJ	48 46 9
25	29	GET UP KIMBERLY DAVIS D1	49 43 12
			50 NEW

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE / IMPRINT / DISTRIBUTING LABEL
1	1	#1 LADY GAGA THE FINE LINE/STYLAR/REPUBLIC/DEF JAM/REPRISE/INTERSCOPE/014892	3
2	2	LADY GAGA THE FINE LINE/STYLAR/REPUBLIC/DEF JAM/REPRISE/INTERSCOPE/03097	3
3	3	OWEN CITY CELIS WILSON UNIVERSAL REPUBLIC 012141/UMG	●
4	4	DJ POET NAME LIFE TOTAL CLUB HITS & TRINITY 908/23/1015/JMG	●
5	7	DAVID GUETTA ONE LOVE GUM 8684 77/ASTRALWERKS	●
6	8	DJ ENFERNO ULTRA DANCE 11 ULTRA 2217	●
7	6	LMFAO NIGHT ROX 8071/ROCKWALL/AMERICAN/REPRISE/INTERSCOPE/012924	●
8	5	MASSIVE ATTACK WELLSERRE/REPRISE/INTERSCOPE/03466/CAPITOL	●
9	9	DJ SKRIBBLE THE KNEE IN COLLABORATION WITH MT SMS AND PLANNING ROCK TOMORROW, IN A YEAR. RADIO 8444/MUTE	●
10	RE-ENTRY	LA ROUX LA ROUX 86 FLY/DOORCHERRY/TRE/INTERSCOPE/013897/UMG	●
11	12	HO CHI MINH ONE LIFE STAND ASTRALWERKS 07500/UMG	●
12	11	BEYONCÉ I AM...SANTITAS/REPRISE/INTERSCOPE/03466/CAPITOL	●
13	13	GROOVE ARMADA BLACK LIGHT 01M 408	●
14	14	VARIOUS ARTISTS NOW THAT'S WHAT I CALL DANCE CLASSICS/DJ/UNIVERSAL/SONY MUSIC	●
15	15	VARIOUS ARTISTS NOW THAT'S WHAT I CALL CLUB HITS/DJ/UNIVERSAL/SONY MUSIC	●
16	16	MIKE SNOW MIKE SNOW DOWNTOWN 70085*	●
17	17	IMOGEN HEAP ELLIPSE ME GAPHONIC/RCAR 50865/RMG	●
18	18	FOUR TET THERE IS LOVE IN YOU DOMINO 229*	●
19	19	TIESTO KALEIDOSCOPE MUSICAL FREEDOM 2082/ULTRA	●
20	20	BREATHE CAROLINA HELLO FASCINATION FEARLESS 30127	●
21	22	SOUNDTRACK SLUMDOG MILLIONAIRE INTERSCOPE 0122502/UMG	●
22	RE-ENTRY	PANTHA DOL PRINCE BLACK NOISE ROUGH TRADE 544*	●
23	21	BT THESE HOPEFUL MACHINES NETTWERK 30849	●
24	23	CASCADA EVOCATE THE DANCEFLOOR ROBBINS 75084	●
25	25		●

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1 LOVE KEEPS CALLING 3 WKS. ANNAPURNE ROBBINS	
2	3	TELEPHONE LADY GAGA FEATURING BEYONCÉ STREAMLINE/KOLAC/CHERRY/TRE/INTERSCOPE	
3	2	SECRET LOVE KIM SOZZI ULTRA	
4	4	CARRY OUT THERALIND FEATURING JUSTIN THERAKER/MOSELEY/BLACKROCK/INTERSCOPE	
5	11	ACAPELLA KELIS WILL LAM/INTERSCOPE	
6	7	HEARTBREAK N BLACK ROBBINS	
7	6	YOU AND I MEDINA LABEL/MADE	
8	5	HOT HINA ULTRA	
9	8	TIME FLANDERS NERVOUS	
10	18	SO FAR AWAY KASKADE & SEAMUS HAJI WITH HALEY ULTRA	
11	12	SWEET DISPOSITION THE TEMPER TRAP LIBERATION/GlassNote/COLUMBIA	
12	17	BRUISED WATER CHICANE VS NATASHA BEDINGFIELD CENTRAL STATION	
13	9	GHOSTS 'N STUFF DEADBOYS FEATURING ROB SWINE MAULSTRAP/ULTRA	
14	19	MEMORIES DAVID GUETTA FEATURING RICKY MARTIN/ASTRALWERKS/CAPITOL	
15	21	BREAK YOUR HEART TAIO CRUZ FEATURING LUDACRIS MERCURY/1015/JMG	
16	15	HEARTBREAK ON VINYL BLAKE LEWIS TOMMY BOY	
17	10	ESCAPE ME TIESTO FEATURING C.C. SHEPHERD/MUSICAL FREEDOM/ULTRA	
18	NEW	NEED YOU NOW LADY ANTEBELLUM CAPITOL NASHVILLE/CAPITOL	
19	16	FEVER CASCADA ROBBINS	
20	24	IMMA BE THE BLACK EYED PEAS INTERSCOPE	
21	20	BROKEN TONIGHT ARMIN VAN BUUREN ULTRA	
22	NEW	HATE TO LOVE ALEX SAYZ FEATURING EMI PARKER/NEXT PLATEAU	
23	18	TIK TOK KESHA KEMO/SABE/RCAR/RMG	
24	22	REMEDY LITTLE BOOTS 679/ELEKTRA/ATLANTIC	
25	25	U-TURN SANTANITA ROBBINS	

