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MY WONDERFUL FAMILY

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this dream into a reality!*

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Neil Diamond

* * * *

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ON THE COVER: Foo Fighters for Billboard at SXSW photograph by Candice Lawler

360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES

This week on Billboard.com, check out the full archived video of our live Q&A with rock band **Good Charlotte**.

Events

COUNTRY SUMMIT

Billboard's Country Music Summit, in association with the Country Music Assn., happens June 6-7 in Nashville. Just announced: a Q&A with Carrie Underwood. Register at countrymusicsummit.com.

LATIN CONFERENCE

Billboard's Latin Music Conference & Awards, presented by State Farm in association with AT&T, takes place April 26-28 in Miami and features a Q&A with Maná. To register, go to billboardlatinconference.com.



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>>> SUPREME COURT DENIES UMG'S APPEAL OF EMINEM ROYALTY CASE

The U.S. Supreme Court declined to hear an appeal from Universal Music Group regarding how much it pays artists for digital music sales. UMG was appealing a Ninth U.S. Circuit Court of Appeals ruling from last year, which stated that the label should pay artists 50% of royalties from digital music sales, rather than the 12% rate as is common with physical sales. It was the first court ruling dictating how labels should pay digital royalties.

>>> ALAN JACKSON SIGNS WITH CAPITOL/EMI

Alan Jackson has signed with Capitol Records/EMI Nashville. Under the deal, the country star's new music will be released as a joint venture between the company and Alan's Country Records, which Jackson formed in 2002. The new partnership reunites Jackson and Capitol Nashville president/CEO Mike Dungan, the ex-GM of Jackson's former label Arista/Nashville.

>>> AMAZON LAUNCHES MOBILE APP STORE

Amazon launched a mobile app store for Android smart phones that it has christened "Appstore," drawing a lawsuit from Apple, which claims it has trademarked the "App Store" name. Amazon's store opened with 3,800 apps. Amazon has a distinct edge over Google's own Android Marketplace in that it already has credit card information on file for millions of prospective customers. The Android Marketplace requires use of Google Checkout.

Reporting by Antony Bruno and Katie Morgan.

UP FRONT



Go ahead, laugh: REBECCA BLACK on "The Tonight Show" with JAY LENO.

POP BY GAIL MITCHELL and GLENN PEOPLES

MEME'S THE WORD

Rebecca Black Has New Manager; Looks To Move Beyond 'Friday'

News flash for the legions of online haters who've poked fun at Rebecca Black: We probably haven't heard the last of the YouTube phenom.

Black, 13, has been in the eye of a media hurricane thanks to the viral spread of her party song "Friday," which had racked up a mind-boggling 44 million views on YouTube at press time—compared with 24.5 million views for the video of Lady Gaga's Billboard Hot 100 chart-topper "Born This Way."

"Friday," which was written and produced by Ark Music Factory of Los Angeles, has been ridiculed mercilessly in the mainstream press and the blogosphere as a cheesy joke.

But Black may wind up

having the last laugh.

After generating first-week U.S. digital track sales of 37,000, according to Nielsen SoundScan, "Friday" debuts this week at No. 72 on the Hot 100. And the eighth grader has made appearances on "Good Morning America" and "The Tonight Show With Jay Leno" demonstrating admirable poise and a sweet appeal.

Meanwhile, Black and her family have been plotting her next move, hiring a lawyer, a publicist and, perhaps most tellingly, a manager—John McEntee, president of TEI Entertainment in Anaheim, Calif. TEI provides headlines for corporate events held by Fortune 500 companies but McEntee says he took on

management responsibilities independent of his company.

In the span of a week, McEntee's team registered the URL RebeccaBlackOnline.com through GoDaddy.com and built a website with all the requisite trappings of an artist home page, including a brief bio, photos and embedded videoclips of her "Tonight Show" appearance, her "Friday" video, an iTunes link to buy the single and an invitation to join her fan club.

"Record labels have been contacting myself and Ark Music directly about Rebecca," McEntee says, declining to disclose names. "There is definitely interest from real record labels. They've found out she can sing. With all this exposure, we're looking at her coming out with more songs and an album. We've been getting submissions from a lot of fantastic songwriters. That's a good sign."

But Black, who didn't respond to requests for comment sent to her mother's e-mail address, faces significant hurdles if she wants to be something more than a

novelty act.

Guy Zapoleon, president of radio consultancy Zapoleon Media Strategies, says he doesn't expect "Friday" to transcend its online popularity. "Songs that are a hit on social media," he says, "don't necessarily become radio hits."

Indeed, during the March 16-22 tracking week, "Friday" generated a mere 12 plays at only 11 stations of the more than 1,200 monitored by Nielsen BDS for the Hot 100.

"While the lyrics are cheesy, the melody isn't that bad," Zapoleon says. "Younger teens, who aren't elitist about how they look at music, are accepting of songs like 'Friday.'"

Still a bit of a mystery is the Ark Music Factory, the company that produced "Friday." On its website (arkmusicfactory.com), the company describes itself as a record label and a social community for musicians, bands and producers.

In addition to Black, its current artist roster contains seven additional acts, including Amanda Williams, Abby Victor, Pato and Alana Lee, touted as "the girl who introduced Rebecca Black to Ark Music" and whose own single, "Butterflies," sold 3,000 digital tracks in the week ended March 20. "Friday" co-writer Clarence Jay, who appears to be a principal at Ark Music, declined to be interviewed.

McEntee describes Ark Music as a "vanity label" and defends the company against critics.

"The whole Ark Music team is giving kids a chance

to make their own video with original songs, putting them up on YouTube and seeing what happens," he says, adding that "it's a great formula—they are filling a niche that no one else is doing for these hopeful next pop stars."

Black's journey to stardom began Feb. 10 when the "Friday" video was uploaded to YouTube. Online buzz didn't start generating until four weeks later, judging from Twitter history available at Google Realtime.

On March 21, E! Online and CNN Showbiz both covered online reaction to the song. Then came mentions by popular blogs like Just Jared and Defamer. Awareness was further heightened with the help of varied and influential voices like Conan O'Brien's Team Coco, Hipster Runoff, Salon, the Telegraph and Daily Candy.

By March 24, TubeMogul estimated that 4,885 "Friday" mash-ups, unofficial versions and video responses had received 49.5 million views—a few million more than the official clip. The awareness captured by "Friday" exceeded some YouTube stars. The video's 35.6 million views in its first 40 days bested four of the top videos of 2010, according to TubeMogul: Rihanna's "Rude Boy" (28 million in its first 40 days) and Justin Bieber's "Never Say Never" (31 million), "Somebody to Love" (32 million) and "One Time" (28 million).

"We're having fun," McEntee says, "and seeing where this goes until we're told otherwise." ♦♦♦

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GLOBAL BY ROB SCHWARTZ

Feeling The Aftershocks

Labels Delay Releases In Japan Amid Production, Marketing Disruptions

Record labels in Japan are pushing back music releases slated for March as they contend with a myriad of logistical challenges following the recent earthquake and tsunami.

Sony Music Entertainment Japan has delayed the release of several hundred albums, singles and DVDs originally due out between March 23 and March 30 to April or dates to be determined later, according to SMEJ senior VP Yoshikazu Takahashi.

Among the delayed releases are albums by female hard-



rock band Chatmonchy and techno-pop act Denki Groove, as well as J-pop singer Yuki's new single, "Himitsu." All three will be released April 6, two weeks after their originally planned street dates.

"We decided that delays in releases were unavoidable due to the extended effects of the March 11 earthquake on manufacturing, distribution, retail and logistics," Takahashi says.

Warner Music Japan has delayed the release of new titles and reissues by international artists expected out in March. The Streets' "Computers and Blue" and Green Day's new live album "Awesome As Fuck," both originally scheduled for March 23 releases, will now come out April 6 and 13, respectively. Warner has also postponed the

planned March 23 reissue of Grateful Dead and ZZ Top catalog titles to April 6.

Universal Music Japan will delay the release of at least 29 titles, including a live DVD from J-pop star Seiko Matsuda and the single "Jet Coaster Love" by Korean girl group Kara. Delaying the music releases will "reduce the volume of products being distributed domestically so that the delivery of relief goods to the devastated areas would be done more smoothly," says Kazutoyo Yamana, Universal Japan senior manager of corporate planning.

Tokyo emerged relatively unscathed from the earthquake and lay beyond the reach of the subsequent tsunami. But public-transit disruptions and rolling blackouts to conserve electricity prompted many businesses, including record labels like Avex Group Holdings and all four majors, to ask their employees to stay home for part of the week following the quake.

Train schedules are now almost back to normal in Tokyo. And while potential radiation contamination of water and food remains a concern, reports of some progress in staving off full reactor meltdowns at the crippled Fukushima nuclear power plant have helped alleviate jitters in the capital city.

Still, the momentary disruption of music releases is still expected to have a chain-reaction effect on other aspects of the business.

"Promotion plans need to be adjusted accordingly," SMEJ's Takahashi says. "Live tours are scheduled to coincide with album releases, so release delays significantly affect these plans as well."

Takahashi notes that many regularly scheduled TV programs, including music shows, "were replaced by news programs about quake-related issues during the 10 days since March 11," although they've since eased back to normal schedules.

While Universal's Yamana says that the areas most devastated by the quake and tsunami account for only about 8% of annual physical music sales in Japan, he notes that production challenges remain daunting.

"CD manufacturing factories have recovered their physical production ratio to around 60% so far," Yamana says. "But due to the planned blackouts by the electric companies, the actual production proceeds with around 30% availability." ■■■



HOME FRONT

360 DEGREES OF BILLBOARD

CARRIE UNDERWOOD TO BE SUPERSTAR Q&A AT BILLBOARD COUNTRY MUSIC SUMMIT

Carrie Underwood will participate in a superstar Q&A at the second annual Billboard Country Music Summit in association with the Country Music Assn.

Underwood, who will be interviewed June 6 by Billboard senior chart manager Wade Jessen, is one of the most successful entertainers in country music. A three-time CMA female vocalist of the year winner, she has amassed 12.3 million in U.S. album sales, according to Nielsen SoundScan, and has placed 10 No. 1 singles on Billboard's Hot Country Songs chart.

"We are proud to be able to announce Carrie Underwood as a key-

note," Billboard editorial director Bill Werde says. "She's not only a stellar singing talent, but in a day and age when it's so hard to leverage early success into a lifelong career, she's made a lot of the right moves to turn herself into a bankable brand that stands for quality in music."

The Billboard Country Music Summit will be held June 6-7 at the Renaissance Nashville Hotel and will feature panel sessions, round-table discussions and keynote interviews. For information and to register, go to countrymusicsummit.com. ■■■

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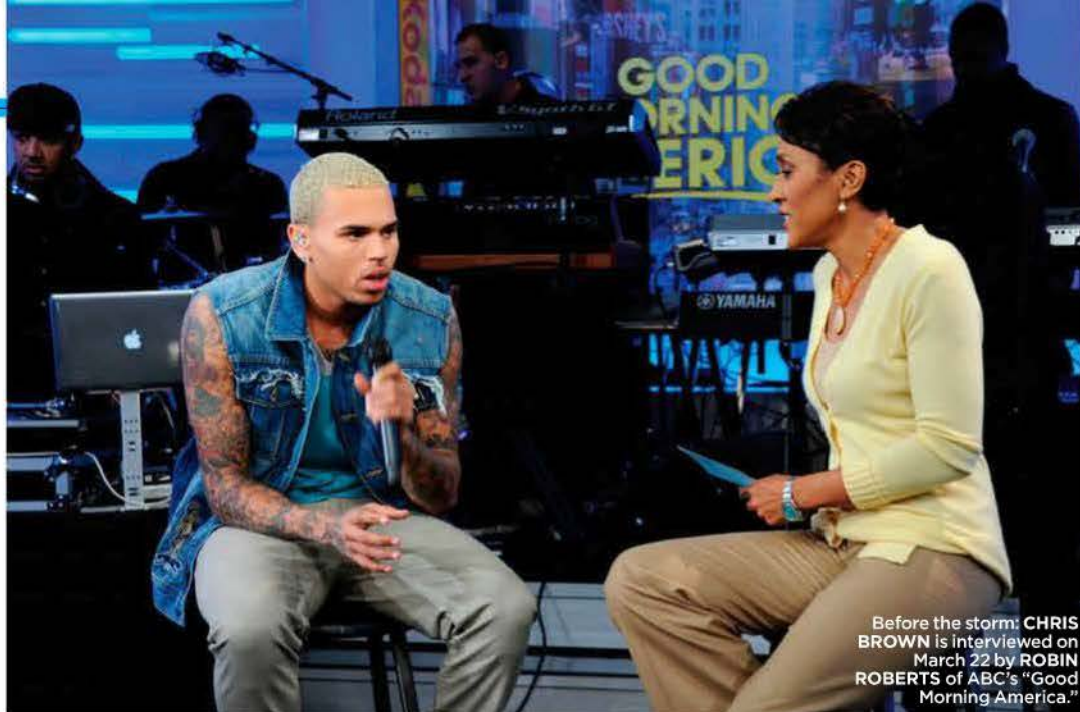
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Before the storm: CHRIS BROWN is interviewed on March 22 by ROBIN ROBERTS of ABC's "Good Morning America."

RETAIL BY CORTNEY HARDING and KEITH CAULFIELD

Brown, By Numbers

His Latest Outburst Is Having No Apparent Effect On Sales, Radio

Chris Brown's latest public outburst will probably not cost him dearly on the pop charts.

In fact, Brown appears to be on track to top next week's Billboard 200 with his new album, "F.A.M.E." (Jive).

The singer, who already achieved notoriety with his February 2009 guilty plea to assaulting then-girlfriend Rihanna, made headlines again on March 22 when he reportedly trashed his dressing room after an interview and performance on ABC's "Good Morning America." Brown was reportedly upset by interview questions about the 2009 incident.

Prior to the 2009 assault charge, Brown had notched nine top 10s as a lead artist on Billboard's Hot R&B/Hip-Hop Songs chart. Afterward, Brown missed the top 10 of the tally with the three charting singles from 2009 album "Graffiti."

But Brown came back strong in summer 2010 with the mixtape track "Deuces," which topped Hot R&B/Hip-Hop Songs in the Sept. 11 chart week of that year and spent nine straight weeks atop the list—making it his biggest single yet. He followed it with two more top 10 hits—including his new chart-topper, "Look at Me Now" (featuring Lil Wayne and Busta Rhymes), which rises 2-1 this week.

Neither "Look at Me Now" nor its creator show any sign of losing listeners. Urban radio programmers tell Bill-

board that Brown's most recent outburst won't stop them from playing his songs, and they don't expect it to have a negative impact on his listenership. In fact, John Candelaria, PD at KFBF Dallas-Fort Worth, says it might stir up interest because many music fans will want to learn how Brown's latest incident will play out.

While some PDs say they don't expect sales of "F.A.M.E." to suffer either, Derrick "DC" Corbett, director of urban programming for Clear Channel/New Orleans, isn't so sure.

"I don't think it will affect urban fans of his that want to

buy it," he says, adding however that "just like with the Rihanna situation, if there is a backlash it will be felt primarily from the pop audience buyers."

So far, it looks like Brown is off to a strong start. Industry forecasters say "F.A.M.E.," which was released March 22, is on course to rack up U.S. debut-week sales of between 250,000 and 300,000 units, which could be enough to top the Billboard 200.

Brown has charted three previous top 10 albums. His self-titled 2005 debut bowed and peaked at No. 2 and was followed by 2007's "Exclusive" (No. 4) and 2009's post-

Rihanna album "Graffiti" (No. 7).

Released in early December 2009 in the thick of the Christmas shopping season, "Graffiti" bowed with first-week sales of 102,000 and has sold 341,000 units to date, according to Nielsen SoundScan.

The release of latest set "F.A.M.E." has been preceded by four Billboard Hot 100 singles: "Deuces" (which peaked at No. 14), "Yeah 3X" (No. 15), "No BS" (No. 62) and "Look at Me Now" (No. 8).

What should Brown do following his episode of tabloid-ready behavior?

Cornerstone Public Relations president Ed James says that he'd advise Brown's team to pull back on sitdown interviews and return the focus to the music. But that doesn't mean Brown should be cut off from all forms of communication.

"I wouldn't tell him to stay away from Twitter," James says. "He is still responsible to his fans, and something like that has to be real."

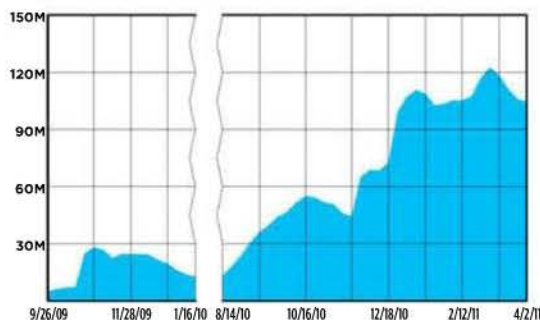
Independent publicist Roberta Magrini agrees that Brown should cut back on doing press, but says he should step away from Twitter as well, where he tweets as @chrisbrown. "Twitter was not made for every artist," Magrini says. "For some, it can do more harm than good."

Calls to Brown's representatives for comment weren't returned.

BROWN'S RADIO AUDIENCE

Chris Brown not only ranks as this week's sixth-most-played artist on the more than 1,200 radio stations monitored by Nielsen BDS for the Hot 100 Airplay chart, but he was also the No. 5 most-played artist each prior week this year. When Brown returned to the chart in September 2009 for the first time following his assault charge that year, two songs kept him on the list through Jan. 16, 2010. After seven months, he returned to Hot 100 Airplay the week of Aug. 14, 2010. He's remained on the chart continuously since with between one and four concurrently charting titles (including featured billings).

—Gary Trust



BEFORE & AFTER

While mainstream pop fans were slower to embrace Chris Brown after his February 2009 assault charge, he's now experiencing his greatest chart success since. —GT

HOT R&B/HIP-HOP SONGS

Brown tallied nine top 10s as a lead artist, including two No. 1s, prior to February 2009. He's rebounded to score three top 10s and two No. 1s as a lead since then. (Bars with blue background are post-assault charge figures.)

PEAK	PEAK DATE	WEEKS	TITLE
1(2 weeks)	11/19/05	36	"RUN IT!"
2	3/18/06	27	"YO (EXCUSE ME MISS)"
5	5/20/06	20	"GIMME THAT" featuring Lil Wayne
1(6)	10/14/06	25	"SAY GOODBYE"
5	3/3/07	44	"POPPIN'" featuring Jay Biz
22	6/16/07	20	"WALL TO WALL"
2	11/17/07	28	"KISS KISS" featuring T-Pain
27	1/5/08	5	"THIS CHRISTMAS"
5	3/8/08	24	"WITH YOU"
4	5/31/08	21	"NO AIR" featuring Jordin Sparks
4	6/7/08	31	"TAKE YOU DOWN"
66	8/23/08	8	"FOREVER"
64	9/5/09	3	"CHANGED MAN"
11	12/5/09	20	"I CAN TRANSFORM YA" featuring Lil Wayne & Swizz Beatz
59	1/9/10	11	"CRAWL"
84	3/13/10	2	"SING LIKE ME"
1(9)	9/11/10	37	"DEUCES" featuring Tyga & Kevin McCall
3	2/5/11	20	"NO"
1	4/2/11	9	"LOOK AT ME NOW" featuring Lil Wayne & Busta Rhymes

BILLBOARD HOT 100

Brown notched seven top 10s as a lead artist before his 2009 legal issues and just one since—"Look at Me Now" rises 12-8 this week.

PEAK	PEAK DATE	WEEKS	TITLE
1(5 weeks)	11/26/05	38	"RUN IT!"
7	2/18/06	21	"YO (EXCUSE ME MISS)"
15	6/17/06	20	"GIMME THAT" featuring Lil Wayne
10	11/11/06	23	"SAY GOODBYE"
42	2/17/07	20	"POPPIN'" featuring Jay Biz
79	6/30/07	9	"WALL TO WALL"
1(3)	11/10/07	26	"KISS KISS" featuring T-Pain
62	1/5/08	5	"THIS CHRISTMAS"
2	2/16/08	29	"WITH YOU"
3	4/26/08	35	"NO AIR" featuring Jordin Sparks
43	6/14/08	20	"TAKE YOU DOWN"
2	8/16/08	33	"FOREVER"
16	8/30/08	2	"DREAMER"
20	12/12/09	19	"I CAN TRANSFORM YA" featuring Lil Wayne & Swizz Beatz
53	1/9/10	9	"CRAWL"
88	12/26/09	1	"WHAT I DO" featuring Plies
14	10/16/10	27	"DEUCES" featuring Tyga & Kevin McCall
15	1/29/11	20	"YEAH 3X"
62	2/5/11	14	"NO BS"
8	4/2/11	6	"LOOK AT ME NOW" featuring Lil Wayne & Busta Rhymes

MAINSTREAM TOP 40

Brown sent five songs into the top 10 through 2008 and, as on the Billboard Hot 100, just one since—this year's No. 7-peaking "Yeah 3X."

PEAK	PEAK DATE	WEEKS	TITLE
1(7 weeks)	12/10/05	29	"RUN IT!"
13	4/15/06	15	"YO (EXCUSE ME MISS)"
22	7/15/06	16	"GIMME THAT" featuring Lil Wayne
14	12/2/06	19	"SAY GOODBYE"
4	1/5/08	20	"KISS KISS" featuring T-Pain
1(2)	3/29/08	23	"WITH YOU"
2	4/26/08	25	"NO AIR" featuring Jordin Sparks
1(5)	8/30/08	27	"FOREVER"
7	2/5/11	18	"YEAH 3X"

FILM/TV BY PHIL GALLO

Taking Flight

With Artists Like Will.i.am, Taio Cruz And Sergio Mendes, 'Rio' Bets Big On Music

Barely three minutes after leaving the lot of 20th Century Fox, Taio Cruz asked his manager to turn the car around.

Cruz had just screened the forthcoming movie "Rio" with the Fox music department executives, who were eager for him to contribute music to the film's soundtrack.

As his car was leaving the lot, Cruz says he suddenly remembered a melody he had been working on.

"I have a lot of half-finished songs, many of them ballads, and I realized that I already had something that would work," Cruz told Billboard prior to boarding a flight that would take him to a concert in Jakarta and the film's premiere in Brazil. "We went back into [Fox Music president] Robert Kraft's office and the head of Fox came in. Everybody loved it."

Kraft recalls that the screening started at 1:30 in the afternoon and that by 4:30—after Cruz's tune had been played for Fox Filmed Entertainment chairman/CEO Tom Rothman and other executives—they had a new song for the animated film.

"I have never been so convinced within 20 minutes of hearing a song," Kraft says.

Everyone associated with "Rio," which opens April 15 in the United States, considers Cruz's "Telling the World" a potential monster hit. But they're equally aware that the days of, say, Elton John scoring a No. 4 hit single with "Can You Feel the Love Tonight" from Disney's "The Lion King," are a thing of the past.

Hit singles have little sway at the box office. And outside of Disney, DreamWorks and "Alvin and the Chipmunks," music-driven animated projects are a rarity.

But with "Rio," Fox is making an unusually heavy bet on the promotional power of pop. The soundtrack album, which Interscope will release April 12, features songs by major stars like Cruz and the Black Eyed Peas' Will.i.am. The latter also appears in the movie as the voice of the red-crested cardinal Pedro, along with Grammy Award-winning artist/actors Jamie Foxx and Jemaine Clement of "Flight of the Conchords," who lend their voices to the characters Nico and Nigel, respectively. Foxx and Clement also contributed to the soundtrack, as does the hitmaking songwriting/production duo StarGate, which produced Ester Dean's "Let Me Take You to Rio."

There are other music-related marketing drivers lined up as well. A video for Cruz's midtempo ballad "Telling the World" is scheduled to premiere on Vevo March 25. Will.i.am is booked to perform his "Rio" track, "Hot Wings (I Wanna Party)," on "American Idol" March 31. And the developer of the popular game app Angry Birds will release a special "Rio!" version of the game that includes one of the sambas from the film.

Will.i.am says he hopes his "Idol" performance of "Hot Wings" will become what he calls a "viral baton" that will be passed around the Internet, adding that "the scene in the film with the song can act as a music video."

Renowned bossa nova artist Sergio Mendes, the film's executive musical director, contributed as a writer or performer to five songs on "Rio," the first time in his 50-year career that he has written music for a film. Two of the tracks appear on the soundtrack album, including a new version of his 1966 hit "Mas Que Nada."

Anthony Seyler, Interscope Geffen A&M VP of film and TV marketing and soundtracks, says he's putting his faith in movie-goers wanting a soundtrack as a souvenir.

"It's the closest thing to a musical we have seen at the label," Seyler says. "The music team [Mendes, Brazilian musician Carlinhos Brown and score composer John

Powell] did such a great job making the music a character in the film."

Mendes, a Rio de Janeiro native, enlisted Brown to recruit contemporary Brazilian artists for the soundtrack, including Bebel Gilberto and Mikael Mutti. In addition, Brazilian pop

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"There are not a lot of opportunities like this anymore. If it doesn't work, it's a head-scratcher."

—ROBERT KRAFT, FOX MUSIC



I believe I can fly: Scene from "Rio"; TAO CRUZ (far left) and the Black Eyed Peas' WILL.I.AM, who contributed to the film's soundtrack.



star Ivette Sangalo has recorded a Portuguese version of Dean's "Let Me Take You to Rio" for the Brazilian market.

"It's such a great celebration of Carnival—the nature, the rhythms, the joy, the sensuality—that I think it will be easy for anyone [to enjoy]," Mendes says.

Seyler says the soundtrack's multigenerational appeal is a key selling point, while Kraft, who says "Rio" has potential hit songs, sees it as part of a continuum that includes the popular soundtracks to "Garden State" and "Slumdog Millionaire."

"There are not a lot of opportunities like this anymore," Kraft says. "It's the billiard shot that's lined up in front of the hole. If it doesn't work, it's a head-scratcher."

For his part, Will.i.am brought a love and knowledge of Brazilian music to the soundtrack, having co-produced Mendes' 2004 album, "Timeless," and recorded with Brown in Brazil's Bahia region.

"I think they leaned on my view of Brazil as an American," he says. "I already knew what the vibe should be. [I would] take something I would hear in a club and make it work regardless of what country [the listener is in]."

HEADING SOUTH

Animated Soundtrack Sales Continue To Slide

It's no secret that movie soundtrack albums have suffered a significant sales slump in the last several years. But soundtracks of animated films have fared particularly poorly.

The Rhino soundtrack to "Alvin and the Chipmunks: The Squeakquel" was the biggest-selling soundtrack for an animated feature in both 2009 and 2010, selling 274,000 and 451,000 units in the United States, respectively, according to Nielsen SoundScan.

But aside from Alvin, Theodore and Simon's cinematic success, only one other animated film in the last two years has spawned a soundtrack album with sales topping 100,000: Disney's "The Princess and the Frog," which has sold 154,000 units to date, according to SoundScan.

Consider the slippage in DreamWorks' "Shrek" franchise. The first film, released in 2001, did \$267.7 million at the box office, according to Box Office Mojo, and sold 2.5

million copies of its soundtrack, according to SoundScan. "Shrek 2," the highest-grossing animated feature in history at \$441.2 million, generated soundtrack sales of 1.2 million. "Shrek the Third," released in 2007, tallied \$322.7 million in movie ticket sales but a mere 114,000 units in soundtrack sales.

And last year's digital-only soundtrack to "Shrek Forever After," which grossed \$238.7 million, sold only 9,000 units.

Interscope's soundtrack to "Rio" is hitting retail just as Disney Records is releasing the soundtrack to the tween-targeted film "Prom" and the Disney Channel TV movie "Lemonade Mouth."

"Twins move so quickly now, getting so much information virally," Walt Disney Records VP of marketing Rob Souriall says. "You used to have to beat kids over the head with a message for nine months and now that's too long. The new strategies are shorter windows and more focused."

Singles have become an even tougher

sell, especially when an animated film targets a preteen audience. The playlist at Radio Disney, for example, is generally a 50/50 split between Disney-related artists and standard top 40 songs, station group GM Sean Cocchia says.

"Animated films, for the most part, have songs that are much more in a Broadway style," he says. "We're more about contemporary music than show tunes."

Soundtracks of recent animated movies, even those that find a large audience, have posted weak sales. The soundtrack albums for last year's box-office hits "How to Train Your Dragon" and "Despicable Me" have sold just 30,000 and 25,000, respectively, according to SoundScan.

The last major non-Disney hit soundtrack came 15 years ago when "Space Jam" delivered a slam-dunk for the music business, selling 4.8 million units of a soundtrack that included R. Kelly's "I Believe I Can Fly."

"The soundtrack retail picture is a challenge," says Anthony Seyler, VP of film and TV marketing and soundtracks at Interscope Geffen A&M. "But when a film has great legs, we have a chance."

—PG

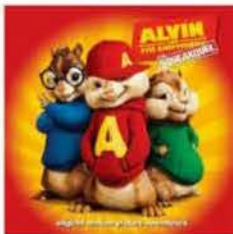


PHOTO: JEFFREY M. HARRIS/GETTY IMAGES; RIO: 20TH CENTURY FOX; TAO CRUZ: JEFFREY M. HARRIS/GETTY IMAGES; WILL.I.AM: FREDERICK M. BROWN/GETTY IMAGES; CRUZ, LARRY MARGANO/GETTY IMAGES

LABELS BY ED CHRISTMAN

Could One Investor Acquire Both Label Groups?

A Finnish Businessman; A Supermarket Magnate—Warner Music Bidding Process Draws Strong Response

By all rights, prospective bidders for Warner Music Group should be spooked by the persistent slide in recorded-music sales, the treacherous transition to digital distribution and Terra Firma's disastrous acquisition of EMI.

But they sure aren't showing any signs of it so far. In fact, the response to the WMG auction is showing that investors retain a surprisingly robust appetite for major music companies.

Moreover, Citigroup's anticipated sale of EMI appears to have helped fuel greater interest in big music assets, rather than muddy the market for the WMG auction, as some observers had expected.

Why? Because it raises the possibility—however unlikely it appears at the moment—that one investor group could acquire both label groups and wring about \$300 million in cost savings out of a merged entity.

"Private-equity buyout shops live off of getting consolidation efficiencies," says an executive with a Wall Street investment firm who is familiar with the auction. "If you put those two together, you're already ahead of the game and then any rise in revenue is all upside."

But just because it makes sense on paper doesn't mean it will happen. Industry sources note that prevailing in both auctions would

require aggressive bids that could eat into potential cost savings.

According to sources familiar with the situation, the bids for WMG range from \$2.7 billion to \$3.3 billion. Given Warner's \$1.9 billion in long-term debt, the bids would leave up to a \$1.3 billion payday for the label group's owners, which include Thomas H. Lee Partners, Providence Equity Partners, Bain Capital and WMG chairman/CEO Edgar Bronfman Jr.

With more than 10 suitors submitting bids, and at least eight of them making plays for all of WMG, the auction has uncovered interest from a diverse group of investors.

Sources say bids for all of WMG have come in from strategic bidders like Sony Music Entertainment and music publisher BMG, both of which are primarily interested in WMG's Warner/Chappell Music publishing arm, as well as investment companies that have flirted with music industry investments, like Access Industries chairman Len Blavatnik, who already holds a 2% stake in WMG, and European private-equity firm Permira, which tried to buy EMI in 2006.

Other bidders include Tamares, a private investment group headed by Finnish billionaire businessman Poju Zabudowicz,



BRONFMAN

and Guggenheim Partners, a principal owner of Billboard parent company Prometheus Group.

Among the more intriguing bidders are supermarket magnate Ron Burkle's Yucaipa Cos. and private-equity firms Platinum Equity and the Gores Group. Yucaipa is a former part-owner of U.S. music wholesaler Alliance Entertainment, while Platinum and Gores partnered to acquire Alliance last September.

Platinum and Gores are headed, respectively, by brothers Tom and Alec Gores. If the Gores brothers manage to prevail in the WMG auction, "watch for the third leg in that stool to become involved," an industry source says, referring to their brother Sam Gores, chairman of leading talent agency Paradigm.

All of the bidders declined to comment or didn't respond to interview requests. Warner's private-equity owners also declined to comment.

Beyond those bidding for the companies, Bronfman's shadow hovers over the auction, says an executive with one of the companies bidding on WMG. "No one knows what role Edgar will take," the executive says.

One possibility, according to the Wall Street executive, is that one of the bidders partners with Bronfman and his management team. "It's better to ride the horse you know," he says, "than the one you don't."

Meanwhile, sources say Citigroup hasn't yet begun the formal process of soliciting bids on EMI. But all agree that the major will eventually be put on the block.

In a March 7 internal memo to EMI employees, EMI Group CEO Roger Faxon said that Citigroup hasn't yet laid out a timeline for an eventual sale. But he confirmed that "it is all but certain that we will go through a sale process," adding that some employees "will be drafted into the data-gathering effort" to prepare for an eventual sale.

COLLECTIBLES BY PHIL GALLO

The Auctioneer's Song

Wanna Bid On Michael Jackson's Sequined Jacket? The Music Collectibles Market Shows Signs Of Rebounding

By the time the final hammer went down on a March 9 auction of guitars and other memorabilia belonging to Eric Clapton, the event at Bonhams New York had raised nearly \$1.8 million.

The 138 items put up for bid at the auction, which benefited the addiction recovery facility Crossroads Centre in Antigua, included Marshall amps from Clapton's days with Derek & the Dominoes (\$15,000), a 1948 Gibson L5P (\$68,000) and the Gibson ES-335 Crossroads Model prototype that he used during Cream's reunion concerts (\$27,000). A couple of RIAA-certified gold records for "Me and Mr. Johnson" and "Journeyman" each sold for \$32,000.

The strong response to this and other recent memorabilia auctions indicates that the market for music collectibles, which took a big hit during the global recession of 2008-09, is making a comeback.

"Movie and music items are on a tremendous upswing," says Dan Levin, executive VP of

marketing for Premiere Props, an entertainment memorabilia store in El Segundo, Calif. "While other categories are leveling out, movies and music have seen a complete rise."

Premiere will hold an auction April 2-3 consisting mostly of film and TV props and collectibles, ranging from the acoustic guitar that Robert Duval played in "Apocalypse Now" to Tony Soprano's boxers. But it will also be Premiere's first auction to feature music memorabilia, including items once owned or used by the late Michael Jackson, which are expected to fetch some of the highest bids.

According to the company, Jackson's black sequined jacket is expected to snare \$40,000-\$50,000; a sequined glove from 1982, \$50,000-\$60,000; and an autographed tour jacket, \$18,000-\$20,000. The auction will also feature items that Jackson signed, including photographs and a fedora. Other music-related selections include stage outfits worn by Britney Spears, Beatles photos,

"Hannah Montana" wardrobe pieces and autographed items from Bruce Springsteen, James Brown, Pearl Jam and others.

"Autographs are always valuable, but when it's a signature item like Michael's hat that's signed, the increase in value is significant," Levin says.

One sector of the market, as evidenced by the successful Clapton auction, appears to be doing particularly well—collectible guitars.

Heritage Auction Galleries in Dallas expects its guitar auctions to pull in \$10 million this year and \$20 million in 2012, according to Heritage president Gregory J. Roman.

The company separated its guitar auctions from the rest of its music collectibles business last year. It held its first guitar-only auction in November, bringing in about \$1 million. In February, Heritage's auction of 459 guitars, the first of eight such auctions it plans to hold this year, pulled in \$1.6 million at a sale in Beverly Hills.

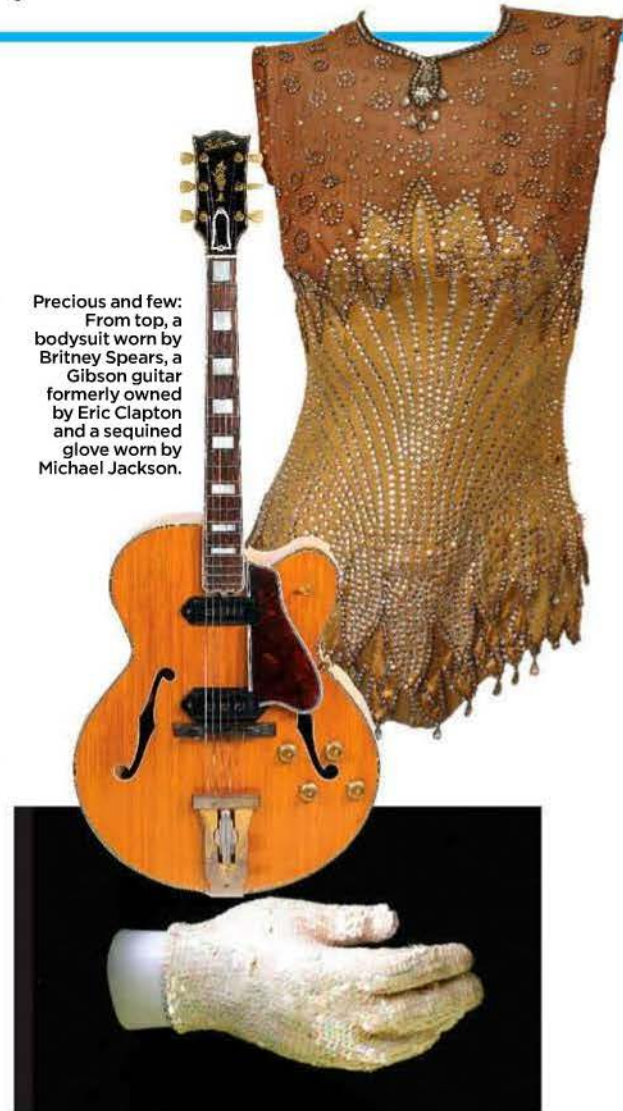
The company's next auction

is scheduled for April 14-16 at the 34th annual Guitar Festival in Dallas, where it plans to take bids on 900 guitars. About 750 guitars will be on the block at the next Beverly Hills sale in May that Jonas Cooper Aronson, the director of Heritage's vintage guitars department, estimates will pull in \$2.3 million.

The Dallas auction will feature two items expected to fetch at least \$25,000: a silver Charvel guitar prototype that Grover Jackson built in the 1980s for Eddie Van Halen and a custom reproduction of a 1951 Fender "Nocaster" that Bob Dylan used onstage in 1996 in Las Vegas. The latter lot includes the guitar ("We have a letter from Fender saying it was made for Dylan," Aronson says), a 1958 Tweed Princeton amp, a harmonica that Dylan used at the show, a guitar strap—and a collection of 10 bras and two pairs of women's panties.

"We're guessing," Aronson says, "because of all the different sizes, that the bras were tossed onstage."

Precious and few: From top, a bodysuit worn by Britney Spears, a Gibson guitar formerly owned by Eric Clapton and a sequined glove worn by Michael Jackson.



'SoundTracking' And 'SuperGlued'

Developers Are Using Foursquare As A Platform For Location-Based Music Services

Long before social check-in location service Foursquare recently disclosed that it has a very respectable 7.5 million user accounts, the question over the service's utility for the music industry has lingered.

During his MidemNet keynote appearance in January, Foursquare co-founder Naveen Selvadurai ducked a question about how artists can best use the service. And after Foursquare released an update to its service at South by Southwest (SXSW), head of product Alex Rainert was asked how the new version would affect music fans. He gave an answer about finding better sushi.

The fact is, Foursquare isn't really doing much with music—at least not now. But a good number of location-based mobile app developers are, creating applications that combine music with location data in innovative ways. The music industry will have to quickly wrap its head around how to capitalize on this trend.

One of the more recent entrants is SoundTracking, the first mobile app from Schematic Labs, founded by former imeem chief marketing officer Steve Jang. Unveiled at SXSW, SoundTracking lets users check into a location and tag that check-in with whatever song they're listening to at that moment, along with a photo and comment from the user. That song can then be shared with other SoundTracking users, as well as more broadly through Face-

book, Twitter and even Foursquare, offering 30-second samples and iTunes buy links.

There are many more. SuperGlued takes a more concert-based approach in which users can check into a concert they're attending through Foursquare and get recommendations on other upcoming shows. SoundTrackr lets users tag songs to a location to create an Internet radio station. Spotisquare has users build crowd-sourced playlists tagged to specific venues. Even the Recording Academy has joined the bandwagon with its MusicMapper app (Billboard, Feb. 12).

Most, if not all, these apps use Foursquare's application programming interface, or API. Tagging a song on SoundTracking or checking into a concert on SuperGlued can be shared through Foursquare just as if it was Foursquare's own service.

That suggests that Foursquare is less a service than it is a platform, like Twitter and Facebook. Twitter wasn't the first to create a system for sharing links to music on its service; companies like Blin.kr and Tinsyong did. Facebook isn't creating customized profile pages for artists—RootMusic is with BandPages. By making their APIs available to developers, Twitter and Facebook encourage the creation of applications designed for more niche uses than they are interested in pursuing on their own. Foursquare is no different.

Digital Domain

ANTHONY BRUNO



SOMETHING IN THE AIR

Pioneer Electronics has released the first of eight receivers it plans to roll out this year that feature Apple's AirPlay wireless streaming technology. Pioneer's new VSX-1021 receiver enables users to stream music from an iTunes library on their computer, iPhone, iPad or iPod Touch through their home Wi-Fi or Ethernet network. The receiver requires a separate wireless LAN adapter. A free Apple app turns an iPhone, iPod Touch or iPad into a remote control that can be used to browse and access an iTunes library.

The Pioneer VSX-1021 is available for a suggested retail price of \$549. —AB



Let's have a toast: SoundTracking's iPhone app, showing that a user has checked into San Francisco's DNA Lounge, where he or she is listening to "Runaway" by Kanye West featuring Pusha T.

So let's not worry so much about Foursquare and focus more on the broader issue: location-based services.

At first blush, it's hard to see how location matters much to a music app. After all, why do I care where you are when you share a new song? But location music apps are tapping into a broader trend in the mobile app market—developing apps meant for use by groups of people, rather than just individuals. For music discovery in particular, that's an important distinction.

"Like a lot of things with music discovery, it's about social discovery," SoundTracking's Jang says. "There are several things that go together to add context to that expression of music you're having. There's a desire and demand to share that moment, visually and with audio."

To date, the music industry has only lightly dabbled with location. Last September, James Blunt asked fans attending an album launch party to check in using Facebook Places for access to three streaming songs. Fans who checked in at concerts also got a free download.

Soulja Boy and Universal Music Group issued an app

called SouljaWorld, which created a Foursquare-like experience exclusive to Soulja Boy fans using technology from DoubleDutch.

But with so many developers now competing in the music/location space, it's only a matter of time before more artists and labels start incorporating the technology. After all, labels still haven't figured out how to best incorporate mobile apps into music promotion and distribution, something that's particularly true for artist-specific apps. Location gives them yet another option to consider.

"How does a band or a tour manager take advantage of this tool?" Gartner Group analyst Mike McGuire asks. "It will take a while for this to play out."

It's already clear that consumers will use location apps, McGuire notes. "The next question," he says, "is how the industry will take advantage of it."

For a comprehensive list of music location apps with descriptions of each, go to Billboard.biz.

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

BITS & BRIEFS

IMOGEN HEAP TO RELEASE FAN COLLABORATION TRACK

On March 28, Imogen Heap will release the first song she created using input from fans through such social media services as Twitter, SoundCloud, Flickr and Vimeo. The process started in mid-March, when fans were invited to upload sounds, lyrics, photos and videos that she would use as inspiration to #heapsong1, a microsite created to collect fan submissions. During the next three years, Heap will repeat the process several times, collecting new inspiration and releasing singles as they're created every three months, until she has a complete album.

JELLI, WESTWOOD ONE PARTNER FOR AD SALES

User-controlled radio service Jelli has tapped Westwood One to sell airtime to advertisers on its syndicated radio program. Westwood One will handle all on-air advertising sales for local and

nationally syndicated Jelli programming through its Westwood One Network and Metro Traffic units. Jelli uses an online game to let users vote for which songs should be played next and which should be taken off the air. Terrestrial broadcasters syndicate the show, including several owned by Triton Media.

EMI MUSIC CANADA LAUNCHES 'MOBILE ARTIST'

EMI Music Canada introduced a mobile music platform and star search contest called Mobile Artist. Independent artists registering at MOArtist.com can create free mobile websites where they can post their digital content and send free text messages to fans. Artists then compete for fan votes through the platform. The 15 acts getting the most votes will appear on a special digital compilation album that EMI will distribute every three months. The overall winner for the year will have a single released and serviced by EMI Music Canada.

RINGTONES™

APR 2 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	22	#1 TALKS BLACK AND YELLOW	WIZ KHALIFA
2	4	7	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
3	2	12	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
4	11	3	E.T.	KATY PERRY FEATURING KANYE WEST
5	3	12	6 FOOT 7 FOOT	LIL WAYNE FEATURING CORY GUNZ
6	5	18	GRENADE	BRUNO MARS
7	6	15	F**K YOU!	CEE LO GREEN
8	10	19	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON
9	12	9	F**KIN' PERFECT	PINK
10	9	18	PRETTY GIRL ROCK	KERI HILSON
<p>14 Rascal Flatts makes its first appearance in the Ringtones top 20, as "I Won't Let Go" (up 15-13 on Hot Country Songs) jumps 23-14 (4,000, up 14%). The owner of 42 chart hits on Hot Country Songs previously visited Ringtones only with "Take Me There" for one week (No. 39) in 2007.</p>				
11	7	27	NO HANDS	WAKA FLOCKA FLAME FEATURING ROSCOE DASH & WALE
12	8	12	MOMENT 4 LIFE	NICKI MINAJ FEATURING DRAKE
13	14	14	DOWN ON ME	JEREMIH FEATURING 50 CENT
14	23	5	I WON'T LET GO	RASCAL FLATTS
15	17	4	S&M	RIHANNA
16	16	7	LOVE FACES	TREY SONGZ
17	15	5	I NEED A DOCTOR	DR. DRE FEATURING EMINEM & SKYLAR GREY
18	13	5	BORN THIS WAY	LADY GAGA
19	18	20	FIREWORK	KATY PERRY
20	20	5	COUNTRY BOY	AARON LEWIS FEATURING GEORGE JONES & CHARLIE DANIELS

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



ROKU
FOUNDER/CEO

Anthony Wood

The head of the popular digital set-top box company talks about bringing streaming media—including music—to your living room.



Smart TVs and mobile devices are usually seen as the future of streaming media. But Roku is finding success through a small, aftermarket set-top box.

While the Saratoga, Calif.-based company is best-known for providing a way to watch Internet video on a TV, it's also giving consumers a new way to enjoy digital music in their living room.

Customers can choose apps—Roku calls them channels—and install them on the Roku home screen. Video streaming channels enable customers to watch Netflix, Hulu Plus and Amazon On-Demand on their TV. But its selection also includes a range of music channels: Internet radio leader Pandora, on-demand subscription services MOG and Rdio, and music locker MP3Tunes.

Among Roku's channels, Pandora is second only to Netflix in terms of hours streamed. The demand for music initially came as a surprise to Roku founder/CEO Anthony Wood. In retrospect, however, it became obvious why consumers would want to stream music through their TVs. "Their sound system is in their living room," he says.

Consumers want a simple and relaxing way to enjoy digital entertainment, he says, adding that "they don't want 'smart.'" Wood speaks from experience, having been an early developer of the digital video recorder. His company ReplayTV was eventually acquired in 2007 by DirecTV.

In an interview, Wood spoke with Billboard about the growth of streaming media and the importance of smart pricing and design to coax consumers into embracing a new entertainment platform.

When did the Internet-connected living room become a reality for the average consumer?

One of our first products was SoundBridge, which is a music streaming player. You can listen to Internet radio and your iTunes library. It did reasonably well but most customers who spend money on music players buy an iPod. [The original iPod was] not network-connected, but it's easier to download music and copy to your iPod. That caught on versus streaming, I think, because it's easy and frankly, there's a lot of pirated music.

For [streaming] video, that took off first on laptops. There was YouTube, of course, but that's not traditional, mainstream content. ABC.com was the first large television company to put their prime-time shows on the Web. They did it, I think, for two reasons. One was they thought it was perhaps additive—they would reach a market they weren't reaching with TV broadcasts. But also it was a hedge against piracy. ABC.com really kicked it off. I know Netflix looked at that and said, "Wow. Streaming.

That's the future." Up until that point, they were doing experiments with downloading TV shows. Then Hulu came out—again for laptops.

Netflix is the one that really kicked off direct-to-living-room [streaming]. They worked with device manufacturers to integrate with devices. I think a huge chunk of their streaming is direct to TV.

Did the emergence of Netflix represent a tipping point for Roku?

Definitely. Roku sales have been growing every year—we started the company in 2002. When we came out with the Netflix [channel], it definitely moved our sales to a new level and it's been growing rapidly ever since. People will often say they don't want another box in their living room. This is not true. People don't mind another box as long as they get something of value. Game consoles and Blu-ray players are both popular.

Everything from your home screen to your remote control features a very simple design.

Yes, we work very hard to keep the

user interface simple. A lot of times that means leaving out features. For example, there's no power button on our remote control. It was controversial but it actually makes it easier to use the product. You build your channel using a set of user interface elements we provide. That helps force you to keep your channel simple. But not always. Hulu Plus, for example, I would say is a more complicated channel than we would like but they want all their channels across different devices to look the same.

How did your rollout of a lower-priced set-top box in September affect your sales?

One of our strategies from the beginning was to offer great content. The other strategy we focused on was price. We started out at \$99. We focus on price, value, content and ease of use.

We launched at \$99 and have been lowering the price ever since. We came out with a \$79 version after that, then a \$59 version. Every time we lower the price, sales go up. It's definitely price-elastic. When

the 2.0 version of Apple TV came out—their \$99 player—that brought a lot of attention to the market, which actually helped our sales a lot. [Set-top boxes are] still a new category. A lot of people don't understand it, even with the popularity of Netflix. Apple entering the market really publicized it.

What are you doing to compete with Apple?

We compete with Apple on the quality of our product and price. We're less expensive. We start at \$59, they start at \$99. We also have a \$99 product but it has 1080p [screen resolution], versus Apple's 720p product. Also, we have way more channels. They have Netflix, iTunes and YouTube, but they don't have any other content partners. We have an open TV platform. We have over 130 content partners; things like Pandora, Hulu Plus, Amazon Video On-Demand, MOG. You can't get those on Apple TV.

How has music performed so far?

Music has performed way better than I expected. It's very popular.

Pandora is very popular. So is Internet radio [in general]. We have a couple different Internet radio channels. There's TuneIn, which has a directory of almost every Internet radio station in the world. MOG is doing well.

Music is almost a third of our streaming hours. Music video channels are pretty popular; indie music videos are also popular. And generally, Roku customers use their product a lot more than users of other devices. If you stream Internet content using an Xbox or Blu-ray player, you use it many fewer hours per week [to stream Internet content] than a Roku customer does.

How has the streaming media market changed in the past year?

The market has steadily grown. Netflix continues to add customers. That's driving the industry, but Hulu Plus, Pandora and other service providers getting into the market is also driving the industry. Also, the software is getting more mature. In terms of Roku, I would say we moved up to a new level. We were viewed as a great product, but . . . a lot of people thought, "Roku is a nice little company but they're probably not going to survive in the face of Google and Apple."

Then those products finally shipped and people could look at how they compared to Roku. And also we shipped new versions of our products and lowered prices. The result of all that was the industry now says, "OK, Roku is actually the leader. They have some big competitors but have been successful and will continue to be successful." A lot of uncertainty was removed about our future. ♦♦♦

Music has performed way better than I expected. Pandora is very popular. MOG is doing well. Music is almost a third of our streaming hours.

Double Your Pleasure

Attractively Priced Bruno Mars/Janelle Monáe Twin Bill Scores With Ticket Buyers

The **Bruno Mars/Janelle Monáe** Hooligans in Wondaland outing is a tour for its times: two hot acts smartly packaged with a conservative ticket price in the right rooms. Ticket sales indicate that this is a blueprint for success in 2011.

Synergies abound. Both acts are booked by Paradigm Artists' New York office, with **Matt Galle** as responsible agent for Mars and **Marty Diamond** repping Monáe. Both artists are signed to Atlantic. And Mars and Monáe have obvious onstage chemistry, as evidenced by their performance at this year's Grammy Awards. The anticipated power of that performance was smartly maximized, as the North American tour was announced the week before the live Feb. 13 telecast and went on sale the week after.

Monáe and Mars first met when the latter opened a couple of West Coast dates for Monáe last year and the pair developed a friendship. "Bruno thought she would be great to tour with. He's a big fan, and the label obviously thought it was a great idea because both artists are on the label," Galle says. "And Janelle's management [Wondaland Arts Society] and her team

decided we would go into a scaled Rogers Arena. We had it scaled at 6,500 and now we've opened it to full capacity [more than 10,000]. We're 70% sold and we're still three months away."

Elsewhere across the route the venues range from theaters and ballrooms to arenas. In New York, the tour plays the Roseland Ballroom because Madison Square Garden, the Theatre at MSG and Radio City Music Hall were unavailable for the May 4 date.

Still, Mars at least will play to a lot of people in the greater New York market, as he's tapped for the Bamboozle Festival at Giants Stadium in East Rutherford, N.J., on May 1, a day the fest will likely host 50,000. "There's a radius [clause], but Live Nation worked with us on that," Galle says.

The tour works with different promoters across the country. "We used whoever we thought would do the best job in a particular market or who had the best offer in," Galle says. The tour will play two nights at the Gibson Theatre in Los Angeles after selling out the first one on the day of on-sale.

They'll play the Susquehanna Bank Center in Camden, N.J.—just across the Delaware River from Philadelphia—to about 7,000, and Boston University's Agganis Arena is sold out at 6,500. Galle says the tour is looking at bumping up to larger venues in several markets. Ticket prices are conservative, priced in the \$25-\$49.50 range.

Mars came up with the old-school poster promoting the shows (at left), which harks back to old R&B concert posters of yore.

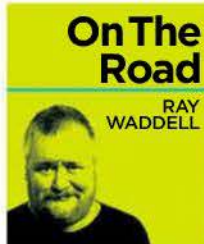
"Bruno and Janelle got on the phone [and] discussed the artwork and imaging," Galle says. "Everybody's thinking is that Bruno will expose Janelle to some of his fans—radio fans, as she hasn't had a lot of radio—and Janelle is a cool act and she makes the vibe great."

British hip-hop artist **Plan B**, also on Atlantic and also booked by Paradigm, will open half the shows before embarking on overseas commitments. **Mayer Hawthorne** steps in for the remainder of the 27 dates.

Galle says he has been "very strategic" with Mars' touring, basically taking baby steps.

"In November, he did like two-and-a-half weeks in the U.S., hitting markets with underplays—500- to 1,200-capacity rooms, mostly under 1,000," he says. "We kept it cheap, too, like a \$15-\$17 ticket. Now we've bumped up the rooms, and we're coming with a bill people want to see."

Production is coming together now and the show will begin rehearsals in New York a week before the first date at Roseland. "From what I'm hearing, it will be a show people will walk away from and be very excited," Galle says. "I don't want to give too much away, but Bruno and his team are planning on putting together a great show."



On The Road
RAY WADDELL



Instant vintage: Poster for the Bruno Mars/Janelle Monáe Hooligans in Wondaland tour.

all thought it was a great idea."

In terms of recorded-music sales, Mars is the bigger star. He's topped the Billboard Hot 100 twice with "Just the Way You Are" and "Grenade." And his 2010 debut album, "Doo-Wops & Hooligans," sold 821,000 units in the United States through the week ended March 13, while Monáe's critically acclaimed 2010 debut, "The ArchAndroid," sold 146,000, according to Nielsen SoundScan.

But Monáe earns co-billing because "she's done a lot of touring, and Bruno had not done a lot of touring," Galle says. "We needed to give her respectful billing."

The Grammy appearance definitely generated some heat around the on-sales, he adds.

"Our sales are great. I couldn't be happier," Galle says. "We were aggressive in some places and it paid off. In Vancouver, for example, we had trouble finding the right room, and we de-

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,418,308 (\$238/\$47.25)	PRINCE, SHEILA E., LARRY GRAHAM Oracle Arena, Oakland, Calif., Feb. 21, 23-24	42,475 three sellouts	Live Nation
2	\$2,123,225 (\$75/\$275/\$125/ \$95)	ANDREA BOCELLI BankAtlantic Center, Sunrise, Fla., Feb. 14	12,730 18,492	Pentagon Music Management
3	\$2,051,993 (60/188/900 rubles) \$261.44/\$65.36	IRON MAIDEN, RISE TO REMAIN Olympiski, Moscow, Feb. 11	16,439 24,291	Live Nation
4	\$1,678,962 (\$175/\$49.50)	LADY GAGA, SCISSOR SISTERS KFC Yum! Center, Louisville, Ky., March 12	17,270 sellout	Live Nation Global Touring
5	\$1,606,232 (\$175/\$49.50)	LADY GAGA, SCISSOR SISTERS Qwest Center, Omaha, Neb., March 17	15,313 sellout	Live Nation Global Touring
6	\$1,462,754 (\$175/\$49.50)	LADY GAGA, SCISSOR SISTERS AT&T Center, San Antonio, March 15	14,257 sellout	Live Nation Global Touring
7	\$1,369,067 (\$175/\$49.50)	LADY GAGA, SCISSOR SISTERS American Airlines Center, Dallas, March 14	13,546 sellout	Live Nation Global Touring
8	\$1,337,050 (\$133/\$124 Australian) \$252.25/\$108.39	LIONEL RICHIE, GUY SEBASTIAN Acer Arena, Sydney, March 22	9,709 10,288	Frontier Touring
9	\$1,313,005 (\$175/\$49.50)	LADY GAGA, SCISSOR SISTERS EnergySolutions Arena, Salt Lake City, March 19	14,385 sellout	Live Nation Global Touring
10	\$1,111,850 (\$1425/70 Singapore) \$138.88/\$76.46	IRON MAIDEN, RISE TO REMAIN Indoor Stadium, Singapore, Feb. 15	9,785 11,401	LAMC Productions
11	\$892,075 (\$35/\$25)	ELTON JOHN, LEON RUSSELL Constant Center, Norfolk, Va., March 18	8,335 sellout	Live Nation
12	\$588,268 (\$125/\$45)	KISS Coliseo de Puerto Rico, Hato Rey, Puerto Rico, March 12	6,677 8,834	Lincoln Road Productions
13	\$518,134 (\$102/\$47)	KEM, MUSIQ SOULCHILD, LEDISI Fox Theatre, Atlanta, March 10-11	8,097 8,686 two shows	AEG Live
14	\$470,335 (\$55.50/\$29.50)	SUGARLAND, LITTLE BIG TOWN, CASEY JAMES BOK Center, Tulsa, Okla., March 5	9,343 9,931	The Messina Group/AEG Live
15	\$445,297 (\$447/\$64 Australian) \$89.48	STONE TEMPLE PILOTS, REDCOATS, GRINSPON Hordern Pavilion, Sydney, March 20	5,318 sellout	Frontier Touring
16	\$427,082 (\$54.50/\$24.50)	SUGARLAND, LITTLE BIG TOWN, CASEY JAMES Bi-Lo Center, Greenville, S.C., March 10	8,887 sellout	The Messina Group/AEG Live
17	\$415,801 (\$55.75/\$25.75)	SUGARLAND, LITTLE BIG TOWN, CASEY JAMES Verizon Arena, North Little Rock, Ark., March 4	8,235 9,000	The Messina Group/AEG Live
18	\$358,895 (\$52.50/\$25)	SUGARLAND, LITTLE BIG TOWN, CASEY JAMES Veterans Memorial Arena, Jacksonville, Fla., March 12	7,767 8,883	The Messina Group/AEG Live
19	\$337,900 (\$55/\$25)	SUGARLAND, LITTLE BIG TOWN, CASEY JAMES North Charleston Coliseum, North Charleston, S.C., March 11	6,760 7,156	The Messina Group/AEG Live
20	\$310,964 (\$77/\$47)	JERRY SEINFELD, MARIO JOYNER Fox Theatre, Atlanta, March 12	4,582 sellout	In-house
21	\$278,707 (\$88.50/\$24)	KID ROCK, JAMEY JOHNSON, TY STONE Veterans Memorial Arena, Jacksonville, Fla., March 9	5,843 9,494	Live Nation
22	\$277,457 (\$44.75/\$30.75)	JASON ALDEAN, ERIC CHURCH, THE JANEDEAR GIRLS McKenzie Arena, Chattanooga, Tenn., Feb. 5	7,511 sellout	Live Nation
23	\$276,990 (\$80/\$40)	ROBERT PLANT, NORTH MISSISSIPPI ALL STARS Fox Theatre, Atlanta, Feb. 5	4,460 sellout	Windstorm Productions
24	\$276,359 (\$45.50/\$37.50)	MIKE EPPS, SHERYL UNDERWOOD Constant Center, Norfolk, Va., Feb. 18	6,272 sellout	North American Entertainment Group
25	\$271,064 (\$72/\$37)	CELTIC WOMAN Fox Theatre, Atlanta, Feb. 23-24	4,609 9,532 two shows	Madstone Productions
26	\$269,240 (\$150/\$25)	LARRY HERNANDEZ Nokia Theatre L.A. Live, Los Angeles, Feb. 11	4,599 5,732	Goldenvoice/AEG Live
27	\$263,333 (\$281.896 Canadian) \$69.89/\$50.28	HEART K-Rock Centre, Kingston, Ontario, Feb. 12	3,931 sellout	Paul Mercs Concerts
28	\$255,867 (\$426,940 reais) \$203.76/\$71.92	BACKSTREET BOYS Ginásio Nilson Nelson, Brasília, Brazil, Feb. 20	3,498 15,300	T4F-Time For Fun
29	\$255,625 (\$55/\$25)	OZZY OSBOURNE, SLASH Veterans Memorial Arena, Jacksonville, Fla., Feb. 11	5,471 9,415	Live Nation
30	\$254,875 (\$150/\$50)	TONY BENNETT Broward Center, Au-Rene Theater, Fort Lauderdale, Fla., March 5	2,496 2,603	In-house
31	\$242,858 (\$37.75/\$22.75)	AVENGED SEVENFOLD, STONE SOUR, HOLLYWOOD UNDEAD, NEW MEDICINE Toyota Center, Kennewick, Wash., Feb. 12	6,840 sellout	Frank Productions, Knitting Factory Presents
32	\$240,664 (\$110/\$95)	MAZE FEATURING FRANKIE BEVERLY, JOHNNY GILL, STEPHANIE MILLS Fox Theatre, Atlanta, Jan. 1	2,312 4,670	Lil Boy Productions
33	\$237,951 (\$37.75/\$22.75)	AVENGED SEVENFOLD, STONE SOUR, HOLLYWOOD UNDEAD, NEW MEDICINE Tsongas Center at UMass Lowell, Lowell, Mass., Jan. 22	6,675 sellout	Frank Productions, Knitting Factory Presents, Mass Concerts
34	\$237,195 (\$59.50/\$39.50)	JOHN PRINE, OLD CROW MEDICINE SHOW Fox Theatre, Atlanta, Feb. 25	4,491 4,670	Outback Concerts
35	\$235,411 (\$71.50/\$31.50)	CELTIC WOMAN Consol Energy Center, Pittsburgh, March 18	4,226 4,776	Madstone Productions

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Publishing, Universal Música

"Bien O Mal"
composers: Alejandro Sergi (SADAIC),
Julieta Venegas (SGAE)
publisher: EMI April Music

"Colgando En Tus Manos"
compositor: Carlos Boute (SGAE)
publishers: Carlos Boute (SGAE),
EMI April Music,
EMI Music Publishing Spain (SGAE)

"Cuando Me Enamoro"
composers: Descemer Bueno
Martínez (SGAE), Enrique Iglesias
publishers: EIP Music,
EMI April Music, Sony/ATV Tunes

"Desde Cuando"
composers: Alejandro Sanz (SGAE),
Tommy Torres
publishers: Mostlysadsongs,
WB Music Corp.

"Did It Again
(Lo Hecho Está Hecho)"
composers: Jorge Drexler (SGAE),
Pharrell Williams
publishers:
Ediciones SEA S.L. (SGAE),
EMI April Music, WB Music Corp.

"Equivocada"
composers: María Bernal (SACM),
Mario Domm (SACM)
publisher:
Sony/ATV Discos Music Publishing

"Gitana"
compositor: Jorge Drexler (SGAE)
publishers: Ediciones SEA S.L.
(SGAE), WB Music Corp.

"Looking For Paradise"
composers: Alicia Keys,
Alejandro Sanz, Tommy Torres
publishers: EMI April Music,
Lellow Productions,
Mostlysadsongs, WB Music Corp.

"Me Enamoré De Ti"
composers: Carlos A. Celles,
Angel L. López, Paolo Tondo
publishers: Editora De Música
Gala, EMI April Music,
Lorisa Music Publishing,
Songs Of Peer Ltd.

"Mientes"
composers: Mario Domm (SACM),
Mónica Vélez (SACM)
publishers: Pacific Latin Copyright,
Sony/ATV Discos Music Publishing

"Nuestro Amor Será Leyenda"
composers: Alejandro Sanz,
Tommy Torres
publishers: Mostlysadsongs,
WB Music Corp.

"Waka Waka
(This Time For Africa)"
composers: Jean Ze Bella (GEMA),
Eugene Victor Doo Belle (GEMA),
Jorge Drexler (SGAE), John Graham
Hill, Emile Kojidie (GEMA),
Zolani Mahola (SAMRO).
publishers: Ediciones SEA S.L.
(SGAE), EMI April Music,
Rodeoman Music, Sony/ATV
Tunes, WB Music Corp.