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE / IMPRINT / DISTRIBUTING LABEL
1	1	#1 MICHAEL BUBLE 3 WKS. CASHY LOVE 143/REPRISE 52073/WARNER BROS. 10	●
2	3	MELUOY GARDOT BY ONE AND ONLY THRILL VERVE 012583/UMG	●
3	2	PRESERVATION HALL JAZZ BAND PRESERVATION PRESERVATION HALL 01*	●
4	4	HARRY CONNICK, JR. YOUR SONGS COLUMBIA 47228/SONY MUSIC	●
5	10	MICHAEL BUBLE MUSIC FROM THE MOTION PICTURE GREEN 014383/UMG	●
6	5	BARBRA STREISAND LOVE IS THE ANSWER COLUMBIA 43354/SONY MUSIC	●
7	6	DIANA KRALL QUEST FOR THE FORTRESS 012433/UMG	●
8	7	PAT METHENY ORCHESTRATION 8026/SUCH 516666/WARNER BROS.	●
9	7	MICHAEL BUBLE SPECIAL DELIVERY 014383/REPRISE DIGITAL EX/WARNER BROS.	●
10	9	PINK MARTINI SPLENDOR IN THE GRASS HEINZ 6*	●
11	RE-ENTRY	JAZZ AT LINCOLN CENTER ORCHESTRA PORTRAIT IN SEVEN SIZES JAZZ AT LINCOLN CENTER 0001	●
12	NEW	PAUL MONTAN/CHRIS POTTER/JASON MORAN LOST IN A DREAM ECM 014633/UNIVERSAL CLASSICS GROUP	●
13	13	ELLA FITZGERALD THE BEST OF ELLA FITZGERALD VOL. 1 & 2 VERVE 014022/UMG	●
14	NEW	LIONEL LOUKE MIMALNO BLUE NOTE 8858/BMG	●
15	11	JOHN PIZZARELLI ROCKY IN RHYTHM A TRIBUTE TO DUKE ELLINGTON TELARC 31921	●

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE / IMPRINT / DISTRIBUTING LABEL
1	1	#1 JAMIE CULLUM 2 WKS. THE PURSUIT OF VIBE ROUGE/COLUMBIA 013657/UMG	●
2	4	CHRIS BOTTI GRIS BOTTI IN BOSTON TELARC 38725/SONY MUSIC	●
3	3	GIL SCOTT-HERON THE NEW MUSIC 012711	●
4	2	GALACTIC YA-KA-MAY ANTI- 87002/FEPHAP	●
5	5	MAYSA A WOMAN IN LOVE SHANACHIE 5181	●
6	7	KIM WATERS LOVE STORIES SHANACHIE 5180	●
7	9	KENNY G SUPER HITS 50/UMG CUSTOM MARKETING GROUP 8025	●
8	6	BONEY JAMES BONEY ONE YOUR LOVE CONCORD 30815	●
9	10	NAJEE MIND OVER MATTER HEADS UP 3156	●
10	11	GEOFF BENSON SONGS AND STORIES MONSTER 30384/CONCORD	●
11	8	ROB WHITE KEEP RIDING E2 9123/01PHEUS	●
12	14	PETER WHITE GOOD DAY PEAK 31098/CONCORD	●
13	15	SPENCER DAVEY WAGBOND VOYAS MEDIA/CONCORD JAZZ 31317/CONCORD	●
14	13	EUGE GROOVE SUNDAY MORNING SHANACHIE 5178	●
15	18	DAVE KOZ GREATEST HITS CAPITOL 34163	●

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	4	#1 SOLDIER OF LOVE 3 WKS. SADE EPIC/COLUMBIA	●
2	2	RETRO BOY RICHARD ELLIOT ARTISTRY	●
3	2	SUNDAY MORNING EUGE GROOVE SHANACHIE	●
4	1	SWEET SUMMER NIGHTS DAVID GUETTA FEATURING RICKY MARTIN/ASTRALWERKS/CAPITOL	●
5	5	TAKE ME THERE JACKIE JOYNER ARTISTRY	●
6	7	BURNIN' PAUL TAYLOR PEAK/CMG	●
7	8	RITMO DE OTONO BERNIE WILLIAMS FEAT. DAVE KOZ REFORM/ROCK RIDGE	●
8	10	BROTHER EARL PAUL BROWN + MARC ANTOINE PEAK/CMG	●
9	9	TILL YOU COME TO ME SPENCER DAVEY VOYAS MEDIA/CONCORD JAZZ/CMG	●
10	6	BOGOTA BY BUS JESSE COOK COACH HOUSE/E1	●
11	12	CHASING PIRATES NORAH JONES ALLIE NOTE/CAPITOL	●
12	13	BOSSA BLUE CHRIS STANDORF ULTIMATE VIBE	●
13	11	GO BRIAN CULBERTSON GRP/VERVE	●
14	15	SONGBIRD CRISTO CHAGUICO SHANACHIE	●
15	22	HAVEN'T MET YOU YET MICHAEL BUBLE 143/REPRISE	●

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE / IMPRINT / DISTRIBUTING LABEL
1	1	#1 E. AKY-YO MAI. PERLMAN 2 WKS. HARMONY RCA VICTOR 59825/RMG	●
2	2	THE PRIESTS THE PRIESTS RCA VICTOR 33969/SONY MUSIC	●
3	6	THE PRIESTS THE PRIESTS RCA VICTOR 33969/SONY MUSIC	●
4	4	ZUILL BAILEY BACH CELLO SUITES TELARC 31978	●
5	3	JENNY OAKS BAKER THEN SINGS MY SOUL SHADOW MOUNTAIN 50355/41	●
6	5	ENSEMBLE SONNIE MC HUGGETT WITH G.X. RUIZ BACH ORCHESTRAL SUITES FOR A YOUNG PRINCE AVE 2177	●
7	10	LUCIANO PAVAROTTI THE BURTIS BECCA 012283/UNIVERSAL CLASSICS GROUP	●
8	7	R. BLECHAZORON CONCERTOS FOR OTC (SEMOW) CENTRO PERIODICO DE CONCIERTOS PARA CLASICO GROUP	●
9	13	H. HAHN/M. GOERNE/C. SCHAFER BACH VIOLIN AND VOICE CD 11829/UNIVERSAL CLASSICS GROUP	●
10	12	LIBERA ETERNAL: THE BEST OF LIBERA FEMME CLASSICS 41866/BLG	●
11	17	CHICAGO SYMPHONY ORCH. (BOULZÉ) FRANCOIS FLEURY AND HIS THREE WIVES/REPRISE/INTERSCOPE/014892	●
12	11	PLACIDO DOMINGO MARTHA MARIAS VIZCARRA 10103/UMG CLASSICS GROUP	●
13	9	ANITA GERGICH A DAMAS SAINT LOUIS SYMPHONY ORCH (ROBERTSON) DOCTOR ATOMIC SYMPHONY 10/REPRISE/INTERSCOPE/014892	●
14	RE-ENTRY	T. FELLNER ORCH SYMPHONIQUE DE MONTREAL (NAGANO) REPERA AND ORCHESTRA 10103/UMG CLASSICS GROUP	●
15	NEW		●