URBANO

"Ayer La Vi"
compositor: Juan Jesús Santana Lugo
publishers:
Perfect Latin Music Publishing,
Sebastián Vidal Publishing

"Cuándo Cuándo Es?"
composers: J-King, Maximan,
Toly, Yai
publishers: Delicias Publishing,
Maximela Music Publishing,
Toly Tracks, WB Music Corp.,
Yai Beats

"Descontrol"
compositor: Daddy Yankee
publisher: Cangris Publishing

"El Doctorado"
composers: Rafael Esparza Ruiz,
Rafael Pina, Edgar Semper,
Xavier Semper, Wise
publishers: Ekko Worldwide
Publishing, Los Magníficos Music,
Sony/ATV Discos Music Publishing,
Wise W Publishing

"Estoy Enamorado"
composers: Gumz,
Victor 'El Nasi'
publishers: Universal Música,
VMEN

"Hasta Abajo"
composers: Everton Bonner (PRS),
John Christopher Taylor,
Lloyd Oliver Willis (PRS)
publishers: Irish Town Songs,
Universal Polygram

"La Despedida"
compositor: Daddy Yankee
publisher: Cangris Publishing

"Loco"
compositor: Dexter
publisher: EMI April Music

"Mi Amor Es Pobre"
compositor: Rafael Pina, Wise
publishers: Los Magníficos Music,
Sony/ATV Discos Music Publishing,
Wise W Publishing

"Quiere Pa' Que Te Quieran"
compositor: Edgar Semper,
Xavier Semper
publishers:
Editora De Música Mambo Kingz,
Sony/ATV Discos Music Publishing

TELEVISIÓN

"Dueña De Tu Amor"
compositor: Lucero Hogaza León
publishers: Editora San Angel,
EMI April Music
programa:
Telenovela 'Dueña De Tu Amor'

Música Original/Incidental:
Juntos, Unidos
compositor: Carlos Marmo
publisher: Nuestro Music
programa: Copa Mundial

Música Original/Incidental:
'Sports Highlight Music'
compositor: Claudio Cremisini
publisher: Nuestro Music
programa: Copa Mundial

"Viviré Sin Ti"
compositor: Mayré Martínez
publishers: Enérgico Music
programa: Telenovela 'Aurora'

"Waka Waka
(This Time For Africa)"
composers: Jean Ze Bella (GEMA),
Eugene Victor Doo Belle (GEMA),
Jorge Drexler (SGAE), John Graham
Hill, Emile Kojidie (GEMA),
Zolani Mahola (SAMRO).
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(SGAE), EMI April Music,
Rodeoman Music, Sony/ATV
Tunes, WB Music Corp.
programa: Copa Mundial

"You Still Love Me"
compositor: Tulio Cremisini
publishers:
Telemundo Music Publishing,
Universal Music Corporation,
programa:
Telenovela 'Alguien Te Mira'

REGIONAL MEXICANO

"90 Millas"
compositor: José Guadalupe Meza
publisher: Music And Whisky

"Amarte A La Antigua"
compositor: Yoel Henríquez
publishers: Cosas Mías Music
Publishing, Universal Música

"El Enamorado"
composers: Sergio Sánchez Ayón
publishers: Atlas Worldwide
Publishing, Topazio Musical

"Eres Todo Todo"
composers: César Franco,
Mariano Maldonado
publishers: Frabel Music, Pacific
Latin Copyright, Universal Música

"Esa Muchachita"
compositor:
Juan Deluque Díaz Granados
publishers: Universal Música,
Yotoco Canciones

"Estuve"
compositor: Joan Sebastian
publisher: Vander Music

"La Peinada"
compositor:
Juan Najera Antúnez (SACM)
publisher: SACM Latin Copyright

"Mente En Blanco"
compositor: Daniel Niebla
publishers: Primavera Worldwide
Music, Songs Of Hit Publishing,
Topazio Musical

"Miedo"
compositor: María Cristina Barba
Gutiérrez (SACM)
publisher: Sony/ATV Discos Music
Publishing

"Mi Necesidad"
compositor: José Luis Terrazas Jr.
publishers: Editora Cruz De Piedra,
Songs Of Hit Publishing

"Ni El Diablo Te Va A Querer"
compositor: Gabriel Ramírez Flores
publisher:
Instituto De Desarrollo Autoral

"Por Qué Me Haces Llorar"
compositor: Juan Gabriel
publisher: Universal Music –
MGB Songs

"Se Me Va La Voz"
compositor: Roy Tavare
publishers: Bayahibe Music,
Sony/ATV Discos Music Publishing

"Te Amo"
compositor:
Ernán Enrique Jiménez Pino (BMI)
publishers:
Nayo International Publishing,
Universal Music – MGB Songs

"Te Irá Mejor Sin Mí"
compositor: Joan Sebastian
publisher: Vander Music



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EN BREVE

TITO 'EL BAMBINO,' SONY/ATV WIN BIG AT ASCAP AWARDS

Tito "El Bambino" was named songwriter of the year at the 19th annual ASCAP Latin Music Awards on March 24 at the Ritz Carlton Hotel in Miami Beach. The awards honor the songwriters and publishers of ASCAP's most-performed songs in Latin music in 2010. The song of the year award went to Aventura's "Dile Al Amor," penned by group member Anthony "Romeo" Santos. Sony/ATV Discos Music Publishing picked up publisher of the year, while Pacific Latin Copyright and Tito el Patron Publishing shared honors for independent publisher of the year. ASCAP also honored Alejandro Sanz with its Latin Heritage Award.



BILLBOARD EN CONCIERTO RETURNS IN APRIL

Billboard, Telemundo and Cardenas Marketing Network are partnering again for the second annual Latin music concert series "Billboard en Concierto," presented by State Farm in association with Western Union and AT&T and produced by CMN. The seven-city concert series (April 3-15) will feature performances by two finalists for the 2011 Billboard Latin Music Awards: Mexican rock band Camila and tropical music star Tito "El Bambino." Camila will play shows in New York, Houston, Dallas and Miami, while Tito "El Bambino" will perform in Chicago, Los Angeles and San Francisco. Tickets will be available for free exclusively through the sponsors, Telemundo and local radio stations in each market. Telemundo will air the 22nd annual Billboard Latin Music Awards, presented by State Farm, on April 28 live from the BankUnited Center at the University of Miami. For concert dates and more information about securing tickets, go to billboardenconcierto.com. —LC

Sephardic sounds: YASMIN LEVY

Ladino Intrigue

Yasmin Levy Debuts On World Music Chart With 'Sentir'

A simple album review on NPR's "All Things Considered" seems to have lifted Israeli singer/songwriter Yasmin Levy's album "Sentir" to an unlikely world music chart debut.

Unlikely because Levy sings mostly in Ladino, a language spoken by Sephardic Jews that is derived from Spanish and includes Hebrew, Aramaic and other influences.

Since its U.S. release in February on New York indie Four Quarters Entertainment, "Sentir" has generated only negligible sales in this country. But after music critic Banning Eyre's review aired March 11 on "All Things Considered," U.S. sales of the album reached nearly 1,000 units for the week ended March 13, up 14 times over the prior week's sales, according to Nielsen SoundScan.

That was enough for "Sentir" to debut at No. 7 on Billboard's Top World Albums chart. It's a modest success, but a notable one because it highlights how an artist who falls into a niche within a niche can still find an audience.

While Levy sings primarily in Ladino, she has also composed and recorded in Spanish, incorporating elements of flamenco in her music. For "Sentir," Levy's fourth album, she worked with Spanish producer Javier Limon, best-known for "Lgrimas Negras," the collaboration between Cuban pianist Bebo Valdes and flamenco singer Diego "El Cigala."

"People always ask me why I don't sing in Hebrew, and I do, but only when it's liturgical songs," says Levy, whose father was a cantor. "Hebrew is the language that I speak. It's like buying



milk. It has no magic for me. I find charm in Ladino and Spanish."

Levy admits she writes in Spanish better than she speaks it. But the Latin influences on "Sentir" go beyond language. Limon, she says, introduced her to elements of Cuban music that she hadn't experimented with before.

Four Quarters president Yusuf Gandhi says he's tried unsuccessfully to get Levy attention in the mainstream Latin press. But by going to an outlet like NPR, in tandem with her U.S. concert tour, Levy is reaching at least a portion of that elusive bilingual, bicultural audience not connected to traditional Spanish-language media outlets.

The NPR review, Gandhi says, "really hit the nail on the head talking about the record being for everybody—Latino or Jewish."

While a diversity of styles can make an artist difficult to market, in Levy's case it has opened doors. Her tour, for example, included stops at universities where she lectured on Ladino traditions.

Levy's agent, Thia Knowlton of IMG Artists, says her shows cater to Jewish audiences but also appeal to Hispanics intrigued by the fact that Levy sings and composes in Spanish. "They see the show poster," Knowlton says, "and they're intrigued."

Gandhi knows it's unlikely that "Sentir" will become a blockbuster seller but expects it to surpass sales of Levy's previous album, "Mano Suave," which has sold about 2,000 units since its U.S. release in 2009, according to SoundScan.

"Music is . . . an art form," he says, "and it's important to keep it alive." ★★

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Alternative In The Andes

Chile Prepares To Host First Lollapalooza Fest Outside The U.S.

SANTIAGO, Chile—When Lollapalooza Chile takes place here at O'Higgins Park April 2-3, it will mark a big win for local music fans and for the country's hopes to position itself as a vital touring destination.

The festival, Lollapalooza's first outside the United States, will feature Kanye West, the Killers and Jane's Addiction as headliners. Also on the bill are more than 50 other acts, including international stars like the Flaming Lips, the National, 30 Seconds to Mars and Ben Harper, as well as local artists, many of whom have never played at a concert of this size.

"This event forces us to do our best," says Chilean singer/songwriter Francisca Valenzuela, who will perform at the festival. "And it also reflects the thriving circuit of bands and musicians that live in Chile."

Santiago-based promotion company Lotus Producciones signed a licensing deal with Lollapalooza founder/Jane's Addiction frontman Perry Farrell

and his partners C3 Presents and William Morris Endeavor for the right to organize the fest for 10 years in Santiago, with an option to revise or renew the deal, according to Lotus director Maximiliano del Rio.

The budget for the inaugural festival is \$8 million, backed with the support of major sponsors like Coca-Cola, Microsoft, Adidas, LG and HP. Tickets went on sale in early February and between 40,000 and 50,000 people are expected per day.

The idea of holding Lollapalooza in Chile came about during last year's Coachella festival, when Lotus executives met with Farrell to discuss the possibility of licensing the event outside the United States. Farrell told Chile's La Tercera newspaper in February that he had already been looking for opportunities to establish the Lollapalooza franchise as an international festival and that he was more interested in



Mountain song: PERRY FARRELL (right) and DAVE NAVARRO of Jane's Addiction

event made Santiago an attractive choice versus bigger cities like Buenos Aires or São Paulo. Moreover, the Chilean capital has become an important concert destination commanding the highest average ticket prices in the region, according to a 2008 study at Bernardo O'Higgins University in Santiago.

Lollapalooza has also pushed Chile as a tourist destination. According to del Rio, international visitors have purchased about 5,400 tour packages to travel to Chile for the music fest. And for the first time, major artists who only visited Santiago as an afterthought to playing Brazil and Argentina will now make it their only Latin American stop.

"All this growth illustrates how solid the market in Chile is," del Rio says, "and that it is fertile soil for musical events." —Claudio Vergara

Latin America than Europe because the latter already hosts many festivals.

After visiting Santiago last October, Farrell was hooked. "It's a sophisticated city, with great hotels and entertainment venues and with a wonderful park against the backdrop of the Andes," he told La Tercera,

adding that Chile's relative affluence "makes it easier to develop the Lollapalooza brand and provides a stable platform to extend it elsewhere."

Del Rio says Lollapalooza's spirit as an alternative music

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FOR THOSE AB



OUT TO ROCK

BY MITCHELL PETERS • PHOTOGRAPH BY CANDICE LAWLER

ROCK MUSIC HAS SUFFERED SALESWISE. AND ROCK RADIO IS IN A RUT. BUT THE FOO FIGHTERS ARE PLAYING TO STADIUM CROWDS, HAVE SYNCHS WITH ESPN, AN INNOVATIVE SOCIAL MEDIA PRESENCE AND RCA BACKING THEM ALL THE WAY. PLUS: THEIR NEW ALBUM IS ALL ANALOG. PUT ANOTHER DIME IN THE JUKEBOX, BABY—THE FOOS STILL LOVE ROCK'N'ROLL

Someone asked Dave Grohl if rock'n'roll is dead. ¶ It probably wasn't the wisest question to pose to a die-hard rocker like Grohl, who leads the Foo Fighters, and is considered by many to be the greatest rock drummer alive. ¶ "I said, 'Dude, ask the 130,000 people who are coming to see us at England's Milton Keynes Bowl in July. Ask the 2,000 people who were drinking and having the night of their life at South by Southwest,'" says Grohl, who in late March visited the conference for the premiere

of the Foo Fighters' revealing new James Moll-directed documentary "Foo Fighters: Back and Forth" (see story, below) and played a packed gig at local staple Stubb's.

"Just because rock'n'roll isn't No. 1 in the commercial mainstream doesn't mean it's gone," he says. "It doesn't mean it's dead. All I know is what rock'n'roll means to me. It's this living, breathing thing that you can see in someone's eye."

You don't need to catch Grohl's eye to know he's an authentic rocker. If his résumé isn't convincing enough—he drummed for Nirvana before releasing the Foo Fighters' self-titled debut as a one-man band in 1995—then his old-school approach to recording the Foos' seventh full-length album should cast away any doubt. For "Wasting Light," due April 12 on Roswell/RCA, the band ditched Pro Tools and laid down the 11-track set—the group's most aggressive-sounding release to date—on analog tape in the garage of Grohl's home in Encino, Calif. Butch Vig—who helmed Nirvana's groundbreaking "Nevermind" album—steered the Foo Fighters' first studio release since 2007's "Echoes, Silence, Patience & Grace." The set also features guest appearances by Nirvana bassist Krist Novoselic and singer/guitarist Bob Mould (formerly of Hüsker Dü and Sugar).

"There's poetry in being the band that can sell out Wembley but also makes a record in a garage," Grohl says. "Why go into the most expensive studio with the biggest producer and use the best state-of-the-art equipment? Where's the rock'n'roll in that? What happened to the kid who dropped out of high school, painted houses and worked in a furniture warehouse just so that he could get on the road and fucking escape from everything? I don't like doing what people expect me to do."

DUCKS IN A ROW

Adopting vintage recording methods to produce a warm, nostalgic rock sound is a dicey move in today's music climate. Pop music reigned last year with artists like Justin Bieber and Ke\$ha commanding the sales and radio charts (Billboard, Dec. 18, 2010). But while rock is experiencing a down phase in terms of album sales and radio listenership, the Foo Fighters are confident that the rock music buyer's market will welcome "Wasting Light" with open arms.

Their optimism isn't unfounded. Since the band's launch 16 years ago, it has scored 24 hits on the Alternative chart and sold 9.5 million albums (and 8.5 million track downloads) in the United States, according to Nielsen SoundScan. And Grohl, guitarist Pat Smear, bassist Nate Mendel, drummer Taylor Hawkins and guitarist Chris Shifflett are coming fully loaded with an arsenal of marketing and promotional efforts in what RCA Music Group GM/executive VP Tom Corson calls "one of the most comprehensive campaigns I've ever been involved with."

In addition to concert and festival dates booked globally through the end of August, there's already a single at rock radio ("Rope"), various TV appearances and synch placements in the works (including a "Saturday Night Live" appearance on April 9), two new music videos, the exclusive vinyl covers album "Medium Rare" for Record Store Day (April 16), secret club shows in Los Angeles, a Foo-branded 1989 white limousine cruising the country previewing "Wasting Light" for radio stations and indie retailers, another North American tour planned for the fall and the forthcoming documentary. The Foos' camp is also focusing part of its marketing/promotional strategy on the "garage" theme of the album, which includes a BlackBerry-sponsored North American tour (brokered by MAC Presents) where the band will play in the actual garages of eight lucky fans.

"Like anybody else who's making music right now, we're looking for new ways to let people know you have an album coming out," says Mendel, the Sunny Day Real Estate bassist who joined the Foo Fighters in 1995. "There are lots of areas where you can be concerned or complain about the state of things, but there are cool opportunities to do something different, too."

So far, the buzz for "Wasting Light" is strong—especially online, where in addition to gritty videos for the punky song "White Limo" (featuring an appearance by Motörhead's Lemmy Kilminster) and sinewy first single "Rope," numerous websites and blogs posted quotes from Grohl siding with Kings of Leon and Slash in slamming "Glee" creator Ryan Murphy for his negative comments about being declined permission to use certain



FOO FIGHTERS

ALBUM TITLE: "Wasting Light"

LABEL: Roswell/RCA

WORLDWIDE RELEASE: April 12

PRODUCER: Butch Vig

BIG DEALS: ESPN (synchs), BlackBerry (tour sponsorship)

UPCOMING TV: VH1 ("Foo Fighters: Back and Forth" documentary, April 8), "Saturday Night Live" (April 9), "The Daily Show With Jon Stewart" (April 11), "Late Show With David Letterman" (April 12), Fuse (fan video contest)

SITES: FooFighters.com, Facebook.com/foofighters

MANAGEMENT: John Silva, Silva Artist Management

AGENTS: Don Muller, William Morris Endeavor (North America); Russell Warby, William Morris Endeavor (United Kingdom/Europe); Marlene Tsuchi, Creative Artists Agency (South America/Australasia)

PUBLISHING: M.J. Twelve Music, I Love the Punk Rock Music, Living Under a Rock Music, Flying Earform Music, Ruthensmear Music

PUBLICITY: Steve Martin, Nasty Little Man

TWEETS: @foofighters

songs on Fox's show. (The Foo Fighters share Sony Music Entertainment as a parent company with "Glee," which releases its albums through Columbia.) "You shouldn't have to do fucking 'Glee,'" Grohl told the Hollywood Reporter.

"Glee"-bashing aside, the Foos have also experienced success at rock radio in recent weeks. "Rope" recently topped Billboard's Alternative chart, giving the group its eighth No. 1. The five-piece is now the first act with Alternative No. 1s in the 1990s, 2000s and 2010s. The band also ties U2 for fourth-most leaders in the chart's history, with only the Red Hot Chili Peppers (11), Linkin Park (10) and Green Day (nine) boasting greater sums.

Radio programmers are thrilled to have new music from the rock vets. "This album is great for rock radio," says Matt Pinfield, who hosts the morning show with PD Leslie Fram at alternative WRXP New York. "Rock radio needs the Foo Fighters and the Foo Fighters need rock radio. It's a great relationship."

Fram adds, "You have to realize that most people in alternative radio have been with this band from day one. So for them to be year after year a core band for alternative radio—and one of our top five core bands—it's very important that we keep current music from the Foo Fighters on the radio station."

RCA Music Group senior VP of rock music Bill Burrs, who has worked off and on with Grohl since Nirvana's demise in 1994, plans to follow "Rope" with another heavy-hitting rock

track. "Normally we'd go rocking into something like a 'Times Like These' or 'Long Road to Ruin,' then come back with another rocking song," he says, noting that the follow-up single is a toss-up among "Bridge Burning," "Walk" or "These Days." "We're going to keep it in the vein of rock'n'roll because that's what this record is really about."

ROUGH FOR ROCK—AND ALL GENRES

In recent years, rock radio has experienced a decline in listenership. The Nielsen BDS audience totals for the No. 1 song on the Rock Songs chart have dipped from about 15 million-16 million each week in mid-2009 to about 10 million in recent months. Nevertheless, "Rope" is at 15 million on this week's list, the highest sum for a No. 1 on the chart since February 2010.

Looking at the past 10 years, in late 2002, 86 stations were playing the No. 1 song on the Alternative chart; nine years later, there are 61, a drop of 25 that reflects the hefty number of stations that have either all-out switched or tweaked their playlists significantly from a core alternative focus. "A lot of the traditional indicators indicate that rock needs a refresher and is in a bit of a down cycle. What's happening more is that rock music is being consumed in ways that it wasn't consumed before," RCA's Corson says. "Yes, there are less stations playing rock music. And

King of rock: DAVE GROHL leads the Foo Fighters during a show at South by Southwest.



THE FOOS' EXCELLENT ADVENTURE

Dave Grohl wasn't planning to watch the March 15 premiere of his band's new documentary, "Foo Fighters: Back and Forth," at Austin's 1,200-seat Paramount Theatre during South by Southwest (SXSW). But he couldn't refuse his better half.

"We made our speech at the beginning of the film, and as we walked out I stopped to get some popcorn and Twizzlers. Then my wife said, 'Why don't we stay?' They ended up watching from the balcony. "It was a trip to see people's reaction to the good things and bad things, and to hear the laughter and uncomfortable silence."

The James Moll-directed film (produced by Spitfire Pictures in association with Allentown Productions) covers the Foo Fighters' 16-year history, from Grohl conceiving the group following the abrupt ending of Nirvana in 1994 to the making of the Foes' new set, "Wasting Light." It includes candid interviews with all five current members of the band, as well as former members William Goldsmith and Franz Stahl.

The documentary will be shown at 80 U.S. theaters on April 5, and immediately be followed by a live performance of the



Big night: The Foo Fighters documentary "Back and Forth" premiered at South by Southwest.

Foo Fighters playing their new album front to back. On April 8, the film will air on VH1, VH1 Classic and Palladia. Spitfire and the group are hoping for a more traditional theatrical run, and a DVD with extras will likely come in May, according to producer Nigel Sinclair.

Moll says he was given full creative control of the film's direction and compiled more than 1,000 hours of historical and new footage. "After meeting the guys, I knew right away that I wanted it to be their story as told by them," Moll says, noting that the process took about six months.

"Once I started getting into the meat of it and finding out the history of the band and the interaction," he adds, "it

was fascinating to see the dynamic in the marriage that takes place within a band like this. And when it does work how great it is, but when it doesn't work how devastating it can be."

Sinclair believes "Back and Forth" will play a large role in helping bring awareness of "Wasting Light." "Because the album is so heavily featured in the film, this album has become inextricably identified," he says. "So the album helps the film and the film helps the album."

But back at SXSW, Grohl had a different takeaway. "It was like watching a movie," he says, "but with my face the size of a blimp, and that scared the shit out of me." —MP

So far this year, alternative rock accounts for 17.1% of U.S. album sales. In 2010, new rock albums by Kings of Leon ("Come Around Sundown"), My Chemical Romance ("Danger Days: The True Lives of the Fabulous Killjoys") and Linkin Park ("A Thousand Suns") likely failed to sell as well out of the gate as some in the music business expected for such high-profile bands.

Granted, album sales continue to decline in all musical genres. But, for instance, in the 15 weeks following the release of My Chemical Romance's "The Black Parade" (2006), the set had sold 889,000 copies, according to Nielsen SoundScan. In the same time period in 2010, follow-up "Danger Days" shifted 238,000 units. The trend is similar for the other aforementioned releases. The Foo Fighters' best-selling album, "The Colour and the Shape" (1997), has sold 2.3 million copies, while 2007's "Echoes" has moved nearly 900,000.

But the downturn certainly hasn't dampened the band's spirit, especially since it still does well on the road. In 2008, the Foo Fighters grossed \$19.4 million from 42 arena concerts that drew more than 431,000 fans, according to Billboard Boxscore.

And thanks to a hefty album promotion campaign spearheaded by Silva Artist Management (the Foo Fighters are managed by John Silva) and RCA, fans will have plenty of reasons to purchase "Wasting Light." One reason in particular: A limited number of physical copies will include a piece of the master tape used to make the recording, according to RCA Records senior VP of artist development Aaron Borns.

Also: They're embracing digital practices to build awareness for "Wasting Light," which began late last year with Grohl using Twitter to tease fans with photos and news updates about the recording of the album. "That's certainly something we haven't had in the past," Borns says, adding that other early digital strategies included offering brief song clips on the band's website as well as a free ringtone of "Bridge Burning." "The band wanted to be more engaged with the fans earlier this time."

In addition to a TV partnership starting in April with ESPN to feature Foes tracks "I Should Have Known," "These Days," "Rope" and "Walk," the group has synch placements in the works for a couple of upcoming films, though Borns declined to reveal specifics. But in an effort to further engage the band's younger demographic, it partnered with Fuse for a contest that allows fans to submit their own videos for each of the 11 songs on "Wasting Light." In the week following the album's release, a special program will air on Fuse to debut the self-made clips.

Grohl acknowledges that the Foo Fighters' fans have changed during the band's 16-year career, and that younger, more tech-savvy listeners are coming onboard each day.

"Our relationship with our fans is different now than it was 15 years ago, because the range in age is really wide," he says. "I'll look down and see kids that are 8 years old with Foo Fighters shirts on singing every word, and then I'll see their 65-year-old mustached dad with a beer sitting a couple seats above them."

Grohl adds that "Wasting Light" is the last Foo Fighters album owed to RCA under the band's contract, though the label declined to comment on its contractual status with its artists. "Our deal is up," Grohl says, noting that the band technically makes albums under Roswell ("Which I'm the fucking president of," he says) and hasn't yet discussed where its next album will be released. "We haven't seriously talked about it. But they're great people that I loved working with for a long time."

For now, Grohl isn't worried about the business side of his music, he's relishing every moment at the forefront of what some believe is a dying genre. "To me, rock'n'roll is analog. Rock'n'roll is imperfection," he says. "Rock'n'roll is musicians onstage who aren't pretty and don't sing perfectly. They get a little drunk and don't sound like the record. And they don't have computers behind them fucking playing things for them. To me, rock'n'roll is fucking real. It's alive and well." ...

the audience has dwindled because it's moved online a lot."

Since 1994 (the first year for which Nielsen SoundScan still has genre data available on its current site) alternative rock has seen its sales soar from 13.4% of total U.S. album sales to its peak in 2004 when it comprised 20% of all U.S. album sales. Since that year, however, the genre has slid backward. In 2007, alternative rock comprised 17.7% of the album market, rebounding somewhat during the next two years to 18.9% (2008) and 18.2% (2009) before falling to 16.5% (2010) of all U.S. albums.

"THIS ALBUM IS GREAT FOR ROCK RADIO. ROCK RADIO NEEDS THE FOO FIGHTERS AND THE FOO FIGHTERS NEED ROCK RADIO. IT'S A GREAT RELATIONSHIP."

MATT PINFIELD, WRXP NEW YORK

MONEY NEVE



**TOUR BUDGETING,
INTERNATIONAL TAX
LAWS, NONTRADITIONAL
REVENUE STREAMS—
TODAY'S BUSINESS
MANAGERS MUST BE
ON TOP OF IT ALL**

BY GLENN PEOPLES

When a ward-winning recording artists give acceptance speeches, they thank a parade of people. Fans receive words of gratitude. Personal managers get thanks. Label presidents feel the love. Another artist whose work inspired a Grammy Award-winning set might even hear an emotional thank you.

But a proclamation of thanks for a business manager? Don't count on it.

Although business managers receive few public declarations of appreciation, they play an integral role in an artist's career. They track receipts and expenses, perform audits and set tour budgets—among a litany of other duties. And as the music business has evolved, so has the work of business managers, forcing them to adapt to changing market conditions that require a greater em-

phasis on cost control, nontraditional revenue streams and shifts in tax laws. The behind-the-scenes role of business managers has become even more crucial to an artist's longevity. "The broad term," says veteran business manager Jamie Cheek of Flood, Bumstead, McCready & McCarthy, a Nashville-based firm that represents such acts as Pearl Jam, Dierks Bentley and Kelly Clarkson, "is to be a financial watchdog for the artist that hires me."

Consider their crucial role in artist development. Business managers have historically been tasked with taking label and publisher advances and managing monies so that an artist has time to build a career with some sense of security and comfort. "It takes years and years," Cheek says, "and albums and albums to develop yourself as a viable live act, [reaching] a place where you can support yourself and pay bills."

But as the dollar amounts of typical advances have fallen, artists

R SLEEPS

have less to work with. "Now we're seeing the possible \$100,000 [label] advance, which is nothing," says Diane Kruse of Rashford Kruse & Associates in Nashville, which represents a variety of entertainment industry clients, including emerging country artists. Reduced touring and marketing support adds further challenges, requiring artists and business managers to proceed even more cautiously.

"There's not a magic solution out there," Cheek says. "Times are tighter."

THE IMPACT OF MULTIRIGHTS DEALS

The emergence of multirights deals, which give labels a cut of ancillary revenue streams from touring, merchandise sales and sponsorships, has required business managers to embrace different strategies in the early years of an artist's career. Such arrangements can potentially help new artists snare a larger up-front advance in exchange for a piece of their tour receipts or merch revenue. But keeping track of the financial components of a multirights deal adds layers of complexity that didn't exist in previous contracts. "We shudder when we see somebody come in with a deal like that," Kruse says, adding that they can be "a financial nightmare" to keep track of.

For example, multirights deals require business managers to figure out what percentages of various revenue streams trickle down to the numerous parties involved in those deals. Problems arise when a contract doesn't define these terms clearly. "Everything stops because everybody's fighting over that couple-percent variable," Kruse says. "We run into some real accounting nightmares."

In addition to creating extra work for the artist's team, multirights deals can leave some artists, particularly emerging acts, earning less than they did under traditional record contracts, Kruse says.

In these situations, Kruse and her team develop budgets that take into account a young artist's financial reality. That can mean staying in a van instead of using a tour bus. Or sleeping on the bus instead of getting hotel rooms for the artist's traveling team. Or paying support staff less so the artist can take home a bit more. "Our younger artists are getting stuck on those deals because they're not being offered anything different," she says, "and they don't have the ability to demand anything different."

"They get out of [the contract] after three or four years of real hard work and don't have a whole lot of money to show for it," Kruse says. "A lot of the time, it's debt they end up having at the end of something like that . . . I'm surprised there aren't more people out there who have gotten burned."

As revenue from recorded-music sales continues to decline for artists at all levels of their career, the importance of touring continues to be the primary focus of young and established performers alike. "A lot of the focus has become touring-centric because that's one of the healthier sides of the business," says Bill Vuylsteke, senior managing director at Provident Financial Management in Santa Monica, Calif. Vuylsteke's clients include Sheryl Crow, Shakira, Metallica and the Red Hot Chili Peppers. "It's monitoring tours, budgeting tours, follow-up and collections," he says. "We act as the CFO for the tour."

In the past, touring was mostly seen as a marketing activity to promote the sale of music, and the money spent on touring was considered an investment toward boosting radio play and album sales, which is where the real money was. But now that playing concerts has become a vital profit generator unto itself, artists no longer lose money on touring with the expectation of making it up elsewhere. As a result, business managers are increasingly focusing on controlling touring costs and improving

an artist's return from live performances. "It requires a lot more micro-management and exact budgeting," Vuylsteke says. "It's a lot of work on our part to get things rolling . . . and make sure we're monitoring every penny."

KEEPING UP WITH CHANGING TAX LAWS

Adding to an artist's challenges on the road have been new tax accounting issues brought on by the recent recession. Some financially troubled state governments have been raising tax rates that affect touring artists in an effort to narrow yawning budget deficits.

Lainie Allbee, a partner at Martin Allbee & Associates in Nashville, which represents such acts as Brad Paisley and Skillet, says business managers need to stay on top of the changing requirements for visiting performers. "Every time you turn around, another state is holding out its hand," Allbee says. At the same time, the federal government has been more aggressive in staying on top of foreign artists who tour the United States, requiring them to work out central withholding agreements with the Internal Revenue Service (Billboard, July 17, 2010).

"THERE'S NOT A MAGIC SOLUTION OUT THERE. TIMES ARE TIGHTER."

**—Jamie Cheek,
business manager**

"There are a lot of hoops you have to jump through," says Charles Sussman of Sussman & Associates, a business management firm in Nashville. "You have to register with Social Security here. You have to give them a Social Security number. You have to file individual tax returns here." When U.S. artists tour overseas markets, they face similar challenges, Sussman says. "It's becoming more and more [complicated] as countries need more money. They're cracking down more and more."

Meanwhile, one of the biggest changes affecting the role of business managers has been advances in digital distribution, which enables artists to bypass record labels and sell music directly to consumers. It's a conversation that Cheek feels is taking place more often with his clients. "I don't know if I've lived long enough to say it's unique to our times," he says, "but certainly I feel like I'm coming across more situations where artists are looking at ways to finance projects themselves . . . and if they partner with a label, to do it only in a distribution capacity."

Artists who sell music and merch directly to consumers require a different set of skills from a business manager than those who go through labels and merch vendors, Vuylsteke says. His firm increasingly finds itself focusing on services needed by independent, DIY artists.

"There are a lot more clients who are unsigned and doing their own thing; they've taken the business into their own hands," Vuylsteke says. "We have a music publishing administration company, a royalty department that does artist royalties and publishing royalties. We represent record companies that are owned by our clients. We've always done that, but now it's increasing." ■■■

Additional reporting by Mitchell Peters.

HOW TO HIRE A BUSINESS MANAGER

It can be one of the most financially important decisions an artist makes. Nashville-based entertainment lawyer Sawnie "Trip" Aldredge has five good tips.

1. FIND A GOOD CULTURAL FIT

It's really important that the business manager and the artist understand each other. An artist wants to make sure whoever they're dealing with understands them and is on the same wavelength—meaning they don't question their lifestyle and habits. At the same time, the business manager has to have a level of respect so the artist will listen to them. An artist may go through several personal managers or lawyers. In those cases, it's good to have a business manager that gives a sense of continuity.

2. UNDERSTAND THE SERVICES BEING OFFERED

Typically, a business manager charges a percentage, like 5%, or gets a monthly retainer. You want to make sure what you're paying is appropriate for what you're getting. And you've got to know what you're paying for. For example: Are royalty audits part of this process? Is tax preparation part of this process, or is that something you pay separately for? Every company I've seen is different.

3. DETERMINE WHO YOU'LL DEAL WITH

At some of the larger business management firms, you have principals and a second level of business managers, and then clerical people who generally know everything. If it's a company where there's a rotating cast of clerical people, there could be mistakes. Things get overlooked. Bills don't get paid. Checking accounts can be unbalanced. If you have high turnover, it can get chaotic. I know some business managers who are the principals and are hands-on with each client. I know other people who are big-picture types and they let associates handle the day-to-day stuff. I've seen situations where that can be confusing and, in some cases, uneconomical.

4. KNOW WHAT TAX ISSUES THE MANAGER CAN HANDLE

There are tax issues in all 50 states when you're touring—sales taxes, excise taxes. Artists who tour in different states have to be responsible for accounting to the tax authorities in each of those states. You've got to have a business manager that's up to speed on these issues. It's very sophisticated. It's not something your local [certified public accountant] can handle for you. International taxes are a nightmare trying to decipher. I've seen plenty of instances on an international basis where money was left overseas because no one knew to get it, or they didn't file the proper forms.

5. UNDERSTAND HOW THE FIRM TRACKS AND COLLECTS ROYALTY PAYMENTS

If you're hiring a business manager, you're looking for them to collect your royalties and pay your bills. You need to ask how they go about doing that, which means asking: Do they have a system in place where they review your contracts? Do they know when the payments are due, and do they track them? Or do they just wait for the checks to come in? You've got to aggressively track these things because a lot of publishing companies and record labels don't pay on time—or don't pay at all.

—Interview by Glenn Peoples



“Music and entertainment industry education is one of the fastest-growing segments of instruction,” says John P. Kellogg, assistant chairman of the music business/management department at Berklee College of Music. And to keep our business healthy, attention to the development of knowledge must be paid. From the best schools for learning to build music apps to the changing core at conservatories, Billboard brings you . . .