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE / IMPRINT / DISTRIBUTING LABEL
1	1	#1 THE CANADIAN TENORS 6 WKS. THE CANADIAN TENORS DECCA 013509	●
2	NEW	SERJ TANIAN FEAT AUCLAND PHILHARMONIA ORCH. ELIOT ELLIOT TELARC 31978/SONY MUSIC	●
3	2	NORRIN YERGENE CHORUS/CONCERTO AT TROUS SQUARE WILBURS WILBURS RECORDS 010380/UNIVERSAL CLASSICS GROUP	●
4	4	THE IRISH TENORS IRELAND RAZOR & THE 83088	●
5	3	DAVID GARRETT DAVID GARRETT DECCA 012872/UNIVERSAL CLASSICS GROUP	●
6	5	IL DIVO THE PROMISE SYCO/COLUMBIA 39668/SONY MUSIC	●
7	6	ANDREA BOCELLI INCANTO SUGAR 012181/DECCA	●
8	7	STING IF I REMEMBER/DEF JAM/REPRISE/INTERSCOPE/03097	●
9	11	THE IRISH TENORS THE VERY BEST OF THE IRISH TENORS E1 2200	●
10	8	JOSHUA BELL AT HOME WITH FRIENDS SYCO CLASSICAL 52765/SONY MASTERWORKS	●
11	13	VAI DACAPO SONGS OF DELIGHT MAXI MEDIA 014003/DECCA	●
12	10	SARAH BRIGHTMAN SYMPHONY: LOVE IN VENICE MANHATTAN 21681/BLG	●
13	12	ANDREA BOCELLI MY CHRISTMAS SUGAR 013437/DECCA	●
14	19	SHARON ISAAC JAZZ: THE BEST OF SHARON ISAAC 846630/MASTERWORKS	●
15	14	PAUL POTTIS PASSIONE SYCO/COLUMBIA 47439/SONY MUSIC	●

TOP WORLD ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE / IMPRINT / DISTRIBUTING LABEL
1	NEW	#1 THE CHEFTAINS FEATURING RY COODER SAN PATRICIO HEAR 31221/CONCORD	●
2	1	CELTIC WOMAN SONGS FROM THE HEART MANHATTAN 58360/BLG	●
3	3	CELTIC THUNDER IT'S ENTERTAINMENT CELTIC THUNDER 013824/DECCA	●
4	2	VARIOUS ARTISTS TANZO: WARRIORS SING CONCERTO PRODUCTS HQS 528/STARBUCKS	●
5	7	CELTIC THUNDER TAKE ME HOME CELTIC THUNDER 013287/DECCA	●
6	4	RODRIGO Y GABRIELA 11:11 RWBYWORKS 0089/ATD	●
7	5	SOUNDTRACK MUSIC OF IRELAND: WELCOME HOME ELEVATION 003 EX	●
8	11	CELTIC THUNDER ACT TWO CELTIC THUNDER 011808/DECCA	●
9	5	THE IRISH TENORS IRELAND 10/500 & THE 83088	●
10	10	CELTIC WOMAN THE GREATEST HITS/REPRISE COLLECTION MANHATTAN 31242/BLG	●
11	12	BELA FLECK THROW DOWN YOUR HEART ROUNDER 610634	●
12	9	ALI FARKA TOURÉ & TOUMANI DIABATE ALI AND TOUMANI TOURÉ/CELTIC THUNDER/SONY/WARNER BROS.	●
13	NEW	EPIK HIGH EPILOGUE DIGITAL EX	●
14	NEW	THE IRISH TENORS THE VERY BEST OF THE IRISH TENORS E1 2200	●
15	14	VARIOUS ARTISTS PLANNING FOR CHANGE: SONGS AROUND THE WORLD H&R 31120	●



Table with 5 columns: This Week, Last Week, Title, Artist, and Cert. Top Latin Songs chart.

Table with 5 columns: This Week, Last Week, Artist, Title, and Cert. Top Latin Albums chart.

Table with 5 columns: This Week, Last Week, Artist, Title, and Cert. Regional Mexican Albums chart.

Table with 5 columns: This Week, Last Week, Artist, Title, and Cert. Tropical Albums chart.

Table with 5 columns: This Week, Last Week, Artist, Title, and Cert. Latin Pop Albums chart.

Table with 5 columns: This Week, Last Week, Artist, Title, and Cert. Latin Rhythm Albums chart.

Jowell & Randy set the record for biggest jump into the top five of Latin Rhythm Airplay...

El Gran Combo de Puerto Rico charges onto the Tropical Airplay chart as 'Sin Salsa No Hay Paraíso'...

BETWEEN THE BULLETS ST. PATTY'S EN ESPAÑOL Grammy Award-winning Irish music group...