SCHOOLS THAT ROCK!

REAL GENIUS

‘MUSIC IS FUNDAMENTALLY AN ENTREPRENEURIAL ENDEAVOR’—SOME CONSERVATORIES ARE CHANGING COURSE TO REFLECT THE TIMES

BY LEILA COBO

One of my most enduring memories of music school: Panic.

There I am, waiting anxiously outside the vaulted wooden doors of John C. Borden Auditorium at Manhattan School of Music (MSM), listening to the strains of piano music coming from within. It’s jury time—the single most important moment of the term—when you’re required to perform before a jury of teachers. It was New York, the late ’80s, and for conservatory students everywhere, performance was all that mattered. Little did we know that chops and soulfulness only get you so far. That business acumen and marketing savvy matter. Things that no one bothered to teach.

But today, many traditional music schools around the country are adapting their curriculum to better prepare their performance students for the reality of the marketplace. “I’ve been running music schools in various places for a quarter of a cen-

tury, and in the last five to 10 years there’s been a sea change in the worldview of the students,” MSM president Robert Sirota says. “Up against that is the model of the music conservatory, which hasn’t changed significantly in 200 years.” Until now.

Sirota launched last fall the Center for Music Entrepreneurship. The curriculum was developed by a think tank of musicians and music industry insiders. Edward Klorman—a Juilliard-trained violist who founded the Canandaigua Lake-Music Festival and helped establish Classical Blue Jeans, an interactive concert series—was hired to run it. “There’s a lot of stuff you never learn in music school,” Klorman says. “My goal is to open up people’s minds to a wide range of possibilities and give them the tools to make that happen. Be your own manager. Rent your hall. Invite your own critics. That’s how Lady Gaga started. That’s the entrepreneurial spirit.” It sounds so basic that it begs the question: Why wasn’t it done sooner?

Changing curriculum at a university level is often a monumental task that involves multiple bureaucracies. Many schools offer music management or recording industry majors but are often distinct from the performance majors, and performance students aren’t required to take those classes. At a smaller conservatory like MSM—which has 900 students—a president like Sirota can move things along quickly. Similarly this past fall, the University of Miami’s Frost School of Music launched the Experiential Music Curriculum, which requires all music majors, including performance majors, to take core music business classes like Entrepreneurship for Musicians and Music Business Essentials.

“The idea is not to create arts managers, but artists who can manage their own careers and the careers of their colleagues,” Sirota says. “This is a broader charge than anything done before, and it responds to the fact that young musicians are doing these things anyway.”

“There are many people interested in incorporating these con-

cepts,” says Christopher Sampson, founding director/associate dean of the Popular Music program at USC’s Thornton School of Music. “It’s just that no one knows exactly how to do it.” The 130-year-old university has long had its music conservatory, and when it launched its music industry degree in the 1990s, it was distinct from the performance side. Sampson designed a new degree, in Popular Music, two years ago. “It requires,” he says, “that someone going into this profession is aware of the business landscape as well as the technical landscape.” Applications to the program have risen by 90% since its inception.

The bottom line is that quality of performance shouldn’t be compromised. But, Sampson says, “being a fantastic player is not enough. It’s almost a given. And you have to have a number of other skill sets in place to have a fighting chance-communication skills, organizational skills. I keep reminding my students . . . that a career in music is fundamentally an entrepreneurial endeavor.”

Unlike at MSM, at USC classical majors still aren’t required to take music industry or entrepreneurship courses.

“The difficult thing with ‘entrepreneurship’ is it sounds too commercial,” Klorman says. “And also, there are only so many hours of the day, and every hour the student spends writing a grant application is an hour you don’t practice. But the culture is changing . . . because you’re seeing people who have risen as a result of their entrepreneurship.” He cites alumni like conductor Alondra de La Parra, who founded the Philharmonic Orchestra of the Americas and has a recording deal with Sony, and David Handler and Justin Kantor, who founded New York’s Le Poisson Rouge, an “art cabaret” that seats 250 and presents everything from classical to alternative music.

“Conservatories for too long have asked the question, ‘How good are you?’ ” Klorman says. “And the question should be, ‘How are you good?’ That’s what success is.”

**SCHOOLS
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SCHOOLHOUSE ROCK

**A PLACE WHERE FREAKS, GEEKS AND
GOSSIP GIRLS CAN ROCK ALL THE WAY OUT**

BY PHIL GALLO

When Chris Catalano became CEO of School of Rock, the first step he took was to address the company's mission statement. Founder Paul Green liked "saving rock'n'roll one kid at a time" when he conceived the idea for the school in 1998, but Catalano deemed that vision "a bit misguided."

After two days of group meetings that brought together instructors, parents and franchisees, School of Rock had a new tag line: "Inspiring kids to rock onstage and in life." That was summer 2010, coinciding with School of Rock's new owners' plan to expand the number of school locations, consider international partners and drive home the notion that the school is a "community-based" learning center. "We teach the kids how to play a Led Zeppelin song. From there they can then learn about the blues," Catalano says, summarizing the school's song- and performance-based methodology. "The teamwork aspect is really important."

"The best way to learn music is to play music," says School of Rock senior VP of marketing Alyson Shapero, who joined the company last June after working at label Razor & Tie, in distribution at WEA and as an owner of Kinetic Records. She has firsthand experience as the mother of a School of Rock student. "We

get them into a song and through that they learn scales, chord progressions," she says. "You find that they want to play more."

Sterling Partners, whose educational portfolio includes Sylvan, acquired School of Rock in 2009 and has increased the number of locations to 60 during the last two years. The company plans to continue growing, making a push in the West, Texas, Midwest and Canada, and is in discussions regarding expansion into India, Brazil, Ecuador and Asia. In each of those instances, locals from the countries have reached out to Catalano and School of Rock.

Not surprisingly, School of Rock is strongest in the Northeast, especially New Jersey, and around Chicago. "Opening another 100 schools over the next several years is possible, but we have to make sure we have the right partners," Catalano says. "Partners come in and get the rights to open two or three schools. We don't sell 10-school deals, and we ask that our franchisees open schools one at a time."

School of Rock isn't looking to build a collection of exact replicas. Owners are asked to have a consistency in signage, create rehearsal rooms and ensure students' safety in the building. The franchise fee, setting up a space, hiring teachers and acquiring equipment can be done for less than \$200,000. About 6,000 students are in the School of Rock system, which has focused on serving musicians between the ages of 9 and 18. The company is further developing curriculum

to extend into college-level band coaching, songwriting and production as well as reaching into elementary school. Shapero says School of Rock has seen 5- and 6-year-olds succeed in the school.

One advantage of having locations near such musical hotbeds as New York, Los Angeles and Chicago: guest teachers. Kiss' Gene Simmons and Marilyn Manson's Twiggy are among the rockers who have performed with students and provided guidance. When bassist Mike Watt, a founding member of the Minutemen and Firehose and currently in the Stooges, dropped in on a Los Angeles classroom, he was pleasantly surprised when the student bands performed the Minutemen's "History Lesson Part II."

"My school of rock was in the bedroom jamming to Creedence songs," says Watt, who grew up in San Pedro, Calif. He tried to learn the clarinet in junior high school and managed to stick with music after he was tossed from the marching band. Playing in the Minutemen, he says, provided a mom-approved activity that he and bandmate D. Boon could do together after school. Those were the types of stories the students wanted to hear.

"The kids are earnest," Watt says. "They ask more about the journey [of being a musician] rather than where [to] put your hands [on an instrument]. . . . Perry [Farrell once] told me: 'Never lose the child's eye of wonder.' I think I quoted him when I was there."



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BE TRUE TO YOUR SCHOOL

FORMER MUSIC STUDENTS SPEAK OUT ABOUT MUSIC EDUCATION—AND WHY THEIR ALMA MATER ROCKS

BRONAGH HANLEY OWNER, BIG NOISE PUBLIC RELATIONS

Syracuse University College of Visual and Performing Arts, '90

It's a big school, but it felt like you were part of a much smaller campus. Every night, you could find something cool to do. It was fun.

The most important thing to consider when choosing a college for music education is the instructors—and I'm not just talking about the professors. Syracuse Stage was there in town, and the actors came in, talked to the kids . . . people from the [Syracuse Symphony Orchestra], too. Real people who are actually engaging in their passion and making a living out of it. It's great to think, "I can be the best cellist in the world," or, "I can be the next Maria Callas," but it takes a tremendous amount of dedication and sacrifice. Getting taught the practical life application is important.

CHRIS RAMOS PRODUCER/DJ

Harris Institute for the Arts, '11
What I loved most about Harris Institute is the knowledge and experience the teachers handed down to us. From marketing to law, theory to math, everything is related to music, so no course feels like a waste of time.

PHIL TAN

ENGINEER; THREE-TIME GRAMMY AWARD WINNER (RIHANNA, MARIAH CAREY, LUDACRIS)

Full Sail University, '90
After graduation from Full Sail I was hired as a backline tech for Joan Baez's tour. It's almost impossible to get your foot in the door without the proper training. Great faculty and staff at Full Sail—helpful and friendly. And you train on state-of-the-art equipment.

CHRIS YOUNG
RCA RECORDING ARTIST/WINNER, "NASHVILLE STAR"/THREE NO. 1 COUNTRY SINGLES

Middle Tennessee State University: "I went for a year." One of the things I loved the most about MTSU was that it wasn't right in Nashville, but it was so close. There were a lot of songwriters, and a lot of people who were genuinely excited about the music industry and everything I was excited about, wanting to write songs and wanting to go play shows. I wanted to learn . . . the ins and outs of the publishing process and . . . the recording process. It was important for me. The most important thing to consider when choosing a college for music education is whether or not it says "MTSU" on the building.

PHIL DEMETRO OWNER, LACQUER CHANNEL MASTERING

Harris Institute for the Arts, '97

I loved the single-mindedness of the program—it was 100% all about music. The people I met and teachers were fantastic. The classrooms were full of people that had dreams just like mine. The school helped me distill what I wanted to pursue. The Harris Institute was great from the moment I walked in the door. Very "un-institutionalized"—wood floors, color, an aquarium and natural lighting. Very nonintimidating and conducive to learning. The instruction and vision from [founder/president] John Harris just took it to another level.

DAMIEN FAHEY

TV HOST/ACTOR

Northeastern University, Department of Music: "1999-2001; left to take job at MTV."

You have to go to the college and take the tour. Feel the vibe. It's like online dating—you can't really tell from the picture on the profile. Musically, there's a few select music schools, really prestigious ones, but that may not be your cup of tea. It's about what's going to inspire you, keep you happy, keep you going to class. I applied to seven schools, only got into Northeastern. At the time they were really focused on the co-op thing, where you do six months at school and six months at a job. I was a mediocre student, but I was really passionate about radio. One of the cornerstones of my success was getting into Northeastern.

THOMAS PRIDGEN

DRUMMER, THE MEMORIALS; FORMER DRUMMER, THE MARS VOLTA

Berklee College of Music:

"I did four semesters."

I thought about every major because they're all cool. They all have to do what I love to do, which is play music, record music, make music, make sounds . . . I had gigs while I was at Berklee . . . the big one was being the music director for Keyshia Cole. I was playing drums and directing the band and being a crazy guy. I got to meet so many great musicians. Sometimes I'll be on tour, and I'm like, "Damn! We need a place to stay in New York." And then I go, "Ding, ding, ding! I know somebody from Berklee!" It's like a big fraternity . . . I had a couple of badass drum teachers, like Kenwood Dennard . . . I appreciated being able to learn from people I admire.

ELIZABETH PESNEL AGENT, WINDISH AGENCY

Syracuse University College of Visual and Performing Arts, '07

Forming friendships and connections with my classmates and professors was my favorite thing about Syracuse. The majority of us work together now in one capacity or another and continue to look to each other. It can be tough to get your foot in the door in this business. If there wasn't a Syracuse alum working at the company I was interested in, there was always someone to make an introduction. Because of that, I ended up having really incredible internship experiences . . .

At the time, I didn't think orchestra rehearsals were going to help me get a job, but those rehearsals taught me to collaborate and work well with a team. We were taught that you can teach a musician to be an entrepreneur but you can't teach an entrepreneur to be a musician. I may not use my music theory on a day-to-day basis, but it has given me a respect and understanding for the musicians that I work with . . .

In the music industry program, classes aren't just limited to the music school. Having the opportunity to take classes in the Whitman School of Management or S.I. Newhouse School of Public Communications was something I never could have experienced at a conservatory, or smaller school.

ALEX MERZIN

ENGINEER; GRAMMY AWARD WINNER FOR EMINEM'S "RECOVERY"

Full Sail University, '04

My first job after graduation was interning at Ron Rose Productions, an audio post-production facility in Southfield, Miss. I just recorded and mixed "Furiously Dangerous," for the new "Fast and Furious" movie, at Silent Sound Studios in Atlanta—produced by Mr. Porter and co-produced by Eminem. The song features Ludacris and Slaughterhouse. At Full Sail, I loved learning on the industry-standard equipment. I wanted to learn about analog gear and how to incorporate it with Pro Tools. When you tell an industry professional that you have an education, they take you more seriously.

For more information about the Music and Entertainment Industry Educators Assn., affiliate student organization the Music and Entertainment Industry Students Assn. and the MEIEA 2011 conference, go to MEIEA.org and Billboard.biz.

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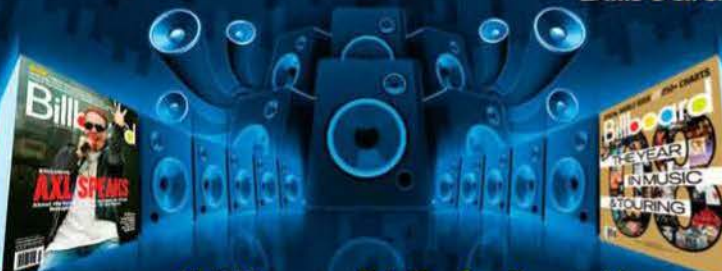
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TEACHERS' PETS

THE IPAD, ALONG WITH APPS LIKE THE FORTHCOMING MISO MUSIC, ARE SLOWLY TRANSFORMING THE WAY MUSIC HAS BEEN TAUGHT FOR CENTURIES

BY ANTONY BRUNO

About two years ago, Miso Media CEO Aviv Grill received a phone call that changed the course of his three-person iPhone/iPad development company.

It was from the parents of co-founder/chief technology officer Ryan Tsukamoto. They were in Japan on vacation, but Tsukamoto was spending the entire time coding a new app that he had just devised while on the trip. "They called me asking if I could help get him out of the hotel lobby," Grill recalls.

But Tsukamoto wouldn't budge. He returned home with the framework for a music education app that combined polyphonic note-detection technology with "Guitar Hero"-like gameplay mechanics, in order to act as a sort of virtual music teacher. That kernel of an idea grew to become Miso Music, one of several new, instructional apps now collectively transforming the field of music education.

The iPad, launched a year ago, has been followed by a deluge of apps designed as virtual representations of real instruments: Magic Piano, iBone, iCanDrum and Apple's own Garageband for iPad. The next step? Leveraging those devices' features to teach people how to play a genuine guitar or piano, rather than pretend to play a fake one.

According to music educators, the iPad's mix of touch-screen display, computer-grade processing power and lightweight portability could conceivably transform music education in a way not seen since the home videotape or personal computer.

"The iPad has tremendous potential for teaching music," says Gabriel Smith, founder/CEO of Legacy Learning Systems, a 13-person outfit based in Nashville that started creating video-based education programs in 2006. Last year it took its first stab at app development, teaming up with Gibson Guitar for the Gibson Learn & Master Guitar iPhone app, which won the best branded app honor at Billboard's 2010 Music App Awards. The iPad has "changed our focus in terms of the types of instruction products and concepts we're developing," Smith says. "It's caused us to really question what's the best way to teach music."

Consider the Miso Music app. By functioning as a sort of virtual teacher, it offers an experience that's superior to other music instruction tools. Users learn to play along to songs licensed from Sony/ATV by replicating the tablature notes that scroll across the screen in real time. Stuck on a note? The scroll stops until it hears the user play the right one, then continues. The interface is similar to "Guitar Hero," except the technology recognizes the notes the user actually plays, rather than just the position of his or her fingers.

Other features include a strobe tuner, automatically generated scale notations and a music

theory section. Miso Music will ship with a handful of free songs, and users can buy additional ones priced between 99 cents and \$3. Early demos of the app helped score the startup \$600,000 in seed funding from a range of investors that included Google Ventures. The demos also won the People's Choice Award at last year's TechCrunch Disrupt conference and earned the company an invite to present the app at the upcoming NAMM conference. Miso Media has also added Justin Timberlake as an investor and adviser, with plans to have him help promote the app once it's released, which is expected to be soon.

But using the iPad as a music teacher isn't without its challenges or limitations. For starters, it's limited to certain instruments, particularly those with keyboards or strings. Forget wind instruments: While such apps as iBone or Ocarina may let users blow into the speaker to simulate a trombone or flute, they're unable to teach embouchure or proper fingering/positioning. String instruments aren't much easier. It's simple enough to replicate a set of strings on a touch screen, but more difficult to correct students who place their fingers on those strings improperly.

"There are a lot of variations," says Rick Peckham, assistant chairman of the guitar department at the Berklee College of Music. "The way Jimi Hendrix would play a chord would be different than the same chord played by John Lennon or B.B. King. It's more complex than a keyboard." But that's not to suggest there isn't any benefit. Peckham, who served as a consultant to Harmonix for the creation of its Pro mode in "Rock Band 3," says the iPad has great potential to make practice more fun and more productive.

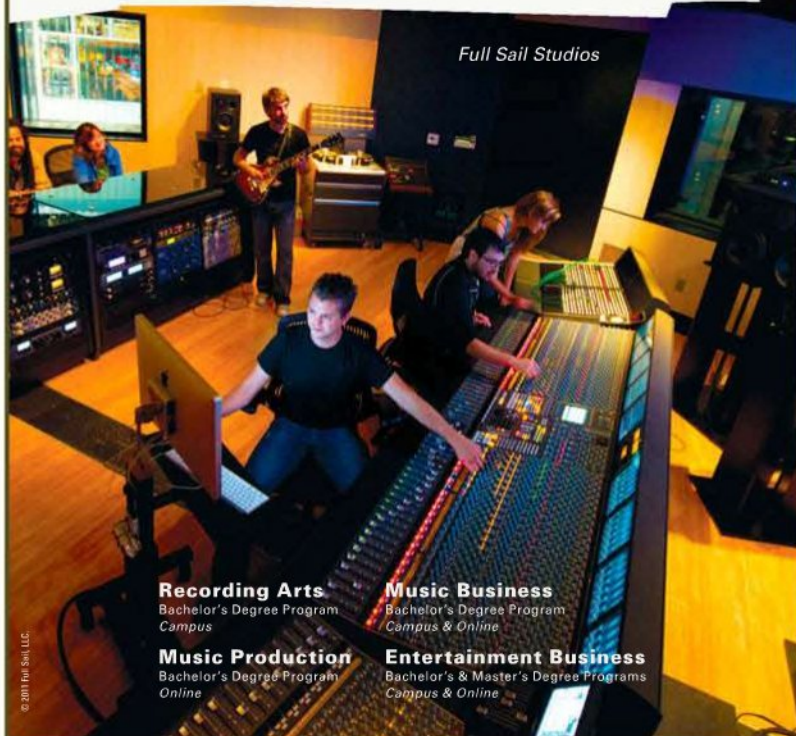
"There's a lot of repetitive things we do that never seem to end that may be made more palatable," he says. "It lights up possibilities and makes productive practice more attractive to our students."

And if the iPad and tablets like it change the music education game the way these experts expect, it couldn't happen at a better time. State and local governments are under extraordinary pressure to enact budget cuts, with spending on education an easy target. According to Americans for the Arts, local and state funding for the arts fell 8% and 10%, respectively, last year from the year prior. The National Assn. for Music Education says less than half of U.S. students get a "credible" music education in school, and less than 12% of high school students participate in their schools' music programs. And it's far less costly to put iPads in students' hands than some instruments.

Already, a handful of schools nationwide are beginning to experiment with iPads as textbook replacements. Seton Hill University in Greensburg, Pa.—

continued on >>p28

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SCHOOLS THAT ROCK!

from >>p27 a small, Catholic liberal arts college—began handing out iPads and MacBooks to students last fall. The school board in Winthrop, Minn., bought 230 iPads for its schools earlier last year. And at Berklee, where students are already required to buy a MacBook Pro as part of their course materials, Peckham foresees a day when the iPad may become a similar requirement.

"These tablets are going to become more and more omnipresent," Peckham says. "And where there's a platform, developers will come up with

productive things for people to use."

That's exactly what developers like Legacy Learning Systems and Miso Media have planned. It's impossible to predict how pervasive these new teaching systems will become, or how they'll affect the state of music education. But the phenomenon will be worth watching, as more tablets begin to flood the marketplace to compete with the iPad. Legacy's Smith says, "It's going to revolutionize what we're doing so dramatically, it's hard to conceptualize some of the things that are going to come out."

APP DEVELOPERS = TOMORROW'S ROCK STARS 5 PLACES WHERE YOU CAN LEARN TO BE AN APP EXPERT

Mobile apps are a critical platform for music discovery, distribution and marketing, making them a key driver of the music industry's future. But they're also a nascent field nurturing little in the way of education and training. Here are a few of the top schools making app development a focal point of curriculum.

STANFORD UNIVERSITY

Stanford was one of the first universities to offer iPhone app development courses and might be the only one that offers a course specifically for mobile music app creation. A driving force within the school is assistant professor Ge Wang of Stanford's Center for Computer Research in Music and Acoustics, and co-founder of mobile music app developer Smule, the firm that created the best-selling I Am T-Pain app.

intensives to one-week workshops. Classes are offered in all platforms, including iPhone, Android and more recently Windows Phone 7. The class operates much like a semester-length Hack Day—students work on various apps with advice from guest mentors from companies like Google, Nokia and Microsoft and present their demos at the end of the course to press, business leaders and potential investors.

UNIVERSITY OF SOUTHERN CALIFORNIA

Called an "epicenter" of app development thanks to its strong videogame development program, USC emerged as a force for mobile apps after two students in 2008 created the Radio app for the iPhone—providing users with access to more than 6,300 radio stations nationwide. Now, the school offers development introductory and advanced classes for both iPhone and Android platforms—along with location-based technologies—that focus on collectively creating a workable app by the end of each semester.

OLIN COLLEGE

This engineering school's mobile app development program combines aspects of technology, design and business strategy, offering instruction on development and entrepreneurship. Students work in teams to create viable apps. Midterms last year took the form of an app contest based on the Echo Nest's application programming interface, from which six mobile apps were created.

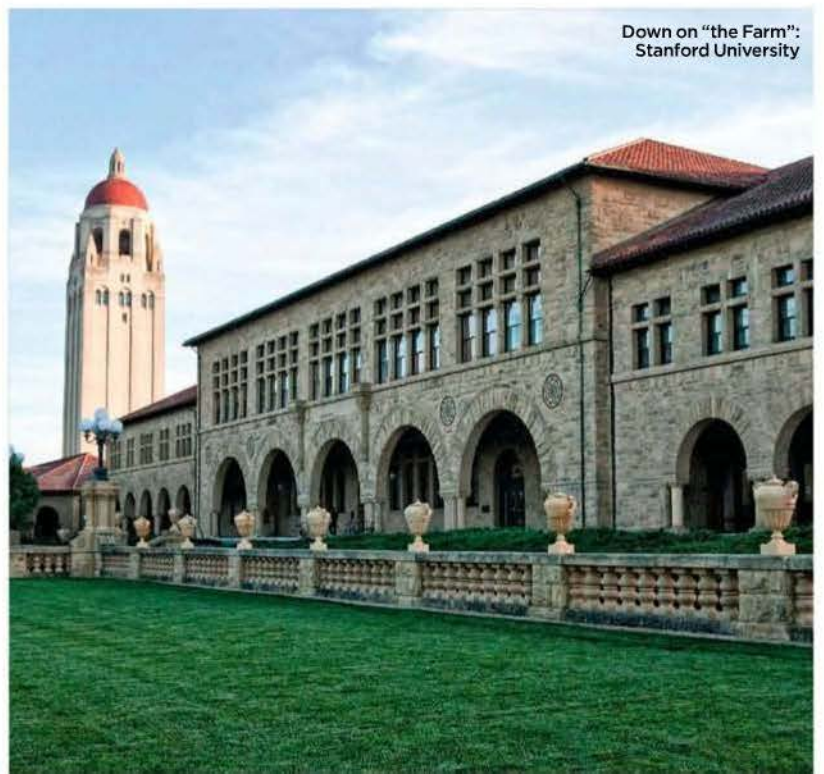
MASSACHUSETTS INSTITUTE OF TECHNOLOGY

One of the first to formalize mobile app development as a course of study in 2008, MIT app classes range from semester-long

NEW YORK UNIVERSITY

NYU offers a wide spectrum of mobile app classes, from quick certifications to full-blown development programs. It recently added support for the iPad, Kindle and Nook devices to the curriculum. And in addition to the tech-focused classes, the school offers courses in app marketing, mobile analytics and mobile advertising. —AB

Down on "the Farm":
Stanford University





Ready for the road: Academy students survey their vehicles and (below) hard at work in the classroom.



LEAVE THE DRIVING TO US

THIS SCHOOL MOVES YOU FROM BIG RIGS TO CELEBRITY GIGS

BY JASON LIPSHUTZ

In his 23 years as president of tour bus enterprise Nitetrain Coach, Chip Huffman averaged 20 calls per month from truck drivers, tractor-trailer drivers and bus drivers inquiring about driving entertainer coaches for celebrities.

"My answer to them was always that my company and every company I know of in the industry requires at least two years' [experience]," Huffman says. "Of course, the second question was always, 'How do you get that experience?' For 23 years, there was never an answer for that."

Not so anymore. Huffman teamed up with former Country Music Assn. head Tandy Rice in 2009 to launch Celebrity Bus Drivers Academy, a hands-on course that teaches seasoned drivers how to helm the wheel for artists. The program recruits drivers with five years' driving experience and offers \$1,000 three-day training sessions specifically for music tour-bus drivers.

The first of the academy's semiannual classes kicked off last June and features specialists in how to deal with the physical nuances of an entertainment bus, including electrical systems, Internet setups and overall repairs. Along with the basics of the business, revolving panels of veteran drivers and tour managers provide insight into the transition from the usually solo experience of driving an 18-wheeler to becoming part of an entertainer's extended road family—without becoming too star-struck along

the way.

"You don't get to necessarily hang out with [the artists]," says Michael Brame, 57. He participated in the academy's inaugural class and, since completing the course, has spent time on the road with B.o.B, Salt-N-Pepa and BlackHawk. "Sometimes you get to go to shows or . . . eat a meal with them. I just want to deliver them as safe as I can, and do it again tomorrow."

Instead of operating the Celebrity Bus Drivers Academy out of a centralized office, Huffman and Rice run the class out of the Nashville headquarters of Prevost, the Quebec-based motorcoach manufacturer that signed on as a sponsor last spring. Prevost also provides "shells" of entertainment coaches for the students to train with and technicians to assist in the interactive sessions.

Rice says the academy has already received a number of applications for its upcoming course, although he and Huffman aren't currently looking to expand past 15-20 students per session. That way, the co-founders can continue personally helping participants find driving employment after completing the academy by recommending them to touring managers as driving assistants.

The academy's goal is simple: set an education precedent for the chauffeurs of major tours. "Anybody who is putting together a tour," Rice says, "would be remiss if they didn't have a graduate of our academy ready to go out with them."

The Celebrity Bus Drivers Academy's next session begins April 20. For more information, go to huffman-rice.com/driver-school.

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¡EXTRAORDINARIA

GLORIA TREVI HAS SURVIVED ARREST, PRISON AND REDEMPTION—AND THE FACT OF BEING AN

BY LEILA COBO

In her new single, “Me Rio de Ti” (I Laugh at You), Mexican diva Gloria Trevi happily belts: “And I spend my time dancing, singing, doing so much with you . . . creating my eternal life with you. And when I remember your name, I laugh at you.” ¶ Through her lyrics, Trevi has candidly chronicled her rise to stardom in the early '90s as the rebellious “Mexican Madonna.” She became an international icon. She fell from grace. And now she rises again.

“Throughout my career I've always been like an open book, and very coherent in my [musical] evolution,” says Trevi, who will sit for an exclusive Q&A at the Billboard Latin Music Conference on April 27. “You can dress the monkey in silk, but I'm still that monkey. And I like being how I am.”

Now, at 43, Trevi's new album, titled “Gloria!,” features the artist in her prime. She has new management: Mexico City-based Westwood Entertainment, which also handles pop group Camila. She's more than a year into her new marriage to businessman Armando Gomez, with whom she's raising her two children. And her album—her first studio set for Universal Music Latino—is a priority for the label. This marks the first time a Trevi album will be released simultaneously throughout Latin America, and in digital format in Spain.

“New generations are discovering her as a new act, because she was out of sight during much of the 2000s,” says Jesus Lopez, chairman of Universal Music Latin America/Iberian Peninsula. “Gloria was my first new-artist release when I arrived in Mexico [as head of BMG]. And my first to sell over 1 million copies of her debut.”

It's hard to overstate just how ubiquitous Trevi was in her '90s heyday. She was her own creation, an iconoclast. She fabricated her own look—torn stockings, wild hair, extravagant outfits—her own choreography, wrote her own songs and articulated what millions of sequestered Mexican girls wanted to say. In her song “Dr. Psiquiatra,” Trevi screamed from a fifth-floor window: “I'm not crazy. I'm just desperate!”

Trevi released hit albums in quick succession, sold millions of pin-up calendars, starred in two hit Mexican films and, buoyed by approving editorials from a cadre of Mexican intellectuals, even announced her intention to run for president.

But the avalanche of success came to a grinding halt in 1999 when a former backup singer, Aline Hernandez, wrote a book saying that she and others had been sexually abused and tortured by Trevi and her then-manager, Sergio Andrade. Criminal complaints were filed. Trevi fled to Brazil. She was captured and jailed there in 2000.

Trevi spent four years and eight months in prison, charged with the corruption of minors, rape and kidnapping. In 2002,

while in imprisoned in Brazil, she became pregnant and gave birth to a son, Angel Gabriel. After much speculation, paternity tests confirmed his father was Andrade. Shortly after her son's birth, Trevi returned to Mexico to face charges. She set up a makeshift recording studio in prison, but on Sept. 21, 2004, she was acquitted on all charges, and freed. She walked out of jail polished, and elegant, clad in a white halter top.

“I have my memories, but they're good memories,” Trevi says now. “I'm the most positive person on the planet and I don't want to forget the moment I held that little boy in my arms and he gave me back my will to fight. Those are life lessons.”

Trevi quickly resumed her recording and touring career. She released one studio album (with Sony, which had acquired BMG), “Como Nace el Universo.” It sold 63,000 copies in the United States, according to Nielsen SoundScan. But she truly re-established herself in 2007 when she signed with Univision Records

for “Una Rosa Blu,” an album of far greater emotional depth. Although it sold 85,000 U.S. copies, according to SoundScan, in Mexico it was certified platinum for shipments of 100,000 copies (according to Amprofon)—a major accomplishment—and yielded a handful of singles, most notably “Cinco Minutos,” which peaked at No. 4 on Billboard's Hot Latin Songs chart and became an anthem in Mexico. When Universal acquired Univision Music in 2009, Trevi's contract transferred to Universal, and, in a happy coincidence, back to Lopez's hands.

“Our main goal is to . . . solidify her place as a true Latin entertain-

ment icon,” Universal Music Latino/Machete president Walter Kolm says. “We made sure only top-of-the-line producers were involved in crafting a sound that not only defended the soundscapes and bravado Gloria is known for, but also pushed the envelope. Gloria herself has a brand-new outlook that clearly resonates in her lyrics, showcasing a happier and energetic aura.”

“Gloria!” is almost entirely uptempo. Produced by two-time Billboard Latin producer of the year Armando Avila (who produced “Una Rosa Blu” and has worked with David Bisbal and Luis Fonsi, among others) and Sebastian Jacome, the album is high-gloss pop, endowed with catchy hooks and colloquial lyrics.

“In the beginning I was the crazy chick, the one with the long hair who stuck her tongue out at a society of hypocrites,” Trevi

says. “Then they broke my heart, and while I was still that girl who could criticize, I was also in pain, like the protester who's tortured in prison. And today I've become 'Me Rio de Ti.' Because I'm that girl, and I speak with the authority of someone who knows what she's saying, and who deserves to have more fun.”

The video for “Me Rio de Ti,” which Trevi co-wrote with Balta Hinojosa and is No. 36 on the Hot Latin Songs chart, has had 1.2 million hits on Vevo. Directed by Colombian filmmaker Gustavo Garzon, the clip features Trevi romping with abandon—in pink and black spandex—at a surreal party that evokes memories of her tousled teenage rebelliousness, despite her now-sleek, blonde mane.

“She looks better than ever,” Universal Music Latino/Machete GM Luis Estrada says. “One of the key strategies was to give the single gigantic exposure beyond radio, and for that reason, we've slated a national TV campaign with Univision that runs for a whole month. It's the biggest campaign Universal Latino has ever had previous to an album release.”

In addition to Trevi's appearances on most Spanish-language national TV shows (she premiered “Me Rio de Ti” on Univision's Premios Lo Nuestro last month, wearing a red cat suit and backed by a troupe of lingerie-clad dancers) and on Univision's channel 34 in Los Angeles—Trevi's biggest market—Universal Latino will run 120 spots in 20 days promoting an event with Univision's Spanish adult contemporary radio station KLVE.

Universal is also selling a special boxed set available only online. It includes one-of-a-kind items like a comic book illustrated by Trevi. In addition, Universal has contracted Miami-based promotion/event production company Granda Entertainment to work “Me Rio de Ti,” through multiple remixes, in the club circuit and the lesbian/gay/bisexual/transgender community. “She did gay pride parades in Long Beach [Calif.] and San Francisco [during promotion of “Una Rosa Blu”] and it gave her so much force to continue to work,” Granda Entertainment CEO Joe Granda says. “She saw this audience who really supported her. It was an integral part of her comeback.”

A major part of Trevi's promotion hinges on her live shows. Her 2007 Una Rosa Blu tour lasted more than two years and included 300-plus shows worldwide, with 21 stateside concerts. “She's great. “She's great at selling tickets, and we're working together with Universal to coordinate her tour through Latin America and the U.S.,” says Jorge Juarez, who manages Trevi with David Westwood. Trevi's official tour, which Westwood also books, kicks off in May—nearly 80 shows are set for Mexico. Westwood is in conversations with several U.S. promoters to close approximately 20 dates in what would be Trevi's first full-fledged U.S. tour in more than a decade.

“I've always thought I'll keep on doing this as long as I'm young and have the strength,” Trevi says. “I've been compared to Madonna and [Brazilian pop star] Xuxa, but I think I'm more akin to Tina Turner because of my energy. Sometimes I end the shows full of bruises from throwing myself to the floor.”

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GLORIA TREVI

SITES: GloriaTreviWebOficial.com, Facebook.com/gloriatrevi

BOOKING & MANAGEMENT: (DOMESTIC AND INTERNATIONAL): Jorge Juarez and David West, Westwood Entertainment

PUBLISHING: Songs of Peer
PUBLICIST: Diana Baron, D. Baron Media
TWEETS: @gloriatrevi

UPCOMING TV: “Sabado Gigante,” Univision (March 26)

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BATTLE OF THE BANGS
Yellowcard, Sum 41
return with new sets



YOUTUBE STAR
Eric Whitacre hits big
with a virtual choir



GOOD ON PAPER
Allison Krauss releases
her 14th album



HE'S BACK
Gucci Mane gets
therapeutic on new CD



ROCKIN' BLUEGRASS
Styx's Tommy Shaw
preps Opry debut

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MUSIC

ROCK BY LUKE BAUMGARTEN

AS ABOVE, SO BELOW

Panda Bear Makes A Record Underground, And Out In The Open

Noah Lennox feels compelled to consider his audience now. He blames 2007 for that.

Lennox had been recording solo under the name Panda Bear for the better part of a decade, releasing a pair of records along the way in what he considers a somewhat blithe obscurity. Selling records is what he did with his band, Animal Collective. For his solo work, he says, "I never really had to think about it."

To that point, Panda Bear was pure creation. In 2004, as his father lay dying, Lennox began writing songs to tell him what a good job he had done. Lennox was able to play some rough tracks for his father before he died, then Lennox recorded the final tracks in the room where he passed. The resultant album was "Young Prayer."

"Person Pitch," the album that would change things entirely, was a personal record as well. Lennox had moved to Lisbon, Portugal, in 2005, gotten married and had a child. Along the way, he composed a series of breezy odes to the brightness of his adoptive home, drifting from folkier inclinations to looping minimalist beats, angel's choir harmonies and samples of Cat Stevens, Kraftwerk and the landmark dystopian anime "Akira." The album felt light and windswept, despite a second single that exceeded 12 minutes. "Person Pitch" sold 3,000 first-week copies, according to Nielsen SoundScan, then sold 71,000 more.

Lennox's personal recordings were suddenly competing with his band's. The sales for "Person Pitch" (74,000 units) came within striking distance of Animal Collective's 2007 album "Strawberry Jam" (77,500). In terms of critical reception, "Pitch" beat "Strawberry Jam" in a handful of tastemaking best-of lists, claiming



It's personal: PANDA BEAR

the top spot in Pitchfork's Top 50 Albums of 2007. ("Jam" landed sixth.) Animal Collective's 2009 follow-up, "Merriweather Post Pavilion," sold 182,000 copies.

Lennox says he struggled to come to terms with how "Person Pitch" made a decidedly personal project public. Todd Hyman, president of Paw Tracks, the label he started with Animal Collective in 2002, has seen it too.

"There's a tremendous amount of pressure on [Lennox]," Hyman says. "He's the kind of person who always keeps pushing himself. Not just to

●●●●●
"At this point there are two narratives: how people might receive the thing and my own personal feelings."
—NOAH LENNOX

do the same thing, even though a lot of people were interested in hearing the same thing."

In September 2009, when the clamor over Animal Collective had died down and touring was finished, Lennox returned to Lisbon and took up residence in a studio two stories below ground. As the record was created he was mindful, for the first time, that people were intensely interested in his solo work. He says, "At this point there are two narratives: how people might receive the thing and my own personal feelings." On the phone from

Baltimore, Lennox pauses, then continues, "I have total control over one and absolutely no control over the other."

For the benefit of his family, Lennox had pledged to keep regular (daytime) work hours, but ended up composing and recording "Tomboy," his fourth solo album due April 19, by the light of a single small lamp. Perhaps because of that, Lennox says, "there's this nighttime-during-the-day kind of feel to it."

Lennox has always been considered the brighter spirit among the dervishes of Animal Collective. "Tomboy," though, is his most serious work. Press on the title track lead single has been overwhelmingly positive, and the song appeared on many 2010 best-of lists.

It's clear the label is expecting sales of "Tomboy" to rival those of "Merriweather Post Pavilion," the same way "Person Pitch" matched "Strawberry Jam." Hyman says Paw Tracks is shipping 15,000-20,000 units in the United States. "It would be awesome if we could do that much in SoundScan sales the first week," he says.

That's where comparisons to previous work should end, however. "Tomboy" doesn't have a corollary to "Bros.," the jangly, bright, 12-minute ode to endless summer from "Person Pitch." The closest it gets is "Surfer's Hymn," which takes the long horizon line between sea and sky and makes it a post-dark gradient of blue to black.

"Somebody told me they thought 'Person Pitch' was an album you share with people and 'Tomboy' is something you only want to hear when you're by yourself," Lennox says. "That rang true for me."

"It was important [to me] that it came from a place that I'd never gone before and didn't have a firm grasp of," Lennox says. "Uncharted territory, I guess." ●●●●●

LATEST BUZZ

>>> TOMMY LEE DEVELOPING TRAVEL SHOW

Tommy Lee has gone from studying in college to studying the world. The Mötley Crüe drummer is developing "Culture Shock With Tommy Lee," an investigative travel show for the Syfy channel. Following NBC's six-episode run of "Tommy Lee Goes to College" in 2004, in which the tattooed rocker attended the University of Nebraska and tried out for the school's marching band, Lee will attempt to uncover rituals, symbols and other mysteries of secret societies.

>>> BLUES LEGEND PINETOP PERKINS DEAD AT 97

Pinetop Perkins, one of the last old-school bluesmen who played with Muddy Waters and became the oldest Grammy Award winner this year, died of cardiac arrest March 21 at his home. He was 97. Perkins was having chest pains when he went to take a nap and paramedics couldn't revive him, according to Hugh Southard, Perkins' agent for the last 15 years. The piano man played with an aggressive style and sang with a distinctive gravelly voice. In an e-mail statement, B.B. King called Perkins "one of the last great Mississippi bluesmen."

>>> REBECCA BLACK TRIUMPHS ON YOUTUBE

She may not be headlining sold-out shows at Madison Square Garden or rocking the Grammy Awards stage just yet, but Rebecca Black has one-upped Lady Gaga in terms of YouTube views for her latest music video. The viral sensation "Friday" has earned 30 million views on YouTube, while Gaga's "Born This Way" has been watched 22 million times. The most impressive aspect of the 13-year-old's coup: The "Friday" clip reportedly cost just \$2,000 to make.

Reporting by Shelia Byrd, Lesley Goldberg, Katie Morgan and Jim Vertuno.



ROCK BY JASON LIPSHUTZ

Hairs Apparent

Two Of Last Decade's Biggest Pop-Punk Bands Mount Comeback Efforts

Sum 41 and Yellowcard rode the pop-punk wave of the early '00s in vastly different ways: The latter built its fan base during a six-year span before breaking through with poppy fourth album "Ocean Avenue" in 2003, while Sum 41 burst onto radio with "Fat Lip," its gloriously snotty debut single that hit No. 1 on Billboard's Alternative Songs chart in 2001. Years after reaching the spotlight, however, the two

groups' paths bear similarities as they each prep the release of their first albums in four years.

With the modern rock landscape dramatically different since their last outings, Sum 41 and Yellowcard have had to evolve alongside social media, keep a global outlook and look past the hit single to come back from their longest album gaps yet.

	SUM 41	YELLOWCARD
NEW ALBUM	"Screaming Bloody Murder" (March 29)	"When You're Through Thinking, Say Yes" (March 22)
LAST ALBUM	"Underclass Hero" (2007); 184,000 copies sold, according to Nielsen SoundScan	"Paper Walls" (2007); 160,000 copies sold, according to Nielsen SoundScan
LABEL ACTIVITY	Fifth album on longtime label Island Records	First album on independent label Hopeless Records
NEW FACES	Lead guitarist Tom Thacker, who joined the group in 2007	Bassist Sean O'Donnell, who joined the group in 2010
RECORDING BREAK	Although Sum 41 didn't have any new material ready after releasing the greatest-hits disc "All the Good Shit: 14 Solid Gold Hits 2000-2008" in 2009, the band had no problem staying on the road and joining extensive treks like the 2010 Vans Warped tour. "Wherever we went, we realized that, even without a record or anything, all the tours were selling out really quickly," frontman Deryck Whibley says. "So once we realized that, it gave us the freedom to say, 'We'll just [record] at our own time, because no one's going anywhere.'"	After singer Ryan Key's vocal cords surgery in 2006, bassist Peter Mosely's departure in 2007 and the band's exit from Capitol Records in 2008, Key says the band preferred to take an extended hiatus in 2008 rather than record another album. "We were mentally and emotionally exhausted to a point where we wouldn't have made a good record," Key says.
REBOOT	The foursome wrote songs sporadically before recording "Murder"—the first album Whibley fully produced for the band—in his home studio. The throttling title track was serviced to alternative formats as the first single in January and has sold 15,000 copies, according to Nielsen SoundScan. Whibley says the band never felt pressure from Island to score another hit. "Being on the radio in the first place with 'Fat Lip,' that was an accident," he says. "If it gets on radio then that's great, but if it doesn't, I don't really care."	Yellowcard began contemplating a new album in early 2010, and the group was halfway through writing its seventh full-length when it signed to indie imprint Hopeless Records last summer. First single "For You, and Your Denial" hits the same rock-with-violin stride as previous hits "Ocean Avenue" and "Way Away," and has moved 36,000 copies since its January release, according to Nielsen SoundScan. Second single "Hang You Up" was issued Feb. 22.
ONLINE OUTREACH	When Ron Laffitte of Red Light Management started managing Sum 41 two years ago, he says that a "lot of the social networking tools weren't in place" for the group. Laffitte oversaw a redesign of the band's official website and encouraged the band members to film a series of webisodes that detail life on the road.	Key says that using Facebook and Twitter has been more rewarding than scoring a hit single due to the heightened fan interaction. The band now has 764,000 "likes" on its Facebook page, up from the 320,000 it had when it announced the new album in August. "[The fact] that 400,000 people have joined forces with the band is unbelievable," he says, "and we're able to get in touch with them now."
LIVE PLANS	Despite having to cancel a string of Australian shows last month when Whibley was hospitalized with severe pneumonia, the band will spend most of 2011 playing shows in places like Japan, Europe and the United States. France will be a particular point of interest: Sum 41 hopes to play a whopping 41 shows in the country during 2011, in order to celebrate a place where "the live opportunities have been fantastic," Laffitte says.	Yellowcard kicked off a six-week U.S. tour supporting pop-punk upstart All Time Low on March 18, a bill that Hopeless marketing head Ian Harrison believes will "bring [the group] back into the fold of younger fans who weren't fully around when 'Ocean Avenue' really took off." Key says signing with an indie will open up global touring opportunities: He foresees the band visiting South America and Europe before the current touring cycle concludes.

CLASSICAL BY KERRI MASON

VIRTUAL REALITY

Marquee-Icon Composer Eric Whitacre Rolls Out His 'Virtual Choir'

Teenage girls wear T-shirts bearing his image and swarm his Facebook page with declarations of love. He plays to sold-out houses all over the world. He just locked in a contract with Storm Models, the London-based agency that represents Cindy Crawford and Alek Wek. And his original sheet music has sold more than 1 million copies worldwide, according to the artist and his management.

But he's not a mainstream pop artist or crossover vampire movie star. Eric Whitacre is a choral composer—and a good-looking one, at that.

"From where I'm standing," he says, "choral music is really cool."

If that's true, it's safe to say that Whitacre, 41, has had a thing or two to do with that.

The Nevada-born artist has harnessed the power of social media to thrust his form of music—which last visited the mainstream in the '90s with fluke singing-monk hit "Chant"—into the digital age, forming a community of students, local musicians and fans who perform his work, connected through his Facebook, Twitter and YouTube pages (more than 67,000 followers combined). In the process, he created something so unique that he was invited to speak about it at the recent TED Conference, the bleeding edge thought-leader symposium in Long Beach, Calif.

The project is called Virtual Choir, and the idea is elegant yet simple: Create a singing group that exists only online,

composed of individual singers performing separate vocal lines into their webcams. After a trial run in 2010, Whitacre is set to debut the second Virtual Choir video in early April, timed with the first official wide release of his album "Light & Gold" (Decca), following an Amazon-only release in October 2010.

The notion of a crowd-sourced choir first came to Whitacre in early 2010. "A young woman from New York posted a video on YouTube of her looking into the camera and singing the soprano part to one of my choral pieces, like you might cover a pop tune," he says. "It was really beautiful and very intimate, and I wrote immediately on my blog, 'I've got this idea.'" That small call to action to his fan base resulted in 185 video responses from 12 different countries.

After painstakingly scrubbing and overlaying the audio and video ("Sound quality was all over the map; you could hear some people's mothers screaming in the background," Whitacre says), the first Virtual Choir, of Whitacre original "Lux Aurumque," was posted on YouTube on March 21, 2010. An amalgam of voices and faces from all over the world singing in harmony, like a global community action for the sake of art, it was as moving as it was beautiful. It garnered more than 1.8 million views.

The next edition, of Whitacre's "Sleep" (also on "Light & Gold"), is a decidedly bigger production. This time, Whitacre received more than 2,051 performance videos from 58 countries, and has enlisted the help of London production company rehabstudio to assemble it.

Decca is using the video as a promotional vehicle for the "Light & Gold" rerelease, which the label hopes will find a new audience through its natural one. "Eric has a younger demographic than the average classical music consumer: the young people who are actually performing his music," says Joseph Oerke, VP of Deutsche Grammophon and Decca Classics. "They have the drive of already being a part of it, and they know who Eric is. The next level is their parents or their friends." ●●●



Classical sass: ERIC WHITACRE



Taking flight: ALISON KRAUSS with UNION STATION

6 QUESTIONS

with ALISON KRAUSS
by JUSTIN JACOBS

Best-known for 2007's "Raising Sand," the multiplatinum collaboration with Robert Plant that won six Grammy Awards, including album of the year, Alison Krauss is now preparing to release her 14th album, "Paper Airplane," on April 12 on Rounder Records. It's not only her first since her Grammys sweep, but also her first with Union Station, her band of more than 20 years, since 2004's Grammy-winning "Lonely Runs Both Ways." Krauss spoke to Billboard about the aftermath of "Raising Sand" and the difficult process of crafting the perfect song.

1 This is your first album with Union Station in years. How did it feel to get back in the studio with your band?

It felt like home. Everybody had gone their separate ways. [Guitarist/mandolin player Dan Tyminski] was touring. [Bassist Barry Bales] was touring. [Dobro player Jerry Douglas and banjo player/guitarist Ron Block] were both touring. But we found that everything we did separately found its way in. The more experiences we all have, the wider our options are.

2 Did you sense a change in the dynamic of the band when you recorded "Paper Airplane"?

Oh, sure. Everybody's older. I don't have the amount of fight I used to have. Others have more fight. You don't play like those guys play without being sensitive, thoughtful. They'll laugh at this, but they are feeling people. You can't express yourself like they can without being an emotional person. I wouldn't have it any other way.

3 "Raising Sand" was a groundbreaking release for you. Did the album's success change how you approached making "Paper Airplane"?

Making a record is always a new experience. They're never like the last one. Each is like the only one you've ever made, and the only one you're going to make, the first and the last. So I don't look at the ones in the past or think about the future—we just want each record to represent that moment. The only pressure is to discover and unearth something—you want to make a truthful representation of yourself.

4 Ignoring where you were coming from to make this album then, what made it special to create?

It was tough when we got back together. We

started recording, and I just said, "We don't have it." [The album] wasn't a piece of work yet. We didn't have any songs by [Union Station songwriter] Robert Lee Castleman, and he'd been our main course for songs for the last 15 years. I called him, and he said, "I'm dry. I go to the places I used to when I was brokenhearted, and I just can't connect." So I drove to his house, and he wanted me to tell him what was going on with me. When I walked in, he told me he had a melody. I'd been going through a dark time personally, and we talked about it. He sang the melody; it was just gorgeous. So I cooked a couple grilled cheese sandwiches and we just talked. He called me later that night and told me the title: "Paper Airplane."

5 That's now the album title, and the first song. You ended up picking songs by a number of different songwriters. Is there a theme that ties them all together?

The songs are a trial. [They represent] a trying time that you're in the middle of. You don't know how long it'll be, but you know at some point it has to end. It was hard singing a lot of these songs. But if I'm not truthful, then I'm wasting everybody's time, and my own. I've always been lyrically focused. That's my head space; that's what keeps me up at night.

6 What makes a great lyric to you?

I don't know until I hear it. I go with something I have to say—I won't be happy unless I say those words. Then we look back and see how things fit together. Putting together the song, the meaning of the words will change, and it's not me trying to change them. It's a very romantic chase. ●●●

ALBUMS

POP

OH LAND

Oh Land

Producers: *various*

Epic Records

Release Date: *March 15*

She looks like German model Claudia Schiffer and sounds like the Cardigans' Nina Persson. But 25-year-old Nanna Øland Fabricius (who performs under the name Oh Land) is not just a pretty face with an adorable voice: She might have made the year's first great left-field pop album. The statuesque Dane's self-titled debut takes a hayride through a supernatural forest populated by seductive creatures, heavenly bodies and lo-fi drum machines. If the aesthetic is *Tron* meets Brothers Grimm, the songs here are endlessly catchy. The single "Sun of a Gun" coos and finger snaps its way into a Nancy Sinatra-esque boots-walking chorus, while "Wolf & I" belongs on the "True Blood" soundtrack, a metaphoric tale of girl/beast love with a dub-step vibe and enough specifics to make it almost goth. She also flirts with quickie synth-pop ("Voodoo"), dreamy violin-laden confessions ("Perfection") and silly kiss-off party songs ("We Turn It Up"). But the tilting scales of light and dark give the collection a defi-



CHRIS BROWN

F.A.M.E.

Producers: *various*

Jive Records

Release Date: *March 22*

The title of Chris Brown's latest album, "F.A.M.E.," stands for "Forgiving All My Enemies." But the R&B singer doesn't directly address his "enemies" on the highly anticipated set. Instead, he delivers an album full of emotional stories over a diverse mix of hip-hop, R&B, electro and dance beats. "No BS" is a lullaby about a casual sexcapade, while "Wet the Bed" finds Brown helping his woman reach her sexual peak over the tick-tock of a clock. The 21-year-old croons about matters of the heart on "Up to You," a piano-based song about lusting for a young lady, and "Deuces" finds him bid-

nite creep factor and a clever complexity.—KM

LYKKE LI

Wounded Rhymes

Producer: *Björn Yttling*

Atlantic Records

Release Date: *March 1*

Lykke Li's 2008 debut, "Youth Novels," was a strikingly intimate album filled with decep-



tively simple melodies and what sounded like shy confessions. Its seeming unassumingness is one of the set's charms, but the world noticed her quickly. During the past couple of years she's performed, recorded or done remixes with Kanye West, Drake, Q-Tip and even Kings of Leon. Thankfully, none of the above is in evidence on her second album, but it's a sea change nonetheless. Much more aggressive and less introspective than "Youth Novels," the fittingly titled "Wounded Rhymes" features a diverse array of songs. Sonically it's a super-charged take on the girl-group sound, with thundering drums, multilayered vocals, heart-wrenching lyrics and loads of echo—all of which contrasts with her honeyed voice. The album's first single is the startlingly aggressive "Get Some," which features the controversial "I'm your prostitute" line. Other highlights include woozy opener "Youth Knows No Pain"; "Love Out of Lust," a lovely ballad with a gently cascading chorus; and best of all the Phil Spector-riffic "Sadness Is a Blessing," the chorus of which finds Li joyously singing "Sadness is my boyfriend" over soaring chord changes.—JA

JAZZ

VIJAY IYER/ PRASANNA/NITIN MITTA

Tirtha

Producers: *Vijay Iyer,*

Prasanna, Nitin Mitta

ACT Music + Vision

Release Date: *March 8*

Celebrated during the last few years as the most gifted and ambitious young pianist in jazz, Vijay Iyer engages in a culturally grounded musical conversation with fellow Indian musicians Prasanna and Nitin Mitta.

Iyer and guitarist Prasanna supply the nine compositions, but it's tabla player Mitta's hand drums that propel "Tirtha," cementing this genre-free experiment with north Indian classical grooves. In the early going, the trio meets force with more force, Iyer's "Duality" and Prasanna's "Tribal Wisdom" serving as vehicles for the instrumentalists to demonstrate their flair for the intense. The closing numbers (Iyer's "Remembrance" and Prasanna's "Entropy and Time") are polar opposites—peaceful, wave-like improvisations lapping across Mitta's swirling rhythms. While Iyer sticks to a jazz vocabulary that includes dissonant chords and single-line lyricism associated with Keith Jarrett, Prasanna, a native of south India, alters his attack on each tune. He proffers the bended staccato of the sitar, straight-ahead rock solos and some jazzy swing. The music is at its best when it emulates an animated conversation, one voice leap-frogging the other with no one losing sight of the central theme.—PG

COUNTRY

SARA EVANS

Stronger

Producers: *Nathan*

Chapman, Tony Brown, Marti

Frederiksen

RCA Records

Release Date: *March 8*

"Stronger," Sara Evans' first studio album in six years, is proof that some things are worth waiting for. Evans co-wrote six of the 10 tunes, including the chilling ballad "What That Drink Cost Me," a song about a woman who loses her husband to alcohol. Elsewhere, "Alone" is another compelling ballad about a challenging relationship. Evans also excels on livelier fare like the upbeat anthem "Anywhere" and the cleverly written "Ticket to Ride." And she delivers an achingly vulnerable cover of Rod Stewart's "My Heart Can't Tell You No," while wrapping up the set with a new bluegrass-flavored treatment of her 2000 hit "Born to Fly." The album's lead single, "A Little Bit Stronger," is in the top 20 of the country chart, proving that a remarkable singer with a great song can always write a new chapter.—DEP



RICHARD ASHCROFT

United Nations of Sound

Producer: *No I.D.*

Razor & Tie

Release Date: *March 22*

We can lament that the Verve's 2008 reunion didn't take, or we can remember that Richard Ashcroft solo has been a pretty good thing since "Alone With Everybody" arrived in 2000. But his first solo album in four years, "United Nations of Sound," trends a path markedly different from its three predecessors, the happiest and most American that British-born Ashcroft has ever sounded. And it's a bold change of course that gave overseas ears pause when it was first released in July under the group name RPA & the United Nations of Sound. Recorded in New York with hip-hop stalwart No I.D., the set finds Ashcroft declaring, "I'm born again, yeah!" It hits more than it misses as he explores an array of soul and early rock styles, including the somewhat thin blues "How Deep Is Your Man?" and the far more convincing lower-Manhattan '60s rocker "Royal Highness." The songs "Are You Ready?" "Born Again" and "Life Can Be So Beautiful" are anthemic affirmations, while "She Brings Me the Music" is a soul ballad that's all sweet and no bitter.—GG



JENNIFER HUDSON

I Remember Me

Producers: *Clive Davis, Larry*

Jackson

J/RCA Music Group

Release Date: *March 22*

Jennifer Hudson has never sounded better. Standing sure-footed on the other side of personal tragedy, she vibrantly vocalizes her renewed sense of self throughout an album that doubles as a soulful reflection on life and love. While her 2008 self-titled debut spun off two hits, including "Spotlight," the project overall (with cameos by Ludacris and T-Pain) proved uneven. This time the producers get it right, giving Hudson better songs for showcasing her glorious pipes and leaving "I Remember Me" free of overproduction and unnecessary features. Collaborating with songwriters and producers including R. Kelly (current hit single "Where You At"), Harvey Mason Jr., Swizz Beatz and Rich Harrison, Hudson delivers a cohesive mix of ballads and mid- and uptempo numbers. Standouts include the Hudson co-written/Ryan Tedder-produced title track—a moving treatise about never losing yourself—and "Don't Look Down," an upbeat view of love's roller-coaster ride written and produced by Alicia Keys and Salaam Remi. But Hudson sums up the album (and her return) on the Stargate production "I Got This": "I'm from the Southside/Tryin' to get to my goal/Ain't no stoppin' me . . . Better believe I got this." Enough said.—GM

REVIEWS

SINGLES

MUMFORD & SONS

The Cave (3:35)

Producer: Markus Dravs

Writers: Mumford & Sons

Publisher: Universal Tunes (SESAC)

Gentlemen of the Road/RED/Glassnote



"The Cave," the third single off Mumford & Sons' debut album, "Sigh No More," is an invigorating folk-rock anthem that has followed "Little Lion Man" onto the Billboard Hot 100. Unlike "Lion," however, "The Cave" has peaks and valleys that build to an instrumental climax before winding back down. Marcus Mumford's vocals are piercing, and his gravelly tones add emotional heft to the song's weary, yet hopeful lyrics ("And I'll find strength in pain/And I will change my ways/I'll know my name as it's called again"). Winston Marshall whips his banjo into a frenzy on the track, and the driving drum pattern turns "The Cave" into a fervent hymn. Although it's a stylistic shift away from "Little Lion Man," "The Cave" logically follows as the next "Sigh No More" single to make a chart impact.—KEM

with a simple yet alluring melody, and the combination is lethal as a whole. Whether as a result or in spite of recent headline-grabbing adversities, Brown has everyone looking at him now—and with this single, he'll be sure to keep their attention.—JG

ROCK

RISE AGAINST

Help Is On the Way (3:57)

Producers: Bill Stevenson,

Jason Livermore

Writer: T. McIlrath

Publisher: Do It to Win

Music/Sony/ATV (ASCAP)

DGC/Interscope

Rise Against might represent one of the most unorthodox major-label success stories in recent memory: Since making the leap to Universal Music Group in 2003, the group has thrived by sticking to an iron-clad punk ethos and a penchant for political activism. New single "Help Is On the Way" is a hard-charging anthem that focuses on the Gulf Coast's recovery after Hurricane Katrina in 2005 and last year's oil spill. The band tries to encompass the unwavering solidarity of New Orleans in the face of tragedy: "I have my



BRITNEY SPEARS

Till the World Ends (3:58)

Producers: Dr.

Luke, Max Martin,

Billboard

Writers: various

Publishers: various

Jive/JLG

Britney Spears' "Till the World Ends"

features some of the most banal lyrics in recent pop music memory. Of course, that doesn't make the second single from "Femme Fatale" any less fantastic. Unlike fellow superstars Taylor Swift and P!nk, Spears is less interested in provoking meaningful thoughts at this point in her roller-coaster career, and just wants to move bodies. Fortunately, this throbbing track (co-written by another dancefloor princess, Ke\$ha) features a dazzling mix of sleek electro-pop synthesizers expertly arranged by Dr. Luke, Max Martin and producer Billboard. While "Femme Fatale" lead single "Hold It Against Me" showcased an inspired, if out of place dubstep breakdown as its most unique feature, "World" is rocked by a jubilant chorus that builds into a blazing, double-time refrain. In the eye of the storm is a seductive, confident Spears, who simply wants this musical piece of heaven to spin until the world ends.—JL



R&B

CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES

Look at Me Now (3:43)

Producers: Diplo, Afrojack,

Free School

Writers: various

Publishers: various

Jive/JLG

Although best-known as a singer/dancer, Chris Brown has been testing out his rapping skills for quite some time. With the release of "Look at Me Now," the 21-year-old strips his latest single from "F.A.M.E." of singing altogether; instead, the track

is filled with tight, quick-flowing punch lines and bruising verses by hip-hop veterans Busta Rhymes and Lil Wayne. Although Busta's bullet-time contribution is worthy of a dropped jaw, Breezy is no novice on the microphone and also spits rapid rhymes with a few witty lyrics sprinkled in. The mesmerizing beat is juxtaposed

mother's dreams/I have my father's eyes/They can't take that from me/Just go ahead and try," Tim McIlrath sings.

Thanks to its double-time tempo and caustic breakdown, "Help" is both understated enough to capture radio attention and plenty explosive to please Rise Against's devoted fan base.—EL

that's angling to become a summer radio staple. Riding the wave of an ongoing pop trend, "Hit the Lights" weaves together dance-pop melodies and rapping in a style that recalls Enrique Iglesias' "Tonight (I'm Lovin' You)" and Flo Rida's "Club Can't Handle Me." As electronic beats pound in the background, Sean croons, "Put your lighters in the air/Let 'em burn into the night/And let everybody know/That you're with it and you're ready to go." Meanwhile, Lil Wayne adds a welcome amount of hip-hop with his slippery-voiced rapping. "Hit the Lights" hopes to repeat the chart success of "Down" before Sean's fourth album, "Freeze Time," receives a spring release.—AK



CHRIS YOUNG

Tomorrow (3:30)

Producer: James Stroud

Writers: C. Young,

F. Myers, A. Smith

Publishers: various

RCA Records



Chris Young may not have set the world on fire with his RCA debut album, but his sophomore effort, 2009's "The Man I Want to Be," proved that the Tennessee native is more than a late bloomer—he's a bona fide star. Young precedes his upcoming third album with "Tomorrow," a winning country number that debuted at No. 8 on Billboard's Digital Country Songs chart. The single is a well-written tune about a com-

plicated relationship that has no future, but Young sings about helplessly giving in to one more night. Boasting one of the most impressive voices among country's new crop of male artists, Young puts his deep, rich instrument to work on "Tomorrow," which he co-wrote with Frank Myers and Anthony Smith. Before he returns with a new album, Young has offered a killer performance as a preview.—DEP

POP

JAY SEAN FEATURING LIL WAYNE

Hit the Lights (3:41)

Producers: J Remy, Bobby

Bass

Writers: various

Publishers: various

Cash Money/Universal

Republic Records

Just as with their collaboration on the Billboard Hot 100-topping "Down," Jay Sean and Lil Wayne have joined forces to create another upbeat club-banger

LEGEND & CREDITS

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HIP-HOP BY JASON LIPSHUTZ

'Coldest In The Game'

Gucci Mane Is In The 'Zone'; Teams Up With Waka Flocka Flame; Aims To 'Superserve' Core Fans



Going hard with a "soft" retail release: GUCCI MANE

Gucci Mane, who just released another full-length street album, "The Return of Mr. Zone 6," on March 22, has teamed with fellow Brick Squad rapper Waka Flocka Flame for a joint album—and hopes to have another proper album hit stores later this year. But lately most people don't ask the rapper about his ambitious music plans: He fields a lot more questions about the large ice cream cone newly tattooed on the right side of his face.

"Everybody wants to know why I got the tattoo, did it hurt, what it means," says Mane (real name: Radric Davis). "I just tell them it's my trademark. It represents being the coldest in the game."

Mane, 31, hopes that "Mr. Zone 6," the Atlanta artist's first release since getting the eye-popping ink in January, will return the focus to his music and away from his recent personal exploits. Since last fall's release of Mane's third studio album, "The Appeal: Georgia's Most Wanted" (which has sold 155,000 copies, according to Nielsen SoundScan), Mane has been arrested twice. He was then admitted to a mental health treatment center in January. (A rep for the rapper says Mane was admitted for an evaluation but wouldn't provide further details.)

Mane notes that recording "Mr. Zone 6" from December to February was a therapeutic process. "The past few months are in this album," he says. "I work through my problems. I work through my pain. So when I was going through all the things I was going through... I just stayed in the studio. It definitely helped me. The studio is where I go to just let everything out. I can go and just speak my feelings and what's on my mind—just get it off my chest."

"Mr. Zone 6," which features guest spots by Waka Flocka, Birdman, Master P and Wale, features a darker tone than Mane's playful hit sin-

gles "Wasted" and "Lemonade." Tracks like "Trick or Treat" and "Reckless" showcase nihilistic rhymes over grimy beats. Instead of releasing the album as a free mixtape online, Warner Bros. Records issued "Mr. Zone 6" to online retailers and local music outlets—similar to the rollout for previous Mane releases "The Burrrprint 2" and "Trap-a-Thon." The soft retail release has worked for Mane before: "Burrrprint" debuted at No. 19 on the Billboard 200 last May.

"This album was completely about superserving his core versus broadening the fan base," marketing director Shari Bryant says. "We focused more on mixshow promotions and viral activities to help spread the word on this album."

Mane has released music videos for the "Mr. Zone 6" tracks "24 Hours," "I Don't Love Her" and "Mouth Full of Gold," and will perform at San Diego's Club Decos on March 27. He's already eyeing a spring release for "The Ferrari Boys," which will equally showcase Waka Flocka Flame and himself and feature production from Drumma Boy, FATBOI and Shawty Redd. Since last October, Waka Flocka Flame's first Asylum/Warner Bros. album, "Flockaveli," scored a top 10 debut on the Billboard 200 and spawned the hit "No Hands," which peaked at No. 13 on the Billboard Hot 100.