JAPAN			
ALBUMS			
THIS WEEK	LAST WEEK		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) MARCH 16, 2010
1	NEW	YUKI URESHIKUTTE DAKIUYO (CD+DVD LTD ED) EPIC	
2	NEW	L'ARC EN CIEL QUADRUNITY - MEMBERS BEST SELECTIONS KIDON	
3	NEW	KEN YOKOYAMA FOUR PIZZA OF DEATH	
4	NEW	ICONIQ CHANGES MYSELF (CD+DVD) AVEV TRAX	
5	4	FUNKY MONKEY BABYS FUNKY MONKEY BABYS BEST DREAM	
6	1	SHOTA SHIMIZU JOURNEY (CD+DVD LTD EDITION) SONY MUSIC	
7	2	TOKYO JIHEN SPORTS EMI	
8	5	SHOTA SHIMIZU JOURNEY SONY MUSIC	
9	6	LADY GAGA THE FINE STRIPTEASE KOLN/NE CHERRY TREE INTERSCOPE	
10	NEW	WINDS ANOTHER WORLD (CD+DVD) AVEV TRAX	

UNITED KINGDOM			
ALBUMS			
THIS WEEK	LAST WEEK		(THE OFFICIAL UK CHARTS CO.) MARCH 14, 2010
1	NEW	BOYZONE BROTHER POLYDOR	
2	NEW	GORILLAZ PLASTIC BEACH PARLOPHONE	
3	3	ALICIA KEYS THE ELEMENT OF FREEDOM (MRKJ)	
4	NEW	AMY MACDONALD A CURIOUS THING MERCURY	
5	2	LADY GAGA THE FINE STRIPTEASE KOLN/NE CHERRY TREE INTERSCOPE	
6	14	MICHAEL BUBLE CRAZY LOVE 1.43/REPRISE	
7	6	PAOLO NUTINI SUNNY SIDE UP ATLANTIC	
8	5	FLORENCE + THE MACHINE LIONS ISLAND	
9	4	SOUNDTRACK GLE THE MISE EN SCENE VOL.1 (THEMETH-CENTURY FES) COLUMBIA	
10	NEW	OCR - ANDREW LLOYD WEBBER LOVE NEVER DIES REALLY USEFUL	

GERMANY			
ALBUMS			
THIS WEEK	LAST WEEK		(MEDIA CONTROL) MARCH 16, 2010
1	1	UNHEILIG GROSSE FREIHEIT INTERSTAR/FANSTATION	
2	2	PETER MAFFAY TATTOOS (40 JAHRE MAFFAY) SONY MUSIC	
3	NEW	AIRBOURNE NO OUTS NO GLORY ROADRUNNER	
4	NEW	JOHNNY CASH AMERICAN VI ANT NO GRAYE AMERICAN/LOST HIGHWAY	
5	3	SADE SOLDIER OF LOVE EPIC	
6	7	ICH + ICH DIE REISE DOMESTIC POP	
7	11	DIE ATZEN. FRAUENARTZ & MANNY MARC ATZEN MUSIK VOL. 2 ATZEN/MONTOR	
8	5	ADORO FLER. IMMER UND DICH UNIVERSAL	
9	14	ADORO FLER. IMMER UND DICH UNIVERSAL	
10	8	LADY GAGA THE FINE STRIPTEASE KOLN/NE CHERRY TREE INTERSCOPE	

EUROPEAN HOT 100 SINGLES			
THIS WEEK	LAST WEEK		(AS GLOBAL MEDIA/BILLBOARD) MARCH 17, 2010
1	2	TIK TOK KESHA MEMOSABE/RCA	
2	1	ALORS ON DANSE STROMAE VERTIGO/MOSAERT	
3	4	RUDE BOY RIHANNA SRP/DEF JAM	
4	25	BABY JUSTIN BIEBER FT. LIL MONIE (CD) SONY/REDWOOD BRUNN ISLAND	
5	3	BAD ROMANCE LADY GAGA STREAMLINE KOLN/NE CHERRY TREE INTERSCOPE	
6	6	MEMORIES DAVID GUETTA FT. KID CUDI GUM/VIRGIN	
7	7	PASS OUT TIME TEMPAH PARLOPHONE	
8	NEW	POUR UN INFIDELE JASON DERULO BELUGA HEIGHTS/WARNER BROS.	
9	5	FIREFLIES OWL CITY UNIVERSAL REPUBLIC	
10	9	DINGUE, DINGUE, DINGUE CHRISTOPHE MAE WARNER	
11	15	REPLAY ITAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE	
12	14	FIGHT FOR THIS LOVE CHERYL COLE FASCINATION/POLYDOR	
13	10	IF WE EVER MEET AGAIN TIBBLAND FT. MUY PERBY MOSLEY/BLACKGROUND/INTERSCOPE	
14	13	GEBOREN UM ZU LEBEN UNHEILIG INTERSTAR/FANSTATION	
15	12	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE	
16	17	STARRY EYED ELLIE GOLDING POLYDOR	
17	8	IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BROS.	
18	20	DON'T TELL ME THAT IT'S OVER AMY MACDONALD MERCURY	
19	16	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS.	
20	22	EMPIRE STATE OF MIND (PART 2) ALICIA KEYS (MRKJ)	

EURO DIGITAL SONGS			
THIS WEEK	LAST WEEK		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 27, 2010
1	1	RUDE BOY RIHANNA SRP/DEF JAM	
2	2	PASS OUT TIME TEMPAH LONDON/PARLOPHONE	
3	NEW	BABY JUSTIN BIEBER FT. LIL MONIE (CD) SONY/REDWOOD BRUNN ISLAND	
4	3	IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BROS.	
5	NEW	SATELLITE LENA MEYER-LANDRUT UNIVERSAL	
6	4	FIREFLIES OWL CITY UNIVERSAL REPUBLIC	
7	7	STARRY EYED ELLIE GOLDING POLYDOR	
8	6	TIK TOK KESHA MEMOSABE/RCA	
9	5	IF WE EVER MEET AGAIN TIBBLAND FT. MUY PERBY MOSLEY/BLACKGROUND/INTERSCOPE	
10	NEW	TELEPHONE LADY GAGA FT. BONO (CD) STREAMLINE KOLN/NE CHERRY TREE INTERSCOPE	
11	9	EMPIRE STATE OF MIND (PART II) BROKEN DOWN ALICIA KEYS (MRKJ)	
12	11	REPLAY ITAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE	
13	15	ALORS ON DANSE STROMAE WE ARE MUSIC	
14	10	BAD ROMANCE LADY GAGA STREAMLINE KOLN/NE CHERRY TREE INTERSCOPE	
15	13	FIGHT FOR THIS LOVE CHERYL COLE POLYDOR	