Mane says "The Ferrari Boys" is going to be "the hardest album of the year. The songs are so clever, the beats are so slamming, and the lyrics are just so aggressive. There's so much energy that we bring to the studio. Nobody's going to be able to top what me and Waka are coming out with."

As for the follow-up to "The Appeal," Mane has already pegged it with a title that's appropriate, considering his new tattoo. "I'm titling my new album 'The Ice Cream Man,' and it's dropping probably this fall," he says. "I've got a very busy year."

NATHANIEL 'NATE DOGG' HALE: 1969-2011

The death of Nathaniel Dwayne Hale, aka Nate Dogg, shocked those who work in hip-hop, and those who love good music in general. Hale died March 15 due to complications following strokes in 2007 and 2008. He was 41.

The Long Beach, Calif.-born singer began his career singing on Dr. Dre's debut album, "The Chronic," lending his vocals to the track "Lil' Ghetto Boy." Hale's soulful baritone and knack for melodies were often imitated but never duplicated.

Hale's discography on Billboard's Hot R&B/Hip-Hop Songs chart covers 34 titles, beginning with debut hit "Regulate" with Warren G, which peaked at No. 7 in the July 2, 1994, issue. Hale's sole chart-topper came courtesy of his featured turn on 50 Cent's "21 Questions," which spent seven weeks at No. 1 in 2003.

Hale's singing style, and his ability to make even the most profane and off-color lyrics sound catchy, live on through his influence on such stars as T-Pain and Akon.

—Raully Ramirez



One of a kind: NATE DOGG

NOBODY DID IT BETTER

Here's a look at Nate Dogg's most successful titles, ranked by peak position, on Hot R&B/Hip-Hop Songs. Not only was he beloved by fans, but he was also popular among his contemporaries: His 13 top 40 hits on the survey include shared credit with 17 other acts.

PEAK	DATE	TITLE	ARTIST
1 (7 weeks)	05/03/03	"21 QUESTIONS"	50 CENT FEATURING NATE DOGG
7	07/02/94	"REGULATE" (FROM "ABOVE THE RIM")	WARREN G & NATE DOGG
10	08/25/01	"AREA CODES"	LUDACRIS FEATURING NATE DOGG
13	11/10/01	"CAN'T DENY IT"	FABOLOUS FEATURING NATE DOGG
14	08/07/04	"I LIKE THAT"	HOUSTON FEATURING CHINGY, NATE DOGG & I-20
18	08/01/98	"NOBODY DOES IT BETTER"	NATE DOGG FEATURING WARREN G
20	05/05/01	"LAY LOW"	SNOOP DOGG FEATURING MASTER P, NATE DOGG, BUTCH CASSIDY & THA EASTSIDAZ
22	11/30/96	"NEVER LEAVE ME ALONE"	NATE DOGG FEATURING SNOOP DOGGY DOGG
22	01/20/01	"OH NO"	MOS DEF & PHAROAAHE MONCH FEATURING NATE DOGG
22	01/31/04	"GANGSTA NATION"	WESTSIDE CONNECTION FEATURING NATE DOGG
26	10/09/99	"B-PLEASE"	SNOOP DOGG FEATURING XZIBIT & NATE DOGG
26	06/05/04	"TIME'S UP!"	JADAKISS FEATURING NATE DOGG
39	01/17/04	"THE SET UP"	OBIE TRICE FEATURING NATE DOGG

Blowing up: BONEY JAMES



GUCCI MANE: JONATHAN MANNING; JAMES HARPER: SMITH

BLUEGRASS BY DEBORAH EVANS PRICE

A Walk In The Country

Styx's Tommy Shaw Goes Bluegrass; Mobilizes Band Fan Base

From classic hits with Styx to his work with Damn Yankees and Shaw/Blades, guitarist Tommy Shaw has crafted a diverse résumé. But never has the veteran rocker taken a more adventurous detour than on "The Great Divide," a bluegrass collection released March 22 by Pazzo Music/Fontana Distribution.

"It's timeless music," Montgomery, Ala., native Shaw says. "Bluegrass is just like an old friend; it's rooted in my past."

Shaw co-produced "The Great Divide" with Brad Davis and Will Evankovich, enlisting a stellar cast of musicians and special guests that includes Alison Krauss, Jerry Douglas, Sam Bush, Rob Ickes, Stuart Duncan, Byron House, Gary Burr and Dwight Yoakam. Shaw also wrote or co-wrote every track on the album, which will be released on CD, vinyl and digital formats.

"I've written a lot of rock songs, but they don't necessarily lend themselves to telling a straightforward story," Shaw says. "Bluegrass has the same sort of thing as gospel: You can tell a story about somebody falling down

a hole or some terrible thing happening, but there's redemption in it."

Standout tracks include triple A-targeted first single "Shadows in the Moonlight," a Shaw/Burr co-write about a girl falling for a guy from the wrong side of the tracks, and the tear-jerker title track, penned with Ohio-based writer Paula Breedlove. The song also provided the perfect album title, Shaw says: "I'm kind of reaching across that great divide from rock to bluegrass."

In addition to lining up print and Web interviews for Shaw, Fontana is mobilizing Styx's fan base by canvassing syndicated rock radio, engaging its online community and enlisting street team efforts during stopovers on the group's current concert schedule. A special feature also ran on music website TheComet.com, "The 11 Days of the Great Divide." Each day focused on a different song from the album, accompanied by an audio stream of the song plus Shaw's comments about the story behind each track.

Divided soul: TOMMY SHAW



"You can't expect a rock guy to be instantly welcomed when he branches out like this," Shaw's manager Sterling Bacon says. "Getting solid traction within the bluegrass and Americana communities will not happen overnight. So we're taking a targeted approach there. We want to find

those early believers and credible voices who can help spread the word."

Word will no doubt spread following Shaw's March 26 debut on the Grand Ole Opry. Acknowledging it will be a night he'll never forget, the rocker is relishing the journey he's on with "The

Great Divide."

"Anything that happens with this record is like icing on the cake," he says, "because the experience has been so much bigger than I ever anticipated. I wish I could go back in time and become a bluegrass player who's been playing for 30 years." ●●●

GIRL POWER

When most people think of the Girl Scouts, they immediately associate the organization with cookies. Thin Mints or Coconut Delights, anyone?

Electronic instrument manufacturer/distributor Roland aims to add "rock star" to that list. The company has partnered with Girl Scouts of the USA to launch Girl Scouts Rock! Powered by Roland—a series of interactive workshops designed to empower young girls through music.

"We Got the Beat," the iconic hit by '80s female rock band the Go-Go's, is the theme song for the initiative, tying in with the group's 30th anniversary this year. Go-Go's guitarist Charlotte Caffey attended the March 19 kickoff in Los Angeles.

Girl Scouts ages 8-14 were introduced to various instruments, tried their hand at songwriting and performed for their peers. Participating alongside the girls was former Girl Scout/Disney star Shelby Spalione, who fronts the Rockin' Roland Girls Band. Spalione, ex-lead singer of female teen rock band KSM, will appear at all of the workshops.

"Music stores are very male-dominated," says Roland president Chris Bristol, who developed the initiative. "I want to give young girls a positive, hands-on experience playing musical instruments and making their own music. It's difficult for them to do that in school now because of all the budget cuts."

Girl Scouts Rock! Powered by Roland travels to Miami (April 30) before stopping in Minneapolis (May 7), Chicago (May 14) and New York (May 21). Girl Scout troops located in other cities will be able to access post-workshop tools on RolandUS.com. The company has also offered to serve as a liaison to local Girl Scout chapters, connecting them to music retailers and teachers for instruments and instruction. —Megan Vick

CONTACT SPORT

Post Car Accident, Boney James Has New Manager, Agent, Label And Album

Last spring, Boney James was wondering if he'd ever play his sax again. As he sat in traffic on a Los Angeles highway, his car was rear-ended by a drunk driver. While the vehicle was totaled, James was lucky: He suffered a fractured jaw and lost two teeth.

Almost a year later, James says his inability to blow for six weeks is, thankfully, "a rapidly fading memory." Now he's back with a new manager (Barbara Rose), a new agent (ICM's Bob Zievers), a new label (Verve Records)—and a new album, "Contact" (March 29).

The set, featuring Heather Headley, Mario and Donell Jones, veers from synth grooves and trip-hop to slow ballads and funk. It's already gaining traction, thanks to two

singles. The funky instrumental title track nabbed Greatest Gainer honors last week with a 24-7 jump on Billboard's Smooth Jazz Songs chart. This week, it rises to No. 2. Currently going for urban AC adds is the soulful ballad "When I Had the Chance," featuring LeToya Luckett.

"When you have a sax in your hands, you're immediately a jazz artist," says James, who produced, arranged and co-wrote his new CD. "But I've never thought of myself that way. And Verve fits me in terms of crossing over."

James' 2009 set, "Send One Your Love" (Concord), has sold 91,000 copies, according to Nielsen SoundScan, and spent eight weeks atop Contemporary Jazz Albums. Be-

sides himself, the Verve roster includes urban artists Ledisi, Trombone Shorty, Sunshine Anderson and Avant. "The decline in smooth jazz radio stations is a challenge," Verve Music Group senior VP/GM Nate Herr says. "That's why it's important that Boney—who takes chances musically and has criss-crossed between contemporary jazz and adult urban for several years—is able to cross into another format with a single like 'Chance.'"

While James' summer tour is still being planned, he has 12 dates lined up between April and June. He'll guest on an upcoming episode of "The Mo'Nique Show," and take over Sirius XM's Watercolors channel for a day during release week. —Gail Mitchell




Making music: Greater Los Angeles area Girl Scouts attend Girl Scouts Rock! Powered by Roland session with SHELBY SPALIONE (third from left) and the Go-Go's CHARLOTTE CAFFEY (far right).

SHAW: MYRAM SANTOS; GIRL SCOUTS: DAVID DUNNINGTON/WIREIMAGE.COM

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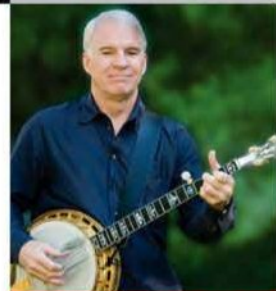
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'ALERT' THE PRESS

>>With the arrival of Steve Martin & the Steep Canyon Rangers' "Rare Bird Alert" at No. 43 on the Billboard 200, the comedian/actor/musician notches his highest-charting set since 1979's "Comedy Is Not Pretty" peaked at No. 25. "Rare" also arrives atop the Bluegrass chart, his second No. 1 on the tally.

YOUTUBE U.

>>Jimmy Wong's "Ching Chong (It Means I Love You)"—his response to former UCLA student Alexandra Wallace's buzzed-about YouTube rant—bows at No. 7 on Comedy Digital Songs with 2,000 downloads (see page 47).



RECORD-SETTER

>>"Danza Kuduro," by Don Omar (pictured) and Lucenzo, spends a 20th week atop Latin Rhythm Airplay, extending its lead as the single with the most weeks at No. 1. RKM & Ken-Y's "Down" previously held the record, with 17.

CHART BEAT

>>Next time you encounter a subway delay, be thankful it doesn't last 22 years. That's how long it took Bob Seger & the Silver Bullet Band's "Downtown Train" to arrive on the Adult Contemporary chart, where it debuts at No. 28. Seger first recorded the Tom Waits song in 1989 but withheld releasing it, as Rod Stewart's cover was on its way to topping the Jan. 20, 1990, AC survey. Seger rerecorded the song for his forthcoming, still-untitled album.

>>"S&M" marks Rihanna's 14th No. 1 on Dance Club Songs, tying her with Beyoncé for fifth place among artists with the chart's most toppers. Madonna (40) leads, followed by Janet Jackson (19), Mariah Carey and Kristine W (15 each).

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



MARTIN: SANDEE OLIVER; CELTIC THUNDER: JACK HARTIN PHOTOGRAPHY

Billboard

CHARTS

Irish Tunes Gain; Close Call For 'Born'; Black Bows

Adele's "21" heads back to the top slot (2-1) on the Billboard 200 for a third nonconsecutive week, selling 98,000 (down 26%), according to Nielsen SoundScan. She bumps last week's champ, **Lupe Fiasco's** "Lasers," to No. 3 (47,000, down 77%).

Debuting at No. 2 is rock band **Rise Against** with its sixth studio album, "Endgame," shifting 85,000. It easily marks the act's best sales week and chart high. The set surpasses the band's previous record frame, when its last set, 2008's "Appeal to Reason," debuted and peaked at No. 3 off a 65,000 start.

CELTIC RHYTHMS: Just outside the top 10 on the Billboard 200, **Celtic Thunder's** "Heritage" takes a St. Patrick's Day-propelled 82-position leap to No. 11 (26,000, up 356%). It gives the ensemble its highest-charting album and best sales frame.

On the World Albums chart, all but three of the titles on the 15-position tally post a gain this week. "Heritage" is found, naturally, at No. 1, while the act also takes No. 6 with "It's Entertainment!" (up 67%). The similarly named act **Celtic Woman** occupies two spots as well, at Nos. 3 and 4, both up by more than 40%.

Celtic rock act **Flogging Molly** also makes the most of the St. Patty's holiday, as its "Swagger" and "Drunken Lullabies" re-enter the Billboard 200 at Nos. 128 and 171, respectively, with



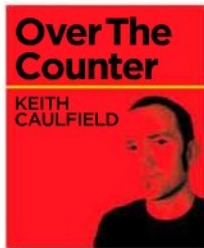
CELTIC THUNDER

gains of 415% and 90%. The former got a boost from discount pricing at Amazon's MP3 store.

'BORN' TO STAY: Lady Gaga's "Born This Way" remains at No. 1 on the Billboard Hot 100 for a sixth straight week—its entire chart run—thanks to an unlikely culprit: the release of a physical CD single.

A four-track single dropped last week, and with 24,000 sold—and a No. 1 bow on Hot Singles Sales—it helps the song earn enough overall Hot 100 points to edge out **Katy Perry's** surging "E.T." (featuring **Kanye West**), which bullets 3-2. The latter sold 261,000 downloads (up 21%) and holds at No. 1 on Hot Digital Songs. On the Hot 100, the two songs are

separated by 325 points—the smallest margin between Nos. 1 and 2 since the Nov. 27, 2010, tally, when 284 points kept **Rihanna's** "Only Girl (In the World)" from topping **Far*East Movement's** "Like a G6" (featuring **Catnacs** and **Dev**). Rihanna's song hit No. 1 the following week—a feat that Perry herself might achieve next issue.



Over The Counter

KEITH CAULFIELD

BACK IN BLACK: The Social 50 chart welcomes its highest debut yet, as **Rebecca Black** arrives at No. 9 thanks to the enormous social media buzz she's generated.

In short order, her much-maligned "Friday" video, up-loaded to YouTube, went from more than 2 million views on March 14 (already a feat in itself) to 30 million-plus on March 21. Couple that with

more than 30,000 new followers to her just-launched Twitter account during the March 18-20 weekend and you've got enough sizzling social activity to generate her top 10 entry.

Her "Friday" single arrives at No. 57 on Digital Songs with 37,000 sold, according to Nielsen SoundScan, and also debuts at No. 72 on the Billboard Hot 100.

Black isn't the first so-called Internet meme to make the charts recently. Less than a year ago, on Aug. 28, 2010, **Antoine Dodson** hit No. 89 on the Hot 100 with "Bed Intruder Song" thanks to a remix by **the Gregory Brothers**.

THE 'F.A.M.E.' GAME: Chris Brown might be celebrating his first No. 1 album on the Billboard 200 next week, as fourth set "F.A.M.E." is on course to bow with more than 250,000 sold in its first week.

Industry prognosticators suggest the set could shift between 250,000 and 300,000. Brown has charted three previous top 10 albums: His self-titled debut set bowed and peaked at No. 2 in 2005 and was followed by 2007's "Exclusive" (No. 4) and 2009's "Graffiti" (No. 7).

And it's looking like Brown will lead a packed top five, with three more debuts—from **Jennifer Hudson**, **the Strokes** and **Kirk Franklin**—aiming for Nos. 2 and 3.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,710,000	1,765,000	24,916,000
Last Week	6,216,000	1,913,000	24,283,000
Change	-8.1%	-7.7%	2.6%
This Week Last Year	5,666,000	1,459,000	20,677,000
Change	0.8%	21.0%	20.5%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	69,077,000	64,716,000	-6.3%
Digital Tracks	268,762,000	289,811,000	7.8%
Store Singles	431,000	591,000	37.1%
Total	338,270,000	355,118,000	5.0%
Albums w/TEA*	95,953,200	93,697,100	-2.4%

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

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

	2010	2011	CHANGE
CD	49,761,000	43,141,000	-13.3%
Digital	18,768,000	20,857,000	11.1%
Vinyl	540,000	703,000	30.2%
Other	9,000	15,000	66.7%

For week ending March 20, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



	2010	2011	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	38,461,000	33,605,000	-12.6%
Catalog	30,617,000	31,111,000	1.6%
Deep Catalog	23,323,000	24,317,000	4.3%

CURRENT ALBUM SALES



CATALOG ALBUM SALES



Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	4	#1 ADELE XL/COLUMBIA 446897/SONY MUSIC (11.99)	21	1	
2	1	1	RISE AGAINST DGC/WARNER BROS. 015325*/JGA (13.99)	Endgame	2	
3	1	2	LUPE FIASCO 151 & 151/HITLANTIC 52070*/JG (18.99)	Lasers	1	
4	3	2	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 85852/SONY MUSIC (13.99)	Glee: The Music, Season Two: Volume 5	3	
5	7	3	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.99)	Sigh No More	2	
6	9	4	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 015379*/JMG (9.99)	Never Say Never: The Remixes (EP)	1	
7	4	2	AVRIL LAVIGNE RCA 55870/RMG (11.99)	Goodbye Lullaby	4	
8	10	5	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 46746/CAPITOL (18.99)	NOW 37	1	
9	NEW	1	TRAVIS BARKER LASALLE/INTERSCOPE 015394*/JGA (13.99)	Give The Drummer Some	9	
10	8	2	MARSHA AMBROSIUS J 64826/RMG (9.99)	Late Nights & Early Mornings	2	
11	93	128	GREATEST GAINER CELTIC THUNDER CELTIC THUNDER 015195*/DECCA (18.99)	Heritage	11	
12	17	10	PINK LAFACE 80657/JLG (13.99)	Greatest Hits... So Far!!	5	
13	16	12	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 015021*/UMRG (13.99)	Pink Friday	1	
14	15	11	RIHANNA SRP/DEF JAM 014927*/JMG (13.99)	Loud	3	
15	13	8	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063*/JMG (10.99)	My World 2.0	2	
16	14	9	BRUNO MARS ELEKTRA 525393* (10.99)	Doo-Wops & Hooligans	3	
17	6	2	SARA EVANS RCA NASHVILLE 48663/SMN (10.99)	Stronger	6	
18	18	14	JASON ALDEAN BROKEN BOW 7687 (18.99)	My Kinda Party	2	
19	19	13	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/JGA (13.99)	Recovery	1	
20	23	29	RASCAL FLATTS BIG MACHINE RF0100A (13.99)	Nothing Like This	6	
21	5	2	R.E.M. WARNER BROS. 525611* (18.99)	Collapse Into Now	5	
22	21	17	KATY PERRY CAPITOL 84601* (18.99)	Teenage Dream	1	
23	25	21	ZAC BROWN BAND SOUTHERN GROUND/RAR/BIGGER PICTURE/ATLANTIC 524722*/JG (18.99)	You Get What You Give	1	
24	20	19	LADY ANTEBELLUM CAPITOL NASHVILLE 87702 (18.99)	Need You Now	3	
25	49	50	PACE SETTER CASTING CROWNS BEACH STREET/REINUN 10135/SONY MUSIC (11.99)	Until The Whole World Hears	4	
26	24	20	TAYLOR SWIFT BIG MACHINE 150300A (18.99)	Speak Now	3	
27	31	2	KENNY ROGERS JOHN 3:16/MUSIC CATALOGUE 31602 EX/CRACKER BARREL (11.99)	The Love Of God	27	
28	44	32	THE BLACK EYED PEAS INTERSCOPE 015039*/JGA (13.99)	The Beginning	6	
29	26	6	DROPKICK MURPHYS BORN & BRED 526916*/JLG (15.99)	Going Out In Style	6	
30	22	7	AARON LEWIS STROUD/AVARIOUS 01013 (7.99)	Town Line (EP)	7	
31	29	27	KID ROCK TOP DOG/ATLANTIC 521682*/JG (18.99)	Born Free	5	
32	27	18	SOUNDTRACK RCA 80205/RMG (11.99)	Burlesque	18	
33	30	22	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170*/UMRG (13.99)	Lungs	14	
34	NEW	1	MIRANDA COSGROVE COLUMBIA 85483/SONY MUSIC (9.99 CD/DVD)	High Maintenance (EP)	34	
35	32	24	KANYE WEST RCA-A&L/DEF JAM 014695*/JMG (13.99)	My Beautiful Dark Twisted Fantasy	1	
36	34	30	THOMPSON SQUARE STONEY CREEK 7677 (18.99)	Thompson Square	15	
37	40	37	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 015002*/UMRG (13.99)	I Am Not A Human Being	1	
38	41	34	THE BLACK KEYS NONESUCH 520266*/WARNER BROS. (15.99)	Brothers	3	
39	38	25	R. KELLY JIVE 80874/JLG (11.99)	Love Letter	6	
40	37	28	ADELE XL/COLUMBIA 31859*/SONY MUSIC (12.99)	19	10	
41	36	26	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 015084 EX/JMG (12.99)	My Worlds Acoustic	7	
42	46	23	THE BAND PERRY REPUBLIC NASHVILLE 014839*/UMRG (10.99)	The Band Perry	4	
43	NEW	1	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610660*/CONCORD (14.99)	Rare Bird Alert	43	
44	45	38	LADY GAGA STREAMLINE/KONLIVE/CHEERUP/TRENT/INTERSCOPE 011805*/JGA (12.99)	The Fame	3	
45	54	62	BIG TIME RUSH NICKLEODEON/COLUMBIA 42918/SONY MUSIC (6.99)	BTR (Soundtrack)	3	
46	12	2	RAEKWON ICE H30 84906 (16.99)	Shaolin vs. Wu-Tang	12	
47	51	51	KENNY CHESNEY BNA 57445/SMN (11.99)	Hemingway's Whiskey	1	
48	52	22	SUGARLAND MERCURY NASHVILLE 014758*/UMRG (13.99)	The Incredible Machine	1	
49	43	16	FRANCESCA BATTISTELLI FERVENT 888086/WARNER BROS. (18.99)	Hundred More Years	16	
50	68	73	MIGUEL BLACK ICE/BYSTORM/JIVE 75487/JLG (9.99)	All I Want Is You	50	

25
Thanks to continued sale-pricing and promotion at Family Christian Stores, the album rises to its highest sales week (16,000, up 72%) and best chart rank since January 2010.

34
The singer's EP (11,000) features current single "Dancing Crazy" (co-written by Avril Lavigne) and the title track, which boasts Rivers Cuomo as a guest.



50
It's the set's fifth weekly gain out of the past seven weeks (9,000, up 15%), marking its best frame since Christmas week and its highest chart position yet. This week's gain was fueled by an Amazon MP3 Daily Deal on March 16 for \$2.99.



56
While he's charted twice before on Heatseekers Albums, he's done so only once on the Billboard 200, with 2008's "Under Summer Sun" (No. 127, 5,000). With this new set's debut (8,000) he easily scores his best week on the charts.



96
After last year's "American Idol" champ returned to the show's stage last week, his album sees an appropriately handsome gain, rising by 328%.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	47	39	KIDZ BOP KIDS RAZOR & TIE 88244 (16.98)	Kidz Bop 19	2	
52	61	58	TIM MCGRAW CURB 78205 (15.99)	Number One Hits	27	
53	60	47	BON JOVI ISLAND 014993*/JMG (13.99)	Greatest Hits	5	
54	39	2	VARIOUS ARTISTS RHINO SPECIAL PRODUCTS/UNIVERSAL SPECIAL MARKETS 015204 EX/STARBUCKS (19.99)	A 40th Anniversary Collection	39	
55	62	60	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 79214/SONY MUSIC (13.99)	Glee: The Music: Season Two: Volume 4	5	
56	NEW	1	MATT WERTZ HAND WRITTEN 30928/NETWORK (12.99)	Weights & Wings	56	
57	53	45	VARIOUS ARTISTS WOW Gospel 2011: The Year's 30 Top Gospel Artists And Songs	29		
58	56	42	KE\$HA KEMOSABE/RCA 80580/RMG (9.99)	Cannibal	15	
59	48	41	CEE LO GREEN RADICULTURE 525601/ELEKTRA (18.99)	The Lady Killer	9	
60	55	43	TREY SONGZ SONYBODK/ATLANTIC 524539*/JG (18.99)	Passion, Pain & Pleasure	2	
61	66	57	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854/SMN (12.99)	Revolution	8	
62	72	63	TRAIN COLUMBIA 07736/SONY MUSIC (12.99)	Save Me, San Francisco	17	
63	50	35	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013718*/JMG (9.99)	My World (EP)	5	
64	58	54	CRISTIAN CASTRO UNIVERSAL MUSIC LATIN 015013*/UMLE (10.99)	Viva El Principe	49	
65	65	61	LINKIN PARK MACHINE SHOP 525375*/WARNER BROS. (18.99)	A Thousand Suns	1	
66	33	15	LUCINDA WILLIAMS LST HIGHWAY 015185*/UMGM (13.99)	Blessed	15	
67	71	56	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931*/JG (13.99)	The Foundation	2	
68	57	50	JOSH GROBAN 143/REPRISE 524833/WARNER BROS. (18.99)	Illuminations	4	
69	59	44	JAMIE FOXX J 54860/RMG (11.99)	Best Night Of My Life	6	
70	NEW	1	THE DODOS FRENCHKISS 048* (12.99)	No Color	70	
71	NEW	1	MASTODON SIRE/REPRISE 524864/WARNER BROS. (20.99 CD/DVD)	Live At The Aragon	71	
72	70	23	NEWSBOYS INPOP 71521 (13.99)	Born Again	4	
73	67	53	T.I. BRAND HUSTLE/ATLANTIC 523753*/JG (18.99)	No Mercy	4	
74	64	48	ARCADE FIRE MERGE 385* (15.99)	The Suburbs	1	
75	83	69	THE BLACK EYED PEAS INTERSCOPE 012887*/JGA (13.99)	The E.N.D.	2	
76	76	72	BLAKE SHELTON REPRISE (NASHVILLE) 525092/WMN (18.99)	Loaded: The Best Of Blake Shelton	24	
77	84	99	PRINCE ROYCE TOP ST0P 30020/SONY MUSIC LATIN (10.99)	Prince Royce	77	
78	80	82	KEM UNIVERSAL MOTOWN 014468/UMRG (13.99)	Intimacy: Album III	2	
79	90	83	BILLY CURRINGTON MERCURY NASHVILLE 014407*/UMGM (9.99)	Enjoy Yourself	9	
80	63	2	VARIOUS ARTISTS SONY BMG CUSTOM MARKETING GROUP/HEAR 01516/STARBUCKS (12.99)	Mele O Hawaii: Songs Of Hawaii	63	
81	85	70	WAKA FLOCKA FLAME 1017 BRICK SQUAD/ASYLUM 527740/WARNER BROS. (16.99)	Flockavelli	6	
82	87	46	KE\$HA KEMOSABE/RCA 49209*/RMG (11.99)	Animal	1	
83	69	40	VARIOUS ARTISTS GRAMMY/JIVE 89792/JLG (18.99)	2011 Grammy Nominees	4	
84	89	84	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/JGA (13.99/8.99)	Curtain Call: The Hits	2	
85	77	67	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325*/UMRG (13.99)	Thank Me Later	1	
86	86	66	KERI HILSON MOSLEY/ZONE 4/INTERSCOPE 015088*/JGA (13.99)	No Boys Allowed	11	
87	79	64	KEYSHIA COLE GEPFEX 015108*/JGA (13.99)	Calling All Hearts	9	
88	73	68	THE DECEMBERISTS CAPITOL 47547* (18.99)	The King Is Dead	1	
89	97	100	KINGS OF LEON RCA 64688*/RMG (13.99)	Come Around Sundown	2	
90	81	75	DIDDY - DIRTY MONEY BAD BOY/INTERSCOPE 014381*/JGA (13.99)	Last Train To Paris	7	
91	NEW	1	THE NAKED AND FAMOUS SOMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC 015353*/UMRG (10.99)	Passive Me, Aggressive You	91	
92	11	2	PASSION BOND SIXSTEPS 07173/SPARROW (13.99)	Passion: Here For You	11	
93	28	2	DANIEL TOSH COMEDY CENTRAL 116 (12.99)	Happy Thoughts	28	
94	96	93	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 05770/SMN (9.99)	Judge Jerrod & The Hung Jury	7	
95	105	116	SELENA GOMEZ & THE SCENE HOLLYWOOD 004825 (10.99)	A Year Without Rain	4	
96	RE-ENTRY	11	LEE DEWYZE 10RCA 74608/RMG (11.99)	Live It Up	19	
97	101	135	RASCAL FLATTS LYRIC STREET 002754 (13.99)	Greatest Hits Volume 1	6	
98	92	106	CHRIS TOMLIN SIXSTEPS 93444/SPARROW (17.99)	And If Our God Is For Us...	17	
99	95	89	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.99)	Charleston, SC 1966	2	
100	111	87	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 08777/CAPITOL (18.99)	NOW 36	4	

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ARCADE FIRE	74	BRIGHT EYES	164	REVIVAL	105	LEE DEWYZE	96	J MASCIS	127	BILLY JOEL	108	LYKKE LI	103
AS BLOOD RUNS BLACK	111	ZAC BROWN BAND	23	CELTIK THUNDER	11	DIDDY - DIRTY MONEY	98	JOURNEY	104	JOHN MAYER	104	LINCOLN PARK	65
AVENGED SEVENFOLD	117	BRUNO MARS	16	CELTIK THUNDER	11	DISTURBED	144	KE\$HA	58	JOHN MAYER	104	LYNDRY SKYNYRD	174
		BIG TIME RUSH	45	CHILDREN OF BOODAM	47	THE DODOS	70	TOBY KEITH	198	LADY ANTEBELLUM	24		
		THE BLACK EYED PEAS	2	ERIC CHURCH	130	DRAKE	85			LADY GAGA	44		
										MIRANDA LAMBERT	61		
										OH LAND	184		
										MANDISA	178		

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	102	95	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer		7
102	117	122	SKILLET ARDENT/INO/ATLANTIC 519927/AG (13.98)	Awake	●	2
103	74	36	LYKKE LI LL RECORDINGS/ATLANTIC 526549*/AG (13.98)	Wounded Rhymes		36
104	152	154	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕	Journey's Greatest Hits	◆	10
105	99	109	CREEDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits		67
106	103	111	NELLY DERRTY/UNIVERSAL MOTOWN 014991/UMRG (13.98)	5.0		10
107	116	112	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND 422-846-210/IDJMG (13.98/8.98) ⊕	Thank You Happy Birthday	◆	54
108	35	-	BILLY JOEL COLUMBIA/LEGACY 85424/SONY MUSIC (19.98 CD/DVD) ⊕	Live At Shea Stadium: The Concert		35
109	107	79	CAGE THE ELEPHANT DSP 81421*/JIVE (13.98)	Thank You Happy Birthday		2
110	187	-	THIRD DAY ESSENTIAL 10521/SONY MUSIC (11.98)	Move		9
111	NEW	1	AS BLOOD RUNS BLACK MEDIA SKARE 2360 (15.98)	Instinct		111
112	94	85	RED ESSENTIAL 10516 (13.98)	Until We Have Faces		2
113	114	118	THE SCRIPT PHONOGEN/EPIC 81227/SONY MUSIC (11.98)	Science & Faith		3
114	115	104	RICK ROSS MAYBACH/SIMP-N-SLIDE/DEF JAM 014366*/IDJMG (9.98)	Teflon Don	●	2
115	NEW	1	BLACK JOE LEWIS & THE HONEYBEARS LOST HIGHWAY 015215*/UMGN (10.98)	Scandalous		115
116	112	103	VARIOUS ARTISTS PROVIDENT-INTEGRITY/WORD-CURB/EMI 09516/EMI CMG (17.98)	WOW Hits 2011		26
117	125	120	AVENGED SEVENFOLD HOPELESS/SIRE 524026*/WARNER BROS. (10.98)	Nightmare		1
118	110	78	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (13.98)	The Marshall Mathers LP	◆	1
119	113	105	ALAN JACKSON ARISTA NASHVILLE 78881/SMN (11.98)	34 Number Ones	●	37
120	133	121	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer	●	7
121	144	-	VARIOUS ARTISTS PROVIDENT-INTEGRITY/EMI CMG/WORD-CURB 888166/WARNER BROS. (17.98)	WOW #1's (Yellow)		121
122	42	-	CHILDREN OF BODOM SPINEFARM 4657* (15.98 CD/DVD) ⊕	Relentless, Reckless Forever		42
123	RE-ENTRY	53	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (19.98)	The Essential Michael Jackson	◆	53
124	100	55	MICHAEL JACKSON MJJ/EPIC 89998/SONY MUSIC (14.98)	Number Ones	◆	13
125	78	65	CASTING CROWNS BEACH STREET/REUNION 10117/SONY MUSIC (17.98)	The Altar And The Door		2
126	135	142	JEREMIH MICK SCHULTZ/DEF JAM 014830/IDJMG (9.98)	All About You		27
127	NEW	1	J MASCI SUB POP 859* (13.98)	Several Shades Of Why		127
128	NEW	1	FLOGGING MOLLY SIDEONEUMY 1219* (11.98)	Swagger		128
129	122	102	TANK MOGAME/SONG DYNASTY/ATLANTIC 525214/AG (10.98)	Now Or Never		35
130	130	114	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		17
131	134	119	WISIN & YANDEL WY/MACHETE 015218/UMLE (11.98)	Los Vaqueros: El Regreso		8
132	121	86	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	◆	3
133	123	126	MY DARKEST DAYS MVR/604/MERCURY 014719/IDJMG (8.98)	My Darkest Days		38
134	RE-ENTRY	17	CELTIC WOMAN MANHATTAN 53360/BLG (16.98) ⊕	Songs From The Heart		9
135	NEW	1	NOAH AND THE WHALE YOUNG AND LOST/COLUMBIA/SONY 015424/IDJMG (10.98)	Last Night On Earth		135
136	NEW	1	VARIOUS ARTISTS 19/JIVE/RCA 85953/RMG (10.98)	American Idol: 10th Anniversary: The Hits: Volume 1		136
137	141	153	EASTON CORBIN MERCURY NASHVILLE 013644/UMGN (10.98)	Easton Corbin		10
138	139	129	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless	◆	1
139	126	96	CHARLIE WILSON P MUSIC/JIVE 81696/JLG (11.98)	Just Charlie		19
140	118	90	GREGG ALLMAN ROUNDER 612215*/CONCORD (18.98)	Low Country Blues		5
141	136	137	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (16.98)	Greatest Hits	◆	8
142	109	92	SOUNDTRACK RCA NASHVILLE 72911/SMN (11.98)	Country Strong		6
143	120	134	KID CUDI DREAM ON/5 D.O.D./UNIVERSAL MOTOWN 014649*/UMRG (13.98) ⊕	Man On The Moon II: The Legend Of Mr. Rager		3
144	145	136	DISTURBED REPRISE 524038*/WARNER BROS. (16.98) ⊕	Asylum		1
145	142	131	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive	●	9
146	88	71	HILLSONG UNITED HILLSONG 32653/SPARROW (13.98)	Aftermath		17
147	149	132	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow		12
148	RE-ENTRY	16	JAY-Z RDC NATION/DEF JAM 013621*/IDJMG (13.98)	Hits Collection: Volume One		43
149	138	123	NE-YO DEF JAM 014687/IDJMG (13.98) ⊕	Libra Scale		9
150	124	88	DAFT PUNK WALT DISNEY 005672 (13.98)	Tron: Legacy (Soundtrack)		4

115
The album arrives at No. 1 on the blues chart with 4,000 and launches at No. 2 on Heatseekers. Their last set stalled at No. 2 on the blues tally for seven non-consecutive weeks.