FRANCE			
ALBUMS			
THIS WEEK	LAST WEEK		(SNEP/IFOP/TITE-LIVE) MARCH 16, 2010
1	NEW	LES ENFOIRES 2010 (LES ENFOIRES, LA CRUISE DE NEWY, LES RESTAURANTS DU COEUR)	
2	NEW	GORILLAZ PLASTIC BEACH PARLOPHONE	
3	2	COEUR DE PIRATE COEUR DE PIRATE BARCLAY	
4	1	SADE SOLDIER OF LOVE EPIC	
5	5	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE	
6	NEW	JIMI HENDRIX VALLEYS OF NEPTUNE LEGACY/COLUMBIA	
7	8	LADY GAGA THE FINE STRIPTEASE KOLN/NE CHERRY TREE INTERSCOPE	
8	3	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC	
9	7	MARC LAVOINE VOLUME 10 MERCURY	
10	4	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER	

CANADA			
ALBUMS			
THIS WEEK	LAST WEEK		(NIELSEN BDS/SOUNDSCAN) MARCH 27, 2010
1	1	LADY ANTEBELLUM NEED YOU NOW CAPITOL NASHVILLE/EMI	
2	NEW	JIMI HENDRIX VALLEYS OF NEPTUNE LEGACY/COLUMBIA	
3	NEW	GORILLAZ PLASTIC BEACH PARLOPHONE/EMI	
4	NEW	BOBBY BAZINI BETTER IN TIME MUNGO PARK	
5	4	K.D. LANG RECOLLECTION NONESUCH/WARNER	
6	6	LADY GAGA THE FINE STRIPTEASE KOLN/NE CHERRY TREE INTERSCOPE	
7	3	VARIOUS ARTISTS NOW! 15 UNIVERSAL	
8	8	KESHA ANIMAL MEMOSABE/RCA/SONY MUSIC	
9	7	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE/UNIVERSAL	
10	2	SADE SOLDIER OF LOVE EPIC/SONY MUSIC	

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

EUROPEAN ALBUMS

THIS WEEK	LAST WEEK		(AS GLOBAL MEDIA/BILLBOARD) MARCH 17, 2010
1	NEW	GORILLAZ PLASTIC BEACH PARLOPHONE	
2	1	SADE SOLDIER OF LOVE EPIC	
3	NEW	AMY MACDONALD A CURIOUS THING MERCURY	
4	NEW	LADY GAGA THE FINE STRIPTEASE KOLN/NE CHERRY TREE INTERSCOPE	
5	NEW	JIMI HENDRIX VALLEYS OF NEPTUNE LEGACY/COLUMBIA	
6	5	ALICIA KEYS THE ELEMENT OF FREEDOM (MRKJ)	
7	4	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE	
8	3	JOHNNY CASH AMERICAN VI ANT NO GRAYE AMERICAN/LOST HIGHWAY	
9	NEW	BOYZONE BROTHER POLYDOR	
10	7	UNHEILIG GROSSE FREIHEIT INTERSTAR/FANSTATION	
11	NEW	AIRBOURNE NO OUTS NO GLORY ROADRUNNER	
12	9	PETER MAFFAY TATTOOS (40 JAHRE MAFFAY) SONY MUSIC	
13	13	MICHAEL BUBLE CRAZY LOVE 1.43/REPRISE	
14	6	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC	
15	NEW	LES ENFOIRES 2010 (LES ENFOIRES, LA CRUISE DE NEWY, LES RESTAURANTS DU COEUR)	

ITALY			
ALBUMS			
THIS WEEK	LAST WEEK		(FIMI/IFPI) MARCH 12, 2010
1	NEW	MIGUEL BOSÇ CARDIO IRO	
2	2	JOAN MANUEL SERRAT HUIO DE LA LUZ Y DE LA SOMBRA SONY MUSIC	
3	1	BUSTAMANTE A CONTRACORRIENTE VALE	
4	NEW	FONDO FLAMENCO PAREN EL MUNDO, QUE ME BAJÓ SENADOR	
5	5	ESTOPIA X ANTIHERSARUM SONY MUSIC	
6	3	ENRIQUE BUNBURY LAS COCCHEGGIOLS EMI	
7	7	MIGUEL POVEDA COPLAS DEL QUERER UNIVERSAL	
8	4	MOJINOS ESCOZIOS LA LEYENDA DE LOS HOMBRES MAS GUAPOS... DVD	
9	14	SHAKIRA LORRA SONY MUSIC LATIN/EPIC	
10	10	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE	

SPAIN			
ALBUMS			
THIS WEEK	LAST WEEK		(PROMUSICA/E.MEDIA) MARCH 17, 2010
1	NEW	GORILLAZ PLASTIC BEACH CAPITOL	
2	2	MUMFORD & SONS SIGH NO MORE ISLAND	
3	1	K.D. LANG RECOLLECTION NONESUCH	
4	NEW	JASON DERULO BELUGA HEIGHTS/WARNER BROS.	
5	3	SUSAN BOYLE I DREAMED A DREAM SYCO	
6	3	LADY GAGA THE FINE STRIPTEASE KOLN/NE CHERRY TREE INTERSCOPE	
7	7	DAVID GUETTA ONE LOVE GUM/VIRGIN	
8	6	TAYLOR SWIFT FEARLESS BIG MACHINE	
9	8	MICHAEL BUBLE CRAZY LOVE 1.43/REPRISE	
10	11	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE	

BRAZIL			
ALBUMS			
THIS WEEK	LAST WEEK		(APRO/NIELSEN) MARCH 17, 2010
1	1	SOUNDTRACK SUMMER ELETRONKS 6 SOM LIVRE	
2	2	PADRE FABIO DE MELO ILUMINAR SOM LIVRE	
3	4	BEYONCE I AM...SASHA FIERCE SONY MUSIC	
4	3	SOUNDTRACK VIVER A VIDA SOM LIVRE	
5	5	MARIA GADU MARIA GADU SONY MUSIC	
6	8	LUAN SANTANA LUAN SANTANA - 40 VIVOS SOM LIVRE	
7	6	LADY GAGA THE FINE STRIPTEASE KOLN/NE CHERRY TREE INTERSCOPE	
8	10	VARIOUS ARTISTS MALHAÇAO 10 SOM LIVRE	
9	9	VICTOR & LEO AD VIVO E A CORES SONY MUSIC	
10	NEW	GUNS N' ROSES GREATEST HITS GEFEN	