123
The album posts a 168% increase in downloads—and 54% overall—thanks to an “Essential” series promotion at iTunes. The set was discounted by \$5 to \$11.99.

135
The British band notches its second entry on a Billboard chart as its third full-length effort debuts with 4,000; it also starts at No. 4 on Heatseekers Albums.

136
This 12-song mish-mash hits set features popular songs like Kelly Clarkson’s “Since U Been Gone,” Daughtry’s “Home” and Jordin Sparks’ “No Air” duet with Chris Brown. It bows with 4,000.

168
Buzz and promotion are starting to grow louder in the march toward the release of the band’s new album, “American Tragedy,” due April 5. In turn, the act’s first set climbs with a 35% increase.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	143	117	CRYSTAL BOWERSOX 19/JIVE 74809/JLG (11.98)	Farmer’s Daughter		28
152	RE-ENTRY	3	CELTIC WOMAN MANHATTAN 47069/BLG (12.98)	Lullaby		126
153	160	170	DEADMAU5 MAUSTRAP 2518/ULTRA (15.98)	4X4=12		47
154	128	101	JAZMINE SULLIVAN J 75357/RMG (11.98)	Love Me Back		17
155	165	160	CAMILA SONY MUSIC LATIN 59881 (14.98)	Dejarte De Amar	□	64
156	98	81	ESPERANZA SPALDING HEADS UP 31810*/CONCORD (18.98)	Chamber Music Society		34
157	131	124	STEEL MAGNOLIA BIG MACHINE SM0100A (10.98)	Steel Magnolia		7
158	162	143	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013872*/IGA (10.98)	The Fame Monster (EP)	■	5
159	178	175	MAROON 5 A&M/OCTONE 014821/IGA (13.98)	Hands All Over	●	2
160	108	197	DAVID FOSTER 143/REPRISE 526181/WARNER BROS. (24.98 CD/DVD) ⊕	David Foster & Friends: Hit Man Returns		108
161	157	133	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES/POLYDOR 002759/UME (9.98)	The Millennium Collection		120
162	156	166	SHINEDOWN ATLANTIC 511244/AG (18.98) ⊕	The Sound Of Madness	■	8
163	146	97	RICKY MARTIN SONY MUSIC LATIN 54472 (14.98)	Musica + Alma + Sexo		3
164	106	91	BRIGHT EYES SADDLE CREEK 158* (14.98)	The People’s Key		13
165	137	125	AMOS LEE BLU NOTE 29766*/BLG (17.98)	Mission Bell		1
166	170	169	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night	◆	4
167	148	157	REBA STARBUCK RM0200A/VALORY (13.98) ⊕	All The Women I Am		7
168	RE-ENTRY	78	HOLLYWOOD UNDEAD A&M/OCTONE 011331/IGA (12.98)	Swan Songs	●	22
169	159	152	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	◆	5
170	RE-ENTRY	17	BILLY JOEL COLUMBIA 86005/SONY MUSIC (24.98)	The Essential Billy Joel	◆	29
171	RE-ENTRY	3	FLOGGING MOLLY SIDEONEUMY 1230* (13.98)	Drunken Lullabies	●	104
172	RE-ENTRY	2	LOS BUKIS FONOVISA 354608/UMLE (11.98)	35 Aniversario		158
173	RE-ENTRY	75	MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. (18.98) ⊕	Crazy Love	◆	1
174	169	141	LYNRD SKYNYRD MCA 111541 (9.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	◆	135
175	RE-ENTRY	3	VARIOUS ARTISTS WALT DISNEY 861159 (13.98)	Disney Princess: The Ultimate Song Collection		124
176	166	139	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse	◆	1
177	184	183	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 1	◆	4
178	RE-ENTRY	8	MANDISA SPARROW 26779 (17.98)	Freedom		83
179	164	164	DEITRICK HADDON RELEVANT/MANHATTAN/VERITY 71336/JLG (11.98)	Church On The Moon		65
180	200	-	DAVID CROWDER BAND SIXSTEPS 26515/SPARROW (17.98)	Church Music		11
181	185	190	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 70611/SONY MUSIC (11.98)	Glee: The Music, Volume 3: Showstoppers	◆	1
182	172	180	KID CUDI DREAM ON/5 D.O.D./UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕	Man On The Moon: The End Of Day	●	4
183	182	174	NICKELBACK ROADRUNNER 618028 (16.98)	Dark Horse	◆	2
184	NEW	1	OH LAND EPIC 55189/SONY MUSIC (9.98)	Oh Land		184
185	153	127	CAKE UPBEAT 59933* (15.98)	Showroom Of Compassion		1
186	188	167	KID ROCK TOP DOG/ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus	◆	1
187	RE-ENTRY	36	ENRIQUE IGLESIAS UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014448/UMRG/UMLE (10.98)	Euphoria		10
188	183	155	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	◆	1
189	196	159	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 09847/CAPITOL (18.98)	NOW 35	●	2
190	NEW	1	THE DAMNWELLS PLEDGEMUSIC 001 (8.98)	No One Listens To The Band Anymore		190
191	RE-ENTRY	14	A DAY TO REMEMBER VICTORY 683* (16.98)	What Separates Me From You		11
192	173	165	TRACE ADKINS SHOW DOG-UNIVERSAL 014268 (9.98)	Cowboy’s Back In Town		5
193	163	108	QUEEN HOLLYWOOD 162465 (18.98)	Greatest Hits: We Will Rock You		42
194	161	115	THE JANEDEAR GIRLS WARNER BROS. (NASHVILLE) 518448/WMN (13.98)	The JaneDear Girls		46
195	176	145	USHER LAFACE 61552/JLG (13.98)	Raymond V Raymond	■	1
196	RE-ENTRY	70	CARRIE UNDERWOOD 18/ARISTA NASHVILLE 49923/SMN (13.98)	Play On	◆	1
197	194	178	CREEDENCE CLEARWATER REVISITED SONY MUSIC CMG 52336/SONY MUSIC (6.98)	Extended Versions		178
198	RE-ENTRY	21	TOBY KEITH SHOW DOG-UNIVERSAL 014492 (9.98)	Bullets In The Gun		1
199	195	182	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	◆	4
200	RE-ENTRY	778	PINK FLOYD HARVEST 46001*/CAPITOL (18.98)	Dark Side Of The Moon	◆	1

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UNCHARTED™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	1	10	#1 THE DEADLIES WWW.MYSPACE.COM/THEDEADLIESMUSIC
2	3	10	JAMIE LYNN NOON WWW.MYSPACE.COM/JAMIELYNNNOON
3	4	10	JAVIER JOFRE WWW.MYSPACE.COM/JAVIERJOFRE
4	2	10	COLETTE CARR WWW.MYSPACE.COM/COLETTECARR
5	6	10	LAURA ROPPE WWW.MYSPACE.COM/LAURAROPPE
6	7	6	TYLER WARD WWW.MYSPACE.COM/TYLERWARD
7	5	10	DJ BL3ND WWW.MYSPACE.COM/BLENDIZZY
8	21	8	GALAXY FARM WWW.MYSPACE.COM/GALAXYFARM
9	12	6	PORTA WWW.MYSPACE.COM/PORTA1
10	13	7	YOUR FAVORITE ENEMIES WWW.MYSPACE.COM/YOURFAVORITEENEMIES
11	19	6	SUNGH A JUNG WWW.MYSPACE.COM/JUNGSUNGH A
12	14	10	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS
13	20	6	JESUS ADRIAN ROMERO WWW.MYSPACE.COM/JESUSADRIANRET
14	9	10	DIYAR PALA WWW.MYSPACE.COM/DIYARPALA
15	10	10	DJ BAM BAM WWW.MYSPACE.COM/DJ@MBAM
16	17	7	GIRL TALK WWW.MYSPACE.COM/GIRLTALK
17	26	9	SOZAY WWW.MYSPACE.COM/SOZAY
18	18	10	CALL US FORGOTTEN WWW.MYSPACE.COM/CALLUSFORGOTTEN
19	25	10	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR
20	31	3	BONDAN PRAKOSO & FADE2BLACK WWW.MYSPACE.COM/BONDANFADE2BLACK
21	27	10	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL
22	28	7	NANA WWW.MYSPACE.COM/NANAWORLD
23	16	8	OTENKI WWW.MYSPACE.COM/OTENKI
24	23	10	NOISIA WWW.MYSPACE.COM/NOISIA
25	36	10	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD
26	43	10	AJ RAFAEL WWW.MYSPACE.COM/AJRAFAEL
27	32	10	YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS
28	40	9	DASH BERLIN WWW.MYSPACE.COM/DASHBERLIN
29	42	7	NERO WWW.MYSPACE.COM/NEROUK
30	45	2	BORGORE WWW.MYSPACE.COM/BORGORE
31	22	10	JET BLACK KISS WWW.MYSPACE.COM/JBKKAUSIC
32	39	6	JOSEPH VINCENT WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC
33	8	10	TRAPHIK WWW.MYSPACE.COM/TRAPHIK
34	33	4	AUGUST RUINS WWW.MYSPACE.COM/AUGUSTRUINS
35	38	10	POMPLAMOOSE WWW.MYSPACE.COM/POMPLAMOOSEMUSIC
36	48	2	MANGA WWW.MYSPACE.COM/MANGAWEB
37	35	3	DIGGY SIMMONS WWW.MYSPACE.COM/DIGGYSIMMONS
38	NEW		IAMX WWW.MYSPACE.COM/IAMX
39	34	9	ENTER SHIKARI WWW.MYSPACE.COM/ENTERSHIKARI
40	11	10	ZIKOS WWW.MYSPACE.COM/ZIKOS
41	46	6	MADDI JANE WWW.MYSPACE.COM/MADDIJANEUSIC
42	50	2	HOODIE ALLEN WWW.MYSPACE.COM/HOODIEALLEN
43	41	9	SAM TSUI WWW.MYSPACE.COM/SAMTSUI
44	NEW		MANEL WWW.MYSPACE.COM/GATMANEL
45	RE-ENTRY		T. MILLS WWW.MYSPACE.COM/TMILLS
46	30	9	THE BLOODY BEETROOTS WWW.MYSPACE.COM/THEBLOODYBEETROOTS
47	NEW		ROBERT M WWW.MYSPACE.COM/ROBERTMOFFICIAL
48	RE-ENTRY		THE MOVEMENT PURSUERS WWW.MYSPACE.COM/TMPINC
49	RE-ENTRY		PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS
50	NEW		SLEEPERSTAR WWW.MYSPACE.COM/SLEEPERSTAR

New to **Uncharted** this week with more than 13,000 additional Last.fm song plays is "glam noir" act **IAMX** (No. 38). The solo project of Chris Corner, former frontman of U.K. band the Sneaker Pimps, last week released its newest album, "Volatile Times," and is currently on tour in Europe.



SOCIAL 50™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	1	17	#1 LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
2	2	17	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
3	3	17	RIHANNA SRP/DEF JAM/IDJMG
4	4	17	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
5	5	17	SHAKIRA SONY MUSIC LATIN/EPIC
6	13	16	LUDACRIS DTP/DEF JAM/IDJMG
7	6	17	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
8	14	17	SELENA GOMEZ HOLLYWOOD
9	NEW		REBECCA BLACK REBECCA BLACK/ARK MUSIC FACTORY
10	7	17	KATY PERRY CAPITOL
11	21	7	ADELE XL/COLUMBIA
12	25	17	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
13	19	15	CHRIS BROWN JIVE/JLG
14	10	17	MICHAEL JACKSON MJJ/EPIC
15	17	16	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN
16	18	17	LINKIN PARK MACHINE SHOP/WARNER BROS.
17	27	14	WIZ KHALIFA ROSTRUM/ATLANTIC
18	28	14	BRITNEY SPEARS JIVE/JLG
19	22	17	BEYONCE MUSIC WORLD/COLUMBIA
20	23	15	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
21	11	17	THE BLACK EYED PEAS INTERSCOPE
22	9	17	AVRIL LAVIGNE ARISTA/RMG
23	35	3	THE XX YOUNG TURKS
24	30	17	DON OMAR ORFANATO/MACHETE
25	15	17	USHER LAFACE/JLG
26	29	17	DAVID GUETTA GUM/VIRGIN/CAPITOL
27	12	15	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG
28	16	17	TAYLOR SWIFT BIG MACHINE
29	32	15	SNOOP DOGG PRIORITY/CAPITOL
30	26	17	50 CENT SHADY/AFTERMATH/INTERSCOPE
31	44	17	TIESTO MUSICAL FREEDOM
32	20	17	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/UNIVERSAL REPUBLIC
33	41	8	NICKELBACK ROADRUNNER
34	38	5	JUSTIN TIMBERLAKE JIVE/JLG
35	RE-ENTRY		CHRISTINA GRIMMIE UNSIGNED
36	33	17	GREEN DAY REPRISE
37	31	17	KE\$HA KEMOSABE/RCA/RMG
38	NEW		BRING ME THE HORIZON VISIBLE NOISE/EPITAPH
39	40	8	BON JOVI ISLAND/IDJMG
40	43	15	TYLER WARD UNSIGNED
41	49	11	DEMI LOVATO HOLLYWOOD
42	RE-ENTRY		T.I. GRAND HUSTLE/ATLANTIC
43	37	17	COLDPLAY CAPITOL
44	RE-ENTRY		MY CHEMICAL ROMANCE REPRISE
45	24	3	JENNIFER LOPEZ ISLAND/IDJMG
46	RE-ENTRY		BRUNO MARS ELEKTRA
47	50	4	GUNS N' ROSES GEFEN
48	RE-ENTRY		RISE AGAINST DGC
49	RE-ENTRY		THIRTY SECONDS TO MARS IMMORTAL/VIRGIN/CAPITOL
50	RE-ENTRY		DR. DRE AFTERMATH/INTERSCOPE

While the big news on the **Social 50** chart this week is Rebecca Black's bow at No. 9 (see *Over the Counter*, page 41), Selena Gomez (pictured) reaches a new chart high, climbing six spots to No. 8. Gomez had a 72% week-over-week gain in YouTube channel subscribers and a 59% jump in views, likely owed to the recent addition of her video for "Who Says."



YAHOO! VIDEO		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	7	#1 F**KIN' PERFECT PINK (LAFACE/JLG)
2	4	4	HOLD IT AGAINST ME BRITNEY SPEARS (JIVE/JLG)
3	-	1	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
4	-	1	21ST CENTURY GIRL WILLOW (ROC NATION/COLUMBIA)
5	12	2	UBERLIN R.E.M. (WARNER BROS.)
6	3	3	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
7	-	1	DANCING CRAZY MIRANDA COSGROVE (COLUMBIA)
8	5	12	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
9	-	1	I DO COLBIE CAILLAT (LAVA/UNIVERSAL REPUBLIC)
10	-	1	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
11	6	17	FIREWORK KATY PERRY (CAPITOL)
12	8	5	S&M RIHANNA (SRP/DEF JAM/IDJMG)
13	-	1	BOW CHICKA WOW WOW MIKE POSNER FEATURING LIL WAYNE (J/RMG)
14	-	1	UNCHARTED SARA BAREILLES (EPIC)
15	10	8	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)

ILIKE LIBRARIES: MOST ADDED		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	9	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	6	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
3	4	9	S&M RIHANNA (SRP/DEF JAM/IDJMG)
4	5	18	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
5	-	1	YOUNG BLOOD THE NAKED AND FAMOUS (SOMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC)
6	-	1	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
7	7	8	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
8	14	32	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
9	3	4	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
10	17	19	FIREWORK KATY PERRY (CAPITOL)
11	15	2	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
12	6	4	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
13	21	8	HOLD IT AGAINST ME BRITNEY SPEARS (JIVE/JLG)
14	16	2	ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)
15	22	26	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)

NEXT BIG SOUND 25™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	ARTIST	LAST WEEK	WEEKS ON CHIT
1	SERTAB ERENER		
2	JASON CHEN		
3	MIKE TOMPKINS		
4	JULIA SHEER		
5	LIPTA		
6	WILL PAN		
7	GLENN MORRISON		
8	SETH GUEKO		
9	SUZI ORAVEC		
10	ALY & FILA		
11	FREDDY MADBALL		
12	PAULA FERNANDES		
13	DESTINEE & PARIS		
14	BETTER LIFE		
15	GUI BORATTO		

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streamed plays, page views and links according to Last.fm, MySpace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, SoundCloud, Last.fm, and MySpace. SOCIAL 50: A listing of the top 50 most-streamed songs on social networking sites, including Facebook, MySpace, Last.fm, and MySpace. YAHOO! VIDEO: A listing of the top 15 most-streamed videos on Yahoo! Music. ILIKE LIBRARIES: A listing of the top 15 most-added songs to social networking sites, including Facebook, MySpace, Last.fm, and MySpace. NEXT BIG SOUND 25: A listing of the top 25 fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. IAMX, JANNINE GEZANG.

HEATSEEKERS ALBUMS™				ARTIST	Title	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	CERT.
1	1	7	#1 AS BLOOD RUNS BLACK Media Share: 2360 (11.98)	Instinct		
2	NEW		BLACK JOE LEWIS & THE HONEYBEARS LOST HIGHWAY 015215*/UMGN (10.98)	Scandalous		
3	NEW		J MASCIS SUB POP 659* (11.98)	Several Shades Of Why		
4	NEW		NOAH AND THE WHALE YOUNG AND LOST CLUB/MERCURY 015434/IDJMG (10.98)	Last Night On Earth		
5	NEW		OH LAND EPIC 55189/SONY MUSIC (9.98)	Oh Land		
6	NEW		THE DAMNWELLS PLEDGE MUSIC 001 (8.98)	No One Listens To The Band Anymore		
7	17	16	GREATEST GAINER TWO DOOR CINEMA CLUB GLASSNOTE 110 (12.98)	Tourist History		
8	NEW		THE JOY FORMIDABLE CANVASBACK/ATLANTIC 526623/AG (13.98)	The Big Roar		
9	13	32	WIZ KHALIFA ROSTRUM 24/HIPHOP (17.98)	Deal Or No Deal		
10	NEW		NEW YORK DOLLS 429 17913/SLG (15.98)	Dancing Backward In High Heels		
11	4	2	KURT VILE MATADOR 938* (14.98)	Smoke Ring For My Halo		
12	NEW		AWOLNATION RED BULL 1086 (9.98)	Megalithic Symphony		
13	19	2	THE HIGH KINGS ARD RI 27325/LIFFEY (15.98)	Memory Lane		
14	2	20	FITZ & THE TANTRUMS DANGEROUS 051* (15.98)	Pickin' Up The Pieces		
15	20	17	YELAWOLF GHEE-O-VISION/DGC/INTERSCOPE 014450/AGA (10.98)	Trunk Muzik 0-60		
16	1	2	ELLIE GOULDING CHERRYTREE/INTERSCOPE 015329/IGA (10.98)	Lights		
17	NEW		SCREECHING WEASEL FAT WRECK CHORDS 767* (9.98)	First World Manifest		
18	22	73	SIDEWALK PROPHETS FERVENT 887900/WARNER BROS. (9.98)	These Simple Truths		
19	NEW		TED THE DILLINGER PHASE ONE 1011 (13.98)	The New Dance Mix USA: In The Club		
20	23	13	SKRILLEX BIG BEAT/ATLANTIC 526018/AG (5.98)	Scary Monsters And Nice Sprites (EP)		
21	18	53	NEON TREES MERCURY 013972*/IDJMG (10.98)	Habits		
22	21	30	CHRIS AUGUST FERVENT 888065/WARNER BROS. (11.98)	No Far Away		
23	7	2	WYE OAK MERGE 400* (14.98)	Civilian		
24	25	5	YUCK FAT POSSUM 1237* (12.98)	Yuck		
25	29	53	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven		



Indeed, the veteran band is still eligible for the Heatseekers chart, as it has yet to float above No. 100 on the Billboard 200. Its latest starts with 2,000.



Fresh off a scandalous South by Southwest performance—where the band's lead singer got into an altercation with an audience member—the act's first album in 11 years enters with fewer than 2,000.

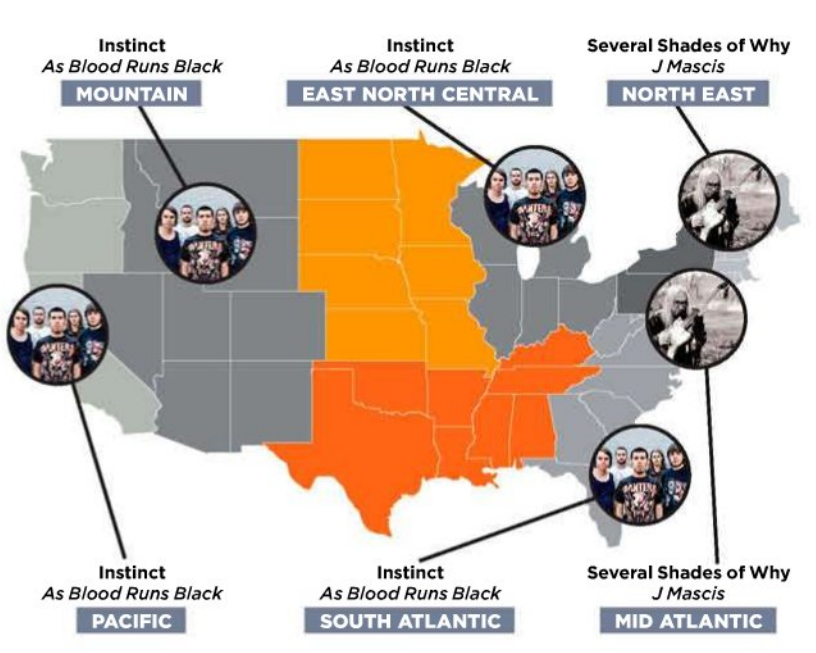
The in-the-mix set boasts tracks from the Temper Trap, LMFAO and Deadmau5. It also enters Electronic Albums at No. 8.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	CERT.
26	35	19	CHRISTINA PERRI ATLANTIC DIGITAL EX/AG (4.98)	Ocean Way Sessions (EP)		
27	3	2	ELBOW FICTION/POLYDOR/CO-OP DIGITAL EX/DOWNTOWN (13.98)	Build A Rocket Boys!		
28	16	3	MIDDLE BROTHER PARTISAN 015* (11.98)	Middle Brother		
29	NEW		DOES IT OFFEND YOU, YEAH? COOKING VINYL 528/THE END (10.98)	Don't Say We Didn't Warn You		
30	NEW		ARMIN VAN BUUREN NAPITH DIGITAL EX (15.98)	A State Of Trance 2011		
31	14	3	ALEXANDER COMMUNITY 656* (12.98)	Alexander		
32	32	11	YOUNG THE GIANT ROADRUNNER 617806* (13.98)	Young The Giant		
33	34	3	ORLA FALLON ELEVATION 013 (11.98)	My Land		
34	45	6	JAMES BLAKE HESSLE AUDIO/POLYDOR/UNIVERSAL REPUBLIC DIGITAL EX/UMRG (9.98)	James Blake		
35	28	4	TORO Y MOI CARPARK 59* (13.98)	Underneath The Pine		
36	39	6	JOSH WILSON SPARROW 67859 (8.98)	See You		
37	RE-ENTRY		WE CAME AS ROMANS EQUAL VISION 174 (13.98) Ⓢ	To Plant A Seed		
38	44	67	THE TEMPER TRAP LIBERATION/GLASSNOTE 80022/COLUMBIA (12.98)	Conditions		
39	NEW		FUNERAL FOR A FRIEND GOOD FIGHT 016 (13.98)	Welcome Home Armageddon		
40	40	11	MIDDLE CLASS RUT BRIGHT ANTENNA 2338*/JLG (14.98)	No Name No Color		
41	38	4	JAMIE-GRACE GOTEE 70018 EX/SONY MUSIC (4.98)	Hold Me (EP)		
42	NEW		ALFIE BOE DECCA 015330 (18.98)	Bring Him Home		
43	24	4	JOELL ORTIZ YAOWA/LUSH LIFE 2012/EONE (17.98)	Free Agent		
44	RE-ENTRY		THE CITY HARMONIC KINGSWAY 23180 (4.98)	Introducing The City Harmonic (EP)		
45	NEW		WEDEATER SOUTHERN LORD 129 (13.98)	Jason The Dragon		
46	NEW		DANIEL O'DONNELL OPTV MEDIA 72 (15.98)	Moon Over Ireland		
47	37	38	THE LAURIE BERKNER BAND TWO TOMATOES 23409/RAZOR & TIE (9.98)	The Best Of The Laurie Berkner Band		
48	NEW		YELLOWJACKETS MACK AVENUE 1058 (17.98)	Timeline		
49	5	2	THE HUMAN ABSTRACT EONE 2359 (15.98)	Digital Veil		
50	NEW		PASTOR DEWAYNE HARVEY & GREATER BLESSINGS PRAISE TEAM INNOVATIVE 371002/TASEIS (15.98 CD/DVD) Ⓢ	Report Of The Lord		

HEATSEEKERS ALBUMS: The best-selling albums by new or developing acts, defined as those who have never appeared on the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Top Christian Albums or Top Gospel Albums. If a title reaches any of those levels, it and the act's subsequent releases are then ineligible to appear on Heatseekers Albums. Titles are ranked by radio airplay audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data provided by online music sources. © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HEATSEEKERS SONGS™				ARTIST	Title	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Promotional Label	Title	CERT.
1	1	7	#1 PRICE TAG JESSIE J FEATURING B.O.B (LAVA/UNIVERSAL REPUBLIC)			
2	NEW		FRIDAY REBECCA BLACK (REBECCA BLACK/ARK MUSIC FACTORY)			
3	2	2	CRAZY GIRL ELI YOUNG BAND (REPUBLIC NASHVILLE)			
4	3	20	FROM A TABLE AWAY SUNNY SWEENEY (REPUBLIC NASHVILLE)			
5	4	15	BUZZIN' MANN (MERCURY/IDJMG)			
6	6	4	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)			
7	10	4	BRING IT BACK TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)			
8	9	3	FAR AWAY MARSHA AMBROSIOUS (J/RMG)			
9	8	5	I SMILE KIRK FRANKLIN (FD YO SOUL/GOSPO CENTRIC/VERITY/JLG)			
10	11	22	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)			
11	7	12	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)			
12	13	9	FAMILY MAN CRAIG CAMPBELL (BIGGER PICTURE)			
13	NEW		BEEN TO HELL HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)			
14	22	3	HUSTLE HARD ACE HOOD (WE THE BEST/DEF JAM/IDJMG)			
15	RE-ENTRY		HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)			
16	14	23	CORAZON SIN CARA PRINCE ROYCE (TOP STOI)			
17	5	2	HOMEBOY ERIC CHURCH (EMI NASHVILLE)			
18	12	6	BOYFRIEND BIG TIME RUSH (NICKELODEON/COLUMBIA)			
19	NEW		LLUVIA AL CORAZON MANA (WARNER LATINA)			
20	18	3	GEORGIA CLAY JOSH KELLEY (MCA NASHVILLE)			
21	15	14	COUNTRY BOY AARON LEWIS FEATURING GEORGE JONES & CHARLIE DANIELS (STROUD/AVARIOUS)			
22	17	25	DANZA KUDURO DON OMAR & LUCEÑO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)			
23	25	2	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)			
24	RE-ENTRY		YOU ARE CHARLIE WILSON (P MUSIC/JIVE/JLG)			
25	RE-ENTRY		CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)			

REGIONAL HEATSEEKERS #1 ALBUMS



- WEST NORTH CENTRAL**
- Noah And The Whale
Last Night On Earth
 - As Blood Runs Black
Instinct
 - J Mascis
Several Shades Of Why
 - Black Joe Lewis & The Honeybears
Scandalous
 - Wiz Khalifa
Deal Or No Deal
 - Trampled By Turtles
Palomino
 - Daniel O'Donnell
Moon Over Ireland
 - Middle Brother
Middle Brother
 - The Rural Alberta Advantage
Departing
 - The Joy Formidable
The Big Roar

- SOUTH CENTRAL**
- Black Joe Lewis & The Honeybears
Scandalous
 - As Blood Runs Black
Instinct
 - Kevin Fowler
The Best Of...So Far
 - Noah And The Whale
Last Night On Earth
 - Brantley Gilbert
Halfway To Heaven
 - Oh Land
Oh Land
 - The Daylights
The Daylights
 - Wiz Khalifa
Deal Or No Deal
 - The Damnwells
No One Listens To The Band Anymore
 - Two Door Cinema Club
Tourist History

NEW ON THE CHARTS

Does It Offend You, Yeah?, "Don't Say . . ."
Though the British band's first album, 2008's "You Have No Idea What . . ." has sold 33,000, according to Nielsen SoundScan, it failed to make an impact on a Billboard tally. Thus its new set (No. 29 on Heatseekers Albums) gives the act its chart debut.

THE BILLBOARD HOT 100

Table with 10 columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, CERT., PEAK POSITION. Contains 55 entries including 'BORN THIS WAY' by Lady Gaga, 'E.T.' by Katy Perry, and 'GREATEST GAINER/AIRPLAY' by S&M.

1 In its sixth chart week, the track becomes her second No. 1 on Hot 100 Airplay (3-1). "Paparazzi" reached the summit the week of Nov. 27, 2009, in its 10th frame.



5 The quartet benefits from its March 17 "American Idol" appearance, as the act's 10th top 10—and eighth in a row—bounds 18-3 on Hot Digital Songs (198,000, up 143%).

23 Though the song tumbles by 45% to 87,000 downloads, its radio run looks promising. It jumps 26-17 as the Greatest Gainer on Mainstream Top 40. On Hot 100 Airplay, it charges 47-33 (34 million audience impressions, up 32%).



24 Singer/actress posts her best sales week, as the song, whose video premiered March 11 on the Disney Channel, shifts 116,000 downloads. Five of her nine Hot 100 entries debuted within the top 40.



94 "Jar of Hearts" remains in the top 20 (No. 19) as the uptempo follow-up begins with 26,000 downloads. The singer/songwriter's debut set, "Lovestrong," arrives May 10.