EUROPEAN AIRPLAY

THIS WEEK	LAST WEEK		(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 17, 2010
1	3	RUDE BOY RIHANNA SRP/DEF JAM	
2	5	BAD ROMANCE LADY GAGA STREAMLINE KOLN/NE CHERRY TREE INTERSCOPE	
3	2	REPLAY ITAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE	
4	1	TIK TOK KESHA MEMOSABE/RCA	
5	4	FIREFLIES OWL CITY UNIVERSAL REPUBLIC	
6	7	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS.	
7	10	FIGHT FOR THIS LOVE CHERYL COLE FASCINATION/POLYDOR	
8	6	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE	
9	11	MEMORIES DAVID GUETTA FT. KID CUDI GUM/VIRGIN	
10	8	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM	
11	9	EMPIRE STATE OF MIND (PART II) BROKEN DOWN ALICIA KEYS (MRKJ)	
12	17	DOWN JAY SEAN FT. LL WARMÉ CASH MONEY/UNIVERSAL REPUBLIC	
13	16	MORNING SUN ROBBIE WILLIAMS CHRYSALIS/VIRGIN	
14	12	YOU DON'T KNOW MELLOW HOME RUN/MUNICH	
15	20	ALL THE RIGHT MOVES ONE/REPUBLIC MOSLEY/INTERSCOPE	

SWEDEN			
SINGLES			
THIS WEEK	LAST WEEK		(IGLF) MARCH 12, 2010
1	1	THIS IS MY LIFE ANNA BERENDAHL M&M	
2	6	MANBOY ERIC SADE ROXY/NORDISK FILM	
3	9	YOU'RE OUT OF MY LIFE RAIN M&M	
4	2	KOM TIMOTTELLI LIONHEART	
5	44	KEEP ON WALKING SALEM AL FAKIR CAPITOL	

ALBUMS			
THIS WEEK	LAST WEEK		
1	1	THE PLAYTONES ROCK'N BOLL DANCE PARTY LIONHEART	
2	2	SADE SOLDIER OF LOVE EPIC	
3	5	THE BASEBALLS STRIKER WARNER	
4	10	LADY GAGA THE FINE STRIPTEASE KOLN/NE CHERRY TREE INTERSCOPE	
5	6	JOHNNY CASH AMERICAN VI ANT NO GRAYE AMERICAN/LOST HIGHWAY	

IRELAND			
SINGLES			
THIS WEEK	LAST WEEK		(IRMA/CHART TRACK) MARCH 12, 2010
1	2	UNDER PRESSURE (ICE ICE BABY) JEDWARD FT. VANILLA ICE SONY MUSIC	
2	1	GAVE IT ALL AWAY BOYZONE POLYDOR	
3	3	RUDE BOY RIHANNA SRP/DEF JAM	
4	4	IF WE EVER MEET AGAIN TIBBLAND FT. MUY PERBY MOSLEY/BLACKGROUND/INTERSCOPE	
5	5	IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BROS.	

ALBUMS			
THIS WEEK	LAST WEEK		
1	NEW	BOYZONE BROTHER POLYDOR	
2	1	SOUNDTRACK GLE THE MISE EN SCENE VOL.1 (THEMETH-CENTURY FES) COLUMBIA	
3	2	PAOLO NUTINI SUNNY SIDE UP ATLANTIC	
4	NEW	GORILLAZ PLASTIC BEACH PARLOPHONE	
5	4	MICHAEL BUBLE CRAZY LOVE 1.43/REPRISE	

NEW ZEALAND			
SINGLES			
THIS WEEK	LAST WEEK		(RECORD PUBLICATIONS LTD.) MARCH 15, 2010
1	2	YOU GOT ME J.WILLIAMS FT. SCRIBE ILLEGAL/WARNER	
2	1	IF WE EVER MEET AGAIN TIBBLAND FT. MUY PERBY MOSLEY/BLACKGROUND/INTERSCOPE	
3	3	HEY SOUL SISTER TRAIN SONY MUSIC	
4	5	RUDE BOY RIHANNA SRP/DEF JAM	
5	6	SUN GOES DOWN JESON MYSTIK ARCH DYNASTY/WARNER	

ALBUMS			
THIS WEEK	LAST WEEK		
1	3	LADY GAGA THE FINE STRIPTEASE KOLN/NE CHERRY TREE INTERSCOPE	
2	1	GIN HOLY SMOKE UNIVERSAL	
3	NEW	JIMI HENDRIX VALLEYS OF NEPTUNE LEGACY/COLUMBIA	
4	NEW	GORILLAZ PLASTIC BEACH CAPITOL	
5	2	SUSAN BOYLE I DREAMED A DREAM SYCO	

Five months after Boyzone member Stephen Gately's death, the vocal group (now a quartet) debuts at No. 1 on the U.K. Albums chart with its new set.



EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

PUBLISHING: Memory Lane Music/Scion Music Group promotes **Heather Trussell** to VP of licensing. She was licensing manager.

TOURING: New York-based independent concert promotion company the **Bowery Presents** taps **Josh Bhatti** to head its newly opened Boston office. He booked performances for local universities and private events and was a partner at Boston-based concert production/live event company **Developing Artist Booking**.

Facility management company **VenueWorks** names **Jon Elbaum** executive director of the Burnsville (Minn.) **Performing Arts Center**. He was GM at the **Bridge View Center** in Ottumwa, Iowa.



RADIO: The **Country Radio Broadcasters** board of directors appoints **Bill Mayne** executive director, effective April 1. He's the owner of Nashville-based private entertainment consultancy **Mayne Street Consulting**.

BRANDING: Music branding agency **DMI Music & Media Solutions** names **Robert Gandara** executive VP/CFO. He was CFO at **Ripple Networks**.

RELATED FIELDS: **SESAC** promotes **Jamie Dominguez** to director of writer/publisher relations. She was associate director.

Liz Rosenberg Media names **Karen Moss** senior VP and **Nadia Ali** manager. Moss was VP of publicity at **Warner Bros. Records**, and Ali was Rosenberg's assistant at **Warner Bros. Records**.

The **Country Music Hall of Fame and Museum** in Nashville promotes **David Roark** to facilities director and **Jeremy Rush** to media relations manager. Roark was manager, and Rush was coordinator.

—Edited by Mitchell Peters

GOODWORKS

HOPE SINGS PROMOTES MICROFINANCE THROUGH SONG

A little more than a year ago, Hope Sings founder Beth Blatt was sitting on a beach in Baja California, Mexico, pondering her next career move as a musical theater writer. The following week, she overheard friends at a party discussing how they had used the Web site of Kiva—an organization that helps people lend money to others living in impoverished countries—to help a woman in Africa who needed funding for a new business.

"I thought, 'Wouldn't that be great if we could tell those stories in song to inspire other people to action in the world?'" Blatt says. So, she created Hope Sings (HopeSings.net).

The first single from the organization was "La Esperanza Canta," written by Colombian singer/songwriter Marta Gomez and released last December to digital retailers. Blatt explains that Hope Sings' purpose is to use the power of music and story to raise awareness of how small loans can change lives in huge ways, as well as raise funds for microfinance organizations to help fund more loans. Net revenue will be donated to such microfinance institutions as Kiva and ACCION.

Blatt intends to release one song per month on HopeSings.net, then base a promotional event around the track. By the end of 2010, she hopes to compile those songs for an album release. For now, Hope Sings is focusing on women in Latin America, but plans to expand into other countries. —Mitchell Peters

LEWIS: JASON SQUIRES/WIREIMAGE.COM

BACKBEAT



2010 BMI LATIN AWARDS

BMI held its 17th annual Latin Awards March 4 at Las Vegas' Bellagio Hotel to celebrate the authors and publishers of BMI's most-played Latin songs on U.S. TV and radio. "Te Presumo," written by Hussein Barrera and published by LGA Music Publishing, won song of the year. Both Espinoza Paz and Editora Arpa Musical pulled a hat trick by winning songwriter and publisher of the year, respectively, for a third consecutive time. Artist/humanitarian Juanes received the BMI President's Award.

PHOTOS: LESTER COHEN

- 1 Singer/songwriter and actress **Ximena Sariñana** and 2006 BMI Latin Icon **Juan Luis Guerra** (right) performed with **Juanes** at the event.
- 2 From left: BMI VP of Latin music **Delia Orjuela**, **Alfonso Lizarraga**, LGA Music Publishing owner and a member of **Banda el Recodo**, LGA Music Publishing creative director **Martin Castro**; and BMI president/CEO **Del Bryant**.
- 3 The ceremony included the presentation of the BMI Foundation's peer music Latin scholarship. City College of New York student **Samuel Genao** won the seventh annual endowment of \$5,000 for his song "Amor Entre Acordes." From left: peer music president/chairman/CEO **Ralph Peer II**, Genao and BMI president/CEO **Del Bryant** and senior director of Latin music **Porfirio Piña**.
- 4 From left: BMI senior VP of writer/publisher relations **Phil Graham**; Juanes' wife, TV personality **Karen Martinez**; Juanes; and BMI VP of Latin music **Delia Orjuela** and president/CEO **Del Bryant**.
- 5 **Espinoza Paz** (right) and Editora Arpa Musical director **Alejandro Garza** display their awards. The seven certificates that Paz holds represent the songs that helped him win the songwriter of the year honor.



INSIDE TRACK

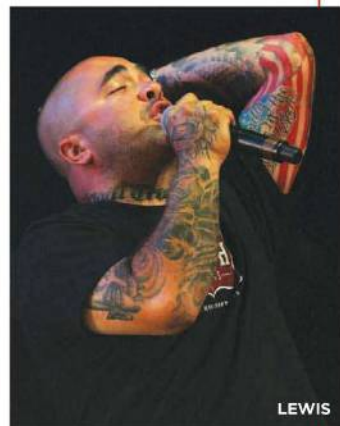
STAIN'D'S LEWIS PREPS SOLO SET

Stain'd frontman Aaron Lewis' long-awaited solo album is coming out a little differently than he planned.

Instead of a studio effort, Lewis will release a CD/DVD combination of a 2007 performance at the Mohegan Sun casino in Uncasville, Conn., which will include "a few new [studio] songs at the end of it that can be released as singles," he says. Those will "be produced in some way, whether an actual producer comes in or whether I just sit there and spend more time . . . just to broaden its spectrum a little bit." Among the songs Lewis is considering for the set are "Country Boy," which has been a live favorite, and the tentatively titled "Massachusetts."

Lewis' next order of business will be recording Stain'd's seventh album, the group's final commitment to Atlantic Records. The quartet is planning to hit the studio in the fall, and Lewis says "a couple of different names" are being considered to produce it, while new songs will wait until the group convenes. "We get together . . . and start throwing ideas around and playing different things, and it all just kind of comes out right there."

After the Stain'd album, fans can look forward to his "actual solo record," Lewis says, "free and clear of any label obligations, so I can do whatever I want with it."



LEWIS



Ryan Bingham, T-Bone Burnett and Jeff Bridges (from left) are anything but weary as they grasp the Academy Awards they won March 7 for their work in "Crazy Heart." "The Weary Kind" (Theme From Crazy Heart), co-written by Bingham and Burnett, took the best original song prize, and Bridges received his first Oscar for best actor. PHOTO: ERIC SHARBOVNEAD



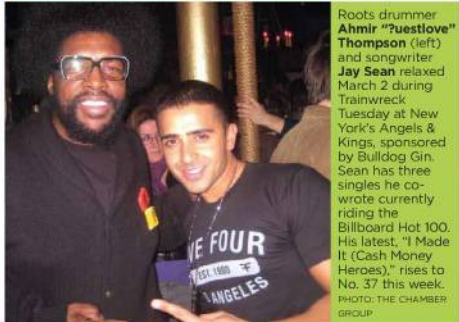
CANADIAN MUSIC WEEK

The 28th annual Canadian Music Week, the country's international music convention and film festival, was held March 10-14 in Toronto. Falling under the conference's umbrella were such specialized gatherings as the Digital Music & Media Summit and Radio Active, the Canadian Radio Conference; four awards shows including the Canadian Music and Broadcast Industry Awards; and hundreds of artists converging to play the Canadian Music Fest. PHOTOS: GRANT MARTIN

UPPER LEFT: Former Eurythmics member **Dave Stewart** (left) and actor/composer **Paul Williams** joined in the "Kings of Songwriting" panel, where songwriters performed and discussed the inspirations behind some of their biggest hits. One of Stewart's selections was "Sweet Dreams (Are Made of This)," and Williams closed the session with "The Love Boat Theme."

UPPER RIGHT: "The New New Delhi: Spotlight on India: Part I" was part of the conference's special focus on India. The session examined the globe's second-fastest-growing economy and the opportunities it holds for artists and businesses alike in the music industry. The panel included (from left) Hungama Digital Media Entertainment managing director/CEO **Neeraj Roy**, Fountainhead Promotions & Events managing director **Neale Murray**, Indian Music Industry president **V.J. Lazarus** and Taste Media owner/managing director **Safta Jaffrey**.

LEFT: "The Managers Panel: Decisions, Decisions" looked at how artist managers can navigate overseeing clients' content and artists' interactions with their fan bases. Among the participants were (from left) Frans Management managing director **David Stopps**, Code One Entertainment president **Geoff Trio** and JGR Management manager **John Reid**.



Roots drummer **Ahmir "Questlove" Thompson** (left) and songwriter **Jay Sean** relaxed March 2 during Trainwreck Tuesday at New York's Angels & Kings, sponsored by Bulldog Gin. Sean has three singles he co-wrote currently riding the Billboard Hot 100. His latest, "I Made It (Cash Money Heroes)," rises to No. 37 this week. PHOTO: THE CHAMBER GROUP



Rock act Saving Abel embarked on an eight-day USO tour of the Persian Gulf in February to entertain U.S. military personnel. Checking out at KC-10 cockpit are singer **Jared Weeks** (right) and drummer **Blake Dixon** (left) with U.S. Air Force Capt. **Raymond Paterson**. PHOTO: MIKE CLIFTON



SESAC president/COO **Pat Collins** (left) and associate VP of writer/publisher relations **Tim Fink** (right) honored classical pianist/songwriter **Jim Brickman** Feb. 13 when he played with the Nashville Symphony at the Schermerhorn Symphony Center. Fink presented Brickman with a plaque recognizing his touring and sales achievements, which include 17 No. 1 albums on various Billboard charts. His longest-running No. 1 is 2005's "Grace," which ruled the Top New Age Albums list for 24 weeks. PHOTO: PEYTON HOGE



Olympic gold medal gymnast-turned-singer **Carly Patterson** visited Billboard's New York office March 4. ABC Family has licensed the track "Here I Am" from her debut album, "Back to the Beginning," for a commercial promoting its gymnastics drama "Make It or Break It." From left: Billboard associate chart production manager **Alex Vitouls**; national promotion, Howard Rosen Promotion **Jim Jamm**; Patterson; Billboard chart manager **Gary Trust**; and MusicMind Records representative **Fredde Bell**. PHOTO: CHRISTA TITUS



Rising country artist **Danny Gokey** (center) enjoyed some quality time with country WKHX Atlanta music director **Mike Macho** (left) and PD **Mark Richards** during a swing through the city. Gokey is at No. 29 on Billboard's Hot Country Songs chart with "My Best Days Are Ahead of Me." To read more about his chart and sales achievements, see page 43. PHOTO: COURTESY OF RCA NASHVILLE



The German Phono Academy celebrated the 19th annual ECHO Music Awards March 4 in Berlin. While Lady Gaga was the big winner with three trophies, German hip-hop singer **Peter Fox** (right) took the best album ECHO for "Stadtaffe" (Downbeat/Warner), the first person to congratulate him was **Bernd Dopp**, chairman/CEO of Warner Music Central and Eastern Europe. PHOTO: BENEDIKT LÖKES/WARNER MUSIC GROUP GERMANY HOLDINGS

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VP Latin Music
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BRAD PAISLEY

AMERICAN SATURDAY NIGHT TOUR 2009-2010

BY THE NUMBERS:

1,196,312 FANS
1,151,880 TOTAL MILES OF TOUR
340,000 WATTS OF POWER
230,376 GALLONS OF DIESEL FUEL
80,000 LBS TOTAL SHOW FLYING WEIGHT
41,000 TOTAL BOTTLES OF WATER
34,000 TOUR PHOTOS TAKEN (400 KEPT)
17,955 MEALS SERVED
12,840 GUITAR PICKS
4,165 LOCAL TOUR PERSONNEL
3,570 AA BATTERIES
1,056 PACKS OF STRINGS
924 HOTEL ROOMS BOOKED
855 PEOPLE WHO TOOK BACKSTAGE TOUR
840 9 VOLT BATTERIES
836 SQ FEET OF VIDEO
240 ROLLS OF GAFF TAPE
214 PAIRS OF DRUMSTICKS
95 MINUTE SHOW
74 SHOWS
74 COWBOY HATS
45 STAGE JUMPERS
12 SEMI TRUCKS
10 TOUR BUSES
9 PEOPLE ARRESTED FOR LEWD BEHAVIOR IN CHARLOTTE
8 PEOPLE ARRESTED FOR LEWD BEHAVIOR IN TAMPA
7 PEOPLE ARRESTED (SEVERAL CITIES) (YOU GET THE PICTURE)
2 BIRTHS
1 LAS VEGAS WEDDING
1 LARGE BRUISE

THANK YOU COUNTRY RADIO AND COUNTRY MUSIC FANS

THANKS TO BRAD PAISLEY, MIRANDA LAMBERT, DIERKS BENTLEY, JUSTIN MOORE AND JIMMY WAYNE.
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MARION KRAFT, VECTOR MANAGEMENT, PETER HARTUNG, MIKE KRASKI, JENNY BOHLER, DARLENE BIEBER,
TUTTI WESTBROOK, KRISTY REEVES AND EVERYONE INVOLVED WITH THE ASN TOUR.

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