BETWEEN THE BULLETS ORIGINAL 'GLEE' SONGS SCORE BIG



The cast of Fox's "Glee" registers the second-best digital sales week for any of its singles, as "Loser Like Me" roars onto the Billboard Hot 100 (No. 6) and Hot Digital Songs (No. 2) with 210,000 downloads sold, according to Nielsen SoundScan. "Teenage Dream" represents the cast's best weekly sum (\$214,000 in the Nov. 27, 2010, issue). The troupe also starts at No. 16 on the Hot 100 with "Get It Right" (151,000). The tracks (plus No. 53) mark the ensemble's first recordings of songs written specifically for the series. The cast's seven new entries sold a combined 712,000 downloads in the chart's tracking week. —Gary Trust

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	3	6	#1 BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
2	4	17	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RFP)
3	1	17	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
4	5	11	F**KIN' PERFECT PINK (LAFACE/JLG)
5	8	7	S&M RIHANNA (SRP/DEF JAM/IDJMG)
6	2	20	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
7	7	14	MOMENT 4 LIFE NICKI MINAJ FEAT DRAME (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
8	6	22	FIREWORK KATY PERRY (CAPITOL)
9	9	21	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT T-PAIN (MR. 305/POLO GROUNDS/JRMG)
10	10	14	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
11	12	11	MORE USHER (LAFACE/JLG)
12	11	34	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
13	24	4	E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)
14	18	6	LOOK AT ME NOW CHRIS BROWN (JIVE/JLG)
15	19	15	COMING HOME DIDDY - DIRTY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
16	13	15	ROCKETEER FAR-EAST MOVEMENT FEAT RYAN TEDDER (CHERRYTREE/INTERSCOPE)
17	14	19	YEAH 3X CHRIS BROWN (JIVE/JLG)
18	17	24	RAISE YOUR GLASS PINK (LAFACE/JLG)
19	21	16	PRETTY GIRL ROCK KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
20	16	11	6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
21	31	9	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
22	28	22	STEREO LOVE EDWARD MAYER & VIKI JIGULINA (ULTRA)
23	27	7	BLOW KESHA (KEMOSABE/RCA/RMG)
24	15	22	WHAT'S MY NAME? RIHANNA FEAT. DRAME (SRP/DEF JAM/IDJMG)
25	30	9	ARE YOU GONNA KISS ME OR NOT THOMPSON SQUARE (STONEY CREEK)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	6	#1 E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)
2	-	1	LOSER LIKE ME GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)
3	18	3	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
4	3	6	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
5	4	9	S&M RIHANNA (SRP/DEF JAM/IDJMG)
6	-	1	GET IT RIGHT GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)
7	10	7	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
8	2	4	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
9	6	30	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RFP)
10	7	7	BLOW KESHA (KEMOSABE/RCA/RMG)
11	-	1	WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOD)
12	9	7	I NEED A DOCTOR DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
13	11	17	COMING HOME DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
14	8	12	F**KIN' PERFECT PINK (LAFACE/JLG)
15	16	18	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
16	14	24	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
17	-	1	RAISE YOUR GLASS GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)
18	-	1	BLACKBIRD GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)
19	15	10	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
20	5	3	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
21	13	10	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
22	17	25	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
23	29	12	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
24	19	22	FIREWORK KATY PERRY (CAPITOL)
25	-	1	MISERY GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)

ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	22	#1 MARRY ME TRAIN (COLUMBIA)
2	2	19	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/CLASSNOTES)
3	4	19	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
4	5	36	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
5	3	27	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
6	7	35	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/CLASSNOTES)
7	8	32	RHYTHM OF LOVE PLAIN WHITE TS. (HOLLYWOOD)
8	-	1	BEEN TO HELL HOLLYWOOD UNDEAD (RAM/OCTONE/INTERSCOPE)
9	-	8	IMAGINE JOHN LENNON (YOKO ONO LENNON/APPLE/CAPITOL)
10	13	14	SING MY CHEMICAL ROMANCE (REPRISE)
11	9	48	ANIMAL NEON TREES (MERCURY/IDJMG)
12	-	1	ALONE HEART (CAPITOL)
13	12	44	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
14	11	15	COUNTRY BOY ARON LIEWS FEAT. GEORGE JONES & CHARLIE DANIELS (STROUWARD)
15	-	8	BITTER SWEET SYMPHONY THE VERVE (VCH/UT/VIRGIN/CAPITOL)

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	6	4	#1 JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
2	3	7	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
3	1	23	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)
4	2	7	I NEED A DOCTOR DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
5	4	17	COMING HOME DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
6	5	19	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
7	14	18	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
8	11	12	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
9	8	14	6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN/JRMG)
10	9	17	MORE USHER (LAFACE/JLG)
11	10	25	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/JRMG)
12	12	19	PRETTY GIRL ROCK KERI HILSON (MOSLEY/GEFFEN/INTERSCOPE)
13	7	27	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC)
14	13	17	MOMENT 4 LIFE NICKI MINAJ FEAT. DRAME (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/JRMG)
15	18	5	WRITTEN IN THE STARS TIME TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/PALOPHON/CAPTOL)

REGIONAL MEXICAN™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	5	19	#1 EL JENINI RIVERA (FONOVISA)
2	3	11	LA ULTIMA SOMBRA GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
3	1	26	BIDI BIBI BOM BOM SELENA (E1M) LATIN/CAPITOL LATIN)
4	2	63	COMO LA FLOR SELENA (E1M) LATIN/CAPITOL LATIN)
5	-	1	OLVIDAME JULION ALVAREZ & SU NORTEÑO BANDA (FONOVISA)
6	4	17	ME ENCANTARIA FIDEL RUEDA (DISA)
7	6	18	ROBARTE UN BESO INTOCABLE (G.I.M.)
8	14	3	EL TIERNO SE FUE CALIBRE 90 (DISA)
9	7	23	MENTE EN BLANCO VOZ DE MANDO (DISA)
10	8	27	NI LO INTENTES JULION ALVAREZ & SU NORTEÑO BANDA (DISA/ASL)
11	-	1	NI CONTIGO, NI SIN TI PEPE AGUILAR (GREEN DREAM)
12	9	29	ME DUELE ROBERTO TAPIA (FONOVISA)
13	11	40	ARRASTRANDO LAS PATAS LARRY HERNANDEZ (MENDIETA/FONOVISA)
14	13	3	LA REINA DEL SUR LOS TIGRES DEL NORTE (FONOVISA)
15	12	17	EL TROKERO LOKOCHON GERARDO ORTIZ (DEL/SONY MUSIC LATIN)

COUNTRY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	22	#1 ARE YOU GONNA KISS ME OR NOT THOMPSON SQUARE (STONEY CREEK)
2	5	10	COLDER WEATHER ZAC BROWN BAND (SOUTHERN GROUND/ATLANTIC BIGGER PICTURE)
3	2	20	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
4	10	63	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)
5	6	11	I WON'T LET GO NASCAL FLATTS (BIG MACHINE)
6	4	27	A LITTLE BIT STRONGER SARA EVANS (RCA NASHVILLE)
7	3	2	CRAZY GIRL ELI YOUNG BLOOD (REPUBLIC NASHVILLE)
8	9	20	LET ME DOWN EASY BRITNEY SPEARS (JIVE/JLG)
9	7	22	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)
10	17	7	YOU LIE THE BAND PERRY (REPUBLIC NASHVILLE)
11	11	22	WHAT DO YOU WANT JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)
12	12	21	SOMEWHERE WITH YOU KENNY CHESNEY (BNA)
13	30	19	HELLO WORLD LADY ANTEBELLUM (CAPITOL NASHVILLE)
14	13	40	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)
15	19	14	THIS DARIUS RUCKER (CAPITOL NASHVILLE)

LATIN™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	45	#1 WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHGROUND (E1/SONY MUSIC LATIN)
2	3	63	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
3	2	20	BON, BON PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
4	6	63	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
5	5	27	LOCA SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
6	4	31	DANZA KUDURO DON OWAR & LUZINDO (MUSIC/SONY MUSIC LATIN)
7	-	1	LLUVIA AL CORAZON MANA (WARNER LATINA)
8	7	42	CORAZON SIN CARA PRINCE ROYCE (TOP STOI)
9	8	63	HEROE ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
10	11	63	LOBA SHAKIRA (EPIC/SONY MUSIC LATIN)
11	10	57	STAND BY ME PRINCE ROYCE (TOP STOI)
12	12	34	ESTOY ENAMORADO WISNY & YANICO (MUSIC/SONY MUSIC LATIN)
13	9	20	LO MEJOR DE MI VIDA ERES TU RICKY MARTIN FEAT. NATALIA JIMENEZ (SONY MUSIC LATIN)
14	16	9	EL AMOR QUE PERDIMOS PRINCE ROYCE (TOP STOI)
15	17	20	SI NO LE CONTESTO PLAN B (PINA)

COMEDY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	14	#1 I JUST HAD SEX THE LONELY ISLAND FEAT. ANON (UNIVERSAL REPUBLIC/UMRG)
2	4	63	I'M ON A BOAT THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC/UMRG)
3	2	8	THE CREEP THE LONELY ISLAND FEAT. NICKI MINAJ (UNIVERSAL REPUBLIC/UMRG)
4	3	2	CLUB VILLAIN YOUR FAVORITE MARTIAN (YOUR FAVORITE MARTIAN)
5	5	63	LIKE A BOSS THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)
6	6	63	J**Z IN MY PANTS THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)
7	-	1	CHING CHONG (IT MEANS I LOVE YOU) JIMMY WONG (JIMMY WONG)
8	8	8	MY BALLS YOUR FAVORITE MARTIAN (FATTY SPINS)
9	7	4	BOTTLES OF BEER YOUR FAVORITE MARTIAN (YOUR FAVORITE MARTIAN)
10	13	56	GO COPS RUCKA RUCKA ALI (PINE GROVE)
11	-	27	FURRY WALLS INFANT SORROW (UNIVERSAL REPUBLIC/UMRG)
12	14	58	DICK IN A BOX THE LONELY ISLAND FEAT. JUSTIN TIMBERLAKE (UNIVERSAL REPUBLIC/UMRG)
13	15	63	WHITE & NERDY WEIRD AL YANKOVIC (MCA/REPRISE/SONY MUSIC)
14	9	6	ZOMBIE LOVE SONG YOUR FAVORITE MARTIAN (YOUR FAVORITE MARTIAN)
15	-	16	GOING UP INFANT SORROW (UNIVERSAL REPUBLIC/UMRG)

HOT 100 AIRPLAY: 1,215 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen SoundScan. Digital Songs: 1,215 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen SoundScan. Hot 100 Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 F**KIN' PERFECT PINK (LAFACE/JLG)
2	3	6	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
3	4	23	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RP)
4	2	18	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E. (UNIVERSAL REPUBLIC)
5	6	18	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/JRMG)
6	9	8	S&M RIHANNA (SRP/DEF JAM/IDJMG)
7	7	15	MORE USHER (LAFACE/JLG)
8	5	21	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
9	10	17	COMING HOME DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
10	11	9	BLOW KESHA (KEMOSABE/RCA/RMG)
11	15	4	E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)
12	13	10	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
13	12	22	FIREWORK KATY PERRY (CAPITOL)
14	8	10	HOLD IT AGAINST ME BRITNEY SPEARS (JIVE/JLG)
15	18	6	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
16	17	14	JAR OF HEARTS CHRISTINA PERRI (M.S. PERRI LANE/ATLANTIC/RP)
17	26	2	GREATEST GAINER TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
18	16	18	YEAH 3X CHRIS BROWN (JIVE/JLG)
19	14	16	ROCKETEER FAR EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
20	19	6	WRITTEN IN THE STARS TINE TEMPAH FEAT. ERIC TURNER (DISTURBS/LONDONPARLOPHONE/CAPITOL)
21	20	17	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
22	24	8	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
23	25	9	PRETTY GIRL ROCK KERI HILSON (MOSLEYZONE 4/INTERSCOPE)
24	31	5	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
25	32	3	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
26	27	7	PRICE TAG JESSIE J FEAT. B.O.B. (LAVA/UNIVERSAL REPUBLIC)
27	30	4	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
28	29	20	STEREO LOVE EDUARDO MAYA & VIKI JIGULINA (ULTRA)
29	28	12	MARRY ME TRAIN (COLUMBIA)
30	21	17	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
31	22	16	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
32	33	2	MOMENT 4 LIFE NICKI MINAJ FEAT. DRAKE, YOUNG MONEY, CASH MONEY (UNIVERSAL MOTOWN)
33	37	2	I NEED A DOCTOR DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
34	34	4	BOW CHICKA WOW WOW MIKE POSNER FEAT. LIL WAYNE (JRMG)
35	39	2	BACKSEAT NEW BOYZ FEAT. THE CATERACS & DEV (SHOTTY/WARNER BROS.)
36	36	5	SING MY CHEMICAL ROMANCE (REPRISE)
37	40	2	HIT THE LIGHTS JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
38	38	14	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC/RP)
39	NEW		CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
40	NEW		ROLLING IN THE DEEP ADELE (XL/COLUMBIA)

As her "21" returns for a third week atop the Billboard 200, the album's sales of 751,000, according to Nielsen SoundScan, help Adele land her first entry on **Mainstream Top 40**.
The set's lead single, "Rolling in the Deep," begins on the chart at No. 40 (797 plays, up 108%, according to Nielsen BDS). Sirius XM Hits 1 leads with 46 first-week plays, followed by WRWV Nashville (45 plays, up 23) and KZ2D Spokane, Wash. (45, up 14).
"Deep" concurrently climbs 13-11 on **Adult Top 40** and 28-21 on **Adult Contemporary**, marking her highest ranks on each chart.

Meanwhile, as Katy Perry approaches the top 10 on **Mainstream Top 40** (15-11) and bows on **Adult Top 40** at No. 37 with "E.T.," featuring Kanye West, she notches her first top five on **Adult Contemporary**. Prior single "Firework" rises 7-4 as the **Greatest Gainer** for a third consecutive week.



ADELE

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	24	#1 JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
2	2	32	SEPTEMBER DAUGHTRY (19/RCA/RMG)
3	3	54	BREAK EVEN THE SCRIPT (PHONOGENIC/EPIC)
4	7	12	GREATEST GAINER FIREWORK KATY PERRY (CAPITOL)
5	4	31	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	6	11	MARRY ME TRAIN (COLUMBIA)
7	8	38	KING OF ANYTHING SARA BAREILLES (EPIC)
8	9	15	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
9	10	26	TEENAGE DREAM KATY PERRY (CAPITOL)
10	11	17	RAISE YOUR GLASS PINK (LAFACE/JLG)
11	12	24	WHAT DO YOU GOT? BON JOVI (ISLAND/IDJMG)
12	13	13	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
13	14	11	JAR OF HEARTS CHRISTINA PERRI (M.S. PERRI LANE/ATLANTIC/RP)
14	16	8	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
15	17	7	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
16	15	21	ANIMAL NEON TREES (MERCURY/IDJMG)
17	19	8	F**KIN' PERFECT PINK (LAFACE/JLG)
18	18	14	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
19	20	12	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
20	22	2	HOLD ON MICHAEL BUBLE (143/REPRISE)
21	28	2	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
22	23	7	FELT GOOD ON MY LIPS TIM MCGRAW (CUBB/REPRISE)
23	25	4	SECRET LOVE STEVIE NICKS (REPRISE)
24	27	5	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
25	26	11	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 F**KIN' PERFECT PINK (LAFACE/JLG)
2	2	20	FIREWORK KATY PERRY (CAPITOL)
3	6	9	GREATEST GAINER F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RP)
4	3	15	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
5	4	24	MARRY ME TRAIN (COLUMBIA)
6	8	21	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
7	5	30	JAR OF HEARTS CHRISTINA PERRI (M.S. PERRI LANE/ATLANTIC/RP)
8	9	6	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
9	7	24	RAISE YOUR GLASS PINK (LAFACE/JLG)
10	10	30	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
11	13	15	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
12	12	20	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
13	11	12	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
14	18	7	NEVER GONNA LEAVE THIS BED MARRON 5 (A&M/OCTONE/INTERSCOPE)
15	15	10	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
16	19	9	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E. (UNIVERSAL REPUBLIC)
17	17	22	DOG DAYS ARE OVER FLOWENCE + THE MACHINE (UNIVERSAL REPUBLIC)
18	16	18	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLOSSNOTE)
19	21	7	I DO COLBIE CAELAT (LAVA/UNIVERSAL REPUBLIC)
20	20	9	SING MY CHEMICAL ROMANCE (REPRISE)
21	24	7	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
22	23	9	UNCHARTED SARA BAREILLES (EPIC)
23	22	15	STUCK LIKE GLUE SUBRANO (MERCURY NASHVILLE/INTERSCOPE)
24	30	3	FALLING IN LIFEHOUSE (GEFFEN/INTERSCOPE)
25	26	7	CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4	#1 ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
2	2	18	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
3	4	20	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLOSSNOTE)
4	3	9	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
5	5	42	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
6	6	28	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
7	7	17	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
8	8	41	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLOSSNOTE)
9	12	37	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RP)
10	18	2	GREATEST GAINER COUNTRY SONG SEETHER (WIND-UP)
11	14	11	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
12	9	49	ANIMAL NEON TREES (MERCURY/IDJMG)
13	11	26	DOG DAYS ARE OVER FLOWENCE + THE MACHINE (UNIVERSAL REPUBLIC)
14	17	18	NEW LOW MIDDLE CLASS RUT (BRIGHT ANTENNA/ILG)
15	16	14	BURN PAPA ROACH (ELEVEN SEVEN)
16	19	18	AWAKE AND ALIVE SKILLNET (ARDENT/INO/ATLANTIC)
17	10	21	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
18	21	10	MY BODY YOUNG THE GIANT (ROADRUNNER/RP)
19	15	22	FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK)
20	13	22	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
21	24	10	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
22	20	20	SING MY CHEMICAL ROMANCE (REPRISE)
23	25	18	MACHINE GUN BLUES SOCIAL DISTORTION (EPITAPH)
24	22	14	HESITATE STONE SOUR (ROADRUNNER/RP)
25	23	9	WHEN YOU'RE YOUNG 3 DOORS DOWN (UNIVERSAL REPUBLIC)
26	26	11	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
27	29	6	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
28	28	6	UNDER COVER OF DARKNESS THE STROKES (RCA/RMG)
29	27	10	HEAR ME NOW HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)
30	30	7	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
31	32	8	PYRO KINGS OF LEON (RCA/RMG)
32	36	4	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
33	33	10	LAST MAN STANDING POP EVIL (UNIVERSAL REPUBLIC)
34	34	5	CHANGING THE AIRBORNE TOXIC EVENT (MAJORDOMO/ISLAND/IDJMG)
35	31	17	HOLD ON ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
36	38	7	PEOPLE SAY PORTUGAL. THE MAN (EQUAL VISION/ATLANTIC)
37	35	7	DOWN BY THE WATER THE DECEMBERS (CAPITOL)
38	39	6	NOT STRONG ENOUGH APOCALYPTICA FEAT. BRENT SMITH (DRAGNET/JIVE/JLG)
39	37	6	WE USED TO WAIT ARCADE FIRE (MERGE)
40	41	14	MONEY GRABBER FITZ & THE TANTRUMS (DANGERBIRD)
41	43	4	SAIL ANWOLNATION (RED BULL)
42	40	6	THIS IS WHY WE FIGHT THE DECEMBERS (CAPITOL)
43	42	8	LET IT DIE OZZY OSBOURNE (EPIC)
44	50	2	RE-ENTRY THE BALLAD OF MONA LISA PANIC! AT THE DISCO (FILED BY RAMEN/RP)
45	47	2	YOUNG BLOOD THE WILD AND CARING (GENTLEMAN OF THE ROAD/RED/GLOSSNOTE)
46	46	5	FOR THE SUMMER RAY LA MonteAGNE AND THE PARIAS DOGS (RCA/RED)
47	49	3	DIE TRYING THE ART OF DYING (INTOXICATION/REPRISE)
48	44	12	JUSTICE REV THEORY (VAN HOWES/MALOOFF/DGC/INTERSCOPE)
49	RE-ENTRY		WINDOWS ARE ROLLED DOWN AMOS LEE (BLUE NOTE/CAPITOL)
50	48	5	ERASE MY SCARS EVANS BLUE (SOUNDS + SIGHTS)

The reunited Cars make their first appearance on a song chart since "Coming Up You" reached No. 37 on **Adult Contemporary** in 1988, as "Sad Song" starts at No. 24 on **Triple A** (viewable at billboard.biz/charts). The cut previews "Move Like This" (due May 10), the band's first studio album since 1987.



ACTIVE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	24	#1 AWAKE AND ALIVE SKILLNET (ARDENT/INO/ATLANTIC)
2	3	4	ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
3	5	16	BURN PAPA ROACH (ELEVEN SEVEN)
4	2	21	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
5	12	2	GREATEST GAINER COUNTRY SONG SEETHER (WIND-UP)
6	7	18	HESITATE STONE SOUR (ROADRUNNER/RP)
7	4	25	FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK)
8	6	22	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
9	9	22	LAST MAN STANDING POP EVIL (UNIVERSAL REPUBLIC)
10	10	17	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
11	8	29	HOLD ON ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
12	14	11	HEAR ME NOW HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)
13	13	10	WHEN YOU'RE YOUNG 3 DOORS DOWN (UNIVERSAL REPUBLIC)
14	15	8	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
15	11	23	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
16	20	4	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
17	19	7	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
18	17	7	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
19	18	10	NOT STRONG ENOUGH APOCALYPTICA FEAT. BRENT SMITH (DRAGNET/JIVE/JLG)
20	21	15	DIE TRYING THE ART OF DYING (INTOXICATION/REPRISE)
21	16	19	JUSTICE REV THEORY (VAN HOWES/MALOOFF/DGC/INTERSCOPE)
22	23	9	MOVE YOUR BODY MY DARKEST DAYS (MVR/604/MERCURY/IDJMG)
23	22	9	LET IT DIE OZZY OSBOURNE (EPIC)
24	24	3	FIX ME 10 YEARS (UNIVERSAL REPUBLIC)
25	26	5	FEED THE MACHINE RED (ESSENTIAL/RED)

HERITAGE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	#1 DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
2	4	4	ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
3	2	24	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
4	3	10	WHEN YOU'RE YOUNG 3 DOORS DOWN (UNIVERSAL REPUBLIC)
5	6	30	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
6	5	31	PORN STAR DANCING MY DARKEST DAYS FEAT. ZANK WYDE (MVR/604/MERCURY/IDJMG)
7	7	37	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RP)
8	13	18	HESITATE STONE SOUR (ROADRUNNER/RP)
9	11	22	THE ANIMAL DISTURBED (REPRISE)
10	9	20	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
11	10	18	GYPSY WOMAN JONATHAN TYLER & THE NORTHERN LIGHTS (IF-STOP/ATLANTIC)
12	14	4	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
13	8	34	

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	2	3	26	#1 LET ME DOWN EASY <small>C. CHAMBERLAIN, B. CURRINGTON (M. DODSON, J. HANSON, M. NESLER)</small>	Billy Currington MERCURY	1
2	1	1	20	DON'T YOU WANNA STAY <small>M. KNOX (J. SELLERS, P. JENKINS, A. GIBSON)</small>	Jason Aldean With Kelly Clarkson BROKEN BOW	1
3	3	4	35	ARE YOU GONNA KISS ME OR NOT <small>NEW VOICE (J. COLLINS, D. L. MURPHY)</small>	Thompson Square STONEY CREEK	3
4	5	8	14	COLDER WEATHER <small>K. STEGALL, Z. BROWN (Z. BROWN, W. D. J. RYAN, J. LOWMEYER, BOWLES)</small>	Zac Brown Band SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	4
5	6	9	19	THIS <small>F. ROGERS (D. RUCKER, F. ROGERS, K. DI GUARDI)</small>	Darius Rucker MCA NASHVILLE	5
6	7	7	26	HELLO WORLD <small>P. WORLEY (T. DOUGLAS, T. LANE, D. LEE)</small>	Lady Antebellum CAPITOL NASHVILLE	6
7	9	11	26	WHAT DO YOU WANT <small>D. BRAINARD, J. NIEMANN (J. L. NIEMAN, R. BROWN, R. BRADSHAW)</small>	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE	7
8	4	2	18	THIS IS COUNTRY MUSIC <small>F. ROGERS (B. PAISLEY, C. DUBOIS)</small>	Brad Paisley MCA NASHVILLE	2
9	13	14	27	A LITTLE BIT STRONGER <small>T. BROWN (L. LAIRD, H. LINDSEY, S. SCOTT)</small>	Sara Evans RCA	9
10	10	12	13	HEART LIKE MINE <small>F. LIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD, A. MONROE)</small>	Miranda Lambert COLUMBIA	10
11	14	17	7	LIVE A LITTLE <small>B. CANNON, K. CHESNEY (S. MINOR, D. L. MURPHY)</small>	Kenny Chesney BNA	11
12	12	13	18	LITTLE MISS <small>B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH)</small>	Sugarland MERCURY	12
13	15	15	11	I WON'T LET GO <small>D. HUFF, R. RASCAL FLATTS (S. ROBSON, J. SELLERS)</small>	Rascal Flatts BIG MACHINE	13
14	16	16	7	BLEED RED <small>R. DUNN (A. DORF, T. L. JAMES)</small>	Ronnie Dunn ARISTA NASHVILLE	14
15	18	20	7	WITHOUT YOU <small>D. HUFF, K. URBAN (D. PAHANISH, J. WEST)</small>	Keith Urban CAPITOL NASHVILLE	15
16	17	19	34	FAMILY MAN <small>K. STEGALL, C. CAMPBELL, J. HENDERSON, J. SHEWMAKE</small>	Craig Campbell BIGGER PICTURE	16
17	19	21	15	YOU LIE <small>P. WORLEY (B. HENNINGSEN, C. HENNINGSEN, A. HENNINGSEN)</small>	The Band Perry REPUBLIC NASHVILLE	17
18	20	22	31	GEORGIA CLAY <small>C. LAGERBERG (J. KELLEY, C. LAGERBERG, C. KELLEY)</small>	Josh Kelley MCA NASHVILLE	18
19	21	24	19	AIR POWER I CAN'T LOVE YOU BACK <small>C. CHAMBERLAIN, C. CHAMBERLAIN, C. DANIELS, J. HYDE</small>	Easton Corbin MERCURY	19
20	25	34	6	TOMORROW <small>J. STROUD (C. YOUNG, F. J. MYERS, A. SMITH)</small>	Chris Young RCA	20
21	23	28	6	IF HEAVEN WOULD SO FAR AWAY <small>J. STOVER (D. DAVIDSON, R. HATCH, B. JONES)</small>	Justin Moore VALORY	21
22	22	25	11	IF I WERE A BOY <small>D. HUFF (B. J. CARLSON, T. GAD)</small>	Reba STARSTRUCK/VALORY	22
23	24	27	12	LOOK IT UP <small>B. CANNON (A. PRESLEY, R. E. ORRALL)</small>	Ashton Shepherd MCA NASHVILLE	23
24	33	-	3	MEAN <small>N. CHAPMAN, T. SWIFT (T. SWIFT)</small>	Taylor Swift BIG MACHINE	24
25	28	35	5	SOMEWHERE ELSE <small>T. KEITH (T. KEITH, B. PINSON)</small>	Toby Keith SHOW DOG-UNIVERSAL	25



Missouri native lands her first top 10 in five years—her ninth overall—as lead single from her new “Stronger” set shifts 13-9 in its 27th chart week. Album logs a second week atop Top Country Albums with 22,000 copies sold, according to Nielsen SoundScan.



With Hot Shot Debut honors at No. 40, artist matches her prior career-high debut. Track is the lead single from her upcoming 10th studio album, and first for Republic Nashville, due this fall. McBride posted her best start when “Anyway” entered at No. 40 in November 2006.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
26	44	-	2	GREATEST GAINER OLD ALABAMA <small>F. ROGERS (B. PAISLEY, C. DUBOIS, D. TURNBULL, R. OWEN)</small>	Brad Paisley Featuring Alabama ARISTA NASHVILLE	26
27	26	29	21	I WOULDN'T BE A MAN <small>F. ROGERS (R. M. BOURKE, M. REID)</small>	Josh Turner MCA NASHVILLE	26
28	27	30	25	RAYMOND <small>B. GALLIMORE (B. ELDREDGE, B. CRISLER)</small>	Brett Eldredge ATLANTIC/WAR	27
29	29	31	31	GOOD TO BE ME <small>KID ROCK (M. SHAFFER, B. JAMES, J. HARDING, R. J. RITCHIE)</small>	Uncle Kracker Featuring Kid Rock TOP DOG/ATLANTIC/BIGGER PICTURE	29
30	31	33	17	WON'T BE LONELY LONG <small>M. KNOX (J. THOMPSON, A. ALBRITTON, G. DUCAS)</small>	Josh Thompson COLUMBIA	30
31	30	32	14	LAST NIGHT AGAIN <small>D. HUFF (J. S. JONES, M. LINSEY, H. LINDSEY)</small>	Steel Magnolia BIG MACHINE	30
32	32	36	22	BEAUTIFUL EVERY TIME <small>D. JOHNSON (L. BRICE, R. HATCH, L. MILLER)</small>	Lee Brice CURB	32
33	35	44	5	HOMEBOY <small>J. JOYCE (E. CHURCH, C. BEATHARD)</small>	Eric Church EMI NASHVILLE	33
34	37	41	6	ME AND TENNESSEE <small>B. GALLIMORE, T. MCGRAW, A. MARTIN (A. MARTIN)</small>	Tim McGraw & Gwyneth Paltrow RCA/CORB	34
35	36	39	11	LOVE DON'T RUN <small>L. MILLER (J. LEATHERS, B. GLOVER, R. THILBODEAU)</small>	Steve Holy CURB	35
36	34	37	24	KEEP IN MIND <small>J. STEELE (J. STEELE, S. MINOR)</small>	LoCash Cowboys STROUD/VAARIOUS	34
37	39	43	5	CRAZY GIRL <small>M. WRUCKE (L. BRICE, L. ROSE)</small>	Eli Young Band REPUBLIC NASHVILLE	37
38	38	38	24	GOOD HANDS <small>T. OLSEN (T. OLSEN, M. GREEN)</small>	Troy Olsen EMI NASHVILLE	36
39	40	45	10	1,000 FACES <small>J. JOYCE (R. MONTANA, T. DOUGLAS)</small>	Randy Montana MERCURY	39
40	HOT SHOT DEBUT	-	1	TEENAGE DAUGHTERS <small>B. GALLIMORE, M. MCBRIDE, M. MCBRIDE, B. WARREN, B. WARREN</small>	Martina McBride REPUBLIC NASHVILLE	40
41	41	49	5	A BUNCHA GIRLS <small>M. KNOX (F. BALLARD, B. HAYS, LIPD, DAVIDSON, R. AKINS)</small>	Frankie Ballard WARNER BROS./WAR	41
42	45	48	6	WHY WAIT FOR SUMMER <small>M. ALTMAN (M. HAYES, F. WILHELM)</small>	Walker Hayes CAPITOL NASHVILLE	42
43	46	47	15	OLD SCHOOL <small>M. KNOX (C. WICKS, C. TOMPKINS, R. CLAWSON)</small>	Chuck Wicks RCA	43
44	42	46	18	BEST SONG EVER <small>C. CARLSON (K. ARMIGER, A. FLYNN, B. WALLACE)</small>	Katie Armiger COLD RIVER	42
45	43	42	11	CRAZY WOMEN <small>D. BROWN, L. RIMES (B. CLARK, S. MCANALLY, J. J. DILLON)</small>	LeAnn Rimes CURB	40
46	50	51	7	LET IT RAIN <small>F. LIDDELL, C. AINLEY (D. NAIL, J. SINGLETON)</small>	David Nail MCA NASHVILLE	46
47	48	52	7	SONGS LIKE THIS <small>M. BRIGHT (M. DODSON, J. FLOWERS, T. SHAPIRO)</small>	Carrie Underwood 19/ARISTA NASHVILLE	47
48	49	50	7	I'D LOVE TO BE YOUR LAST <small>G. WILSON & CHANCEY (R. RUTHERFORD, S. TATE, A. TATE)</small>	Gretchen Wilson REDNECK	47
49	51	56	4	SOMETHING BETTER <small>J. NIEBANK (J. MIDDLETON, M. FLEENER, R. FLEENER, N. DIAMOND)</small>	The Dirt Drifters WARNER BROS./WMN	49
50	53	60	5	SHOTGUN GIRL <small>J. RICH (D. LEVERETT, D. RUTMAN)</small>	The JaneDear Girls WARNER BROS./WMN	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	2	2	#1 SARA EVANS <small>RCA 49693/SMN (10.99)</small>	Stronger	1
2	2	2	20	JASON ALDEAN <small>BROKEN BOW 7697 (18.98)</small>	My Kinda Party	1
3	5	7	18	GREATEST GAINER RASCAL FLATTS <small>BIG MACHINE 59100A (13.99)</small>	Nothing Like This	1
4	7	5	26	ZAC BROWN BAND <small>SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE 524228 (18.98)</small>	You Get What You Give	1
5	3	3	60	LADY ANTEBELLUM <small>CAPITOL NASHVILLE 97302 (18.98)</small>	Need You Now	1
6	6	4	21	TAYLOR SWIFT <small>BIG MACHINE TS3300A (18.98)</small>	Speak Now	1
7	8	-	2	KENNY ROGERS <small>JOHN SYR MUSIC/CAPITOL 31822 EX/DODGER BARREL (11.98)</small>	The Love Of God	7
8	4	1	3	AARON LEWIS <small>STROUD/VAARIOUS 01013 (7.99)</small>	Town Line (EP)	1
9	9	8	6	THOMPSON SQUARE <small>STONEY CREEK 7677 (13.98)</small>	Thompson Square	3
10	10	9	23	THE BAND PERRY <small>REPUBLIC NASHVILLE 014839/UMRG (10.99)</small>	The Band Perry	2
11	11	10	25	KENNY CHESNEY <small>BNA 57445/SMN (11.98)</small>	Hemingway's Whiskey	1
12	12	11	22	SUGARLAND <small>MERCURY 014758/UMGN (13.98)</small>	The Incredible Machine	1
13	13	14	16	TIM MCGRAW <small>CORB 79265 (18.98)</small>	Number One Hits	6
14	14	13	77	MIRANDA LAMBERT <small>COLUMBIA 46854/SMN (12.98)</small>	Revolution	1
15	15	12	22	ZAC BROWN BAND <small>REPUBLIC NASHVILLE 014839/UMRG (10.99)</small>	The Foundation	2
16	16	15	19	BLAKE SHELTON <small>REPRISE 525092/UMGN (18.98)</small>	Loaded: The Best Of Blake Shelton	10
17	17	16	26	BILLY CURRINGTON <small>MERCURY 014407/UMGN (9.98)</small>	Enjoy Yourself	2
18	19	19	36	JERROD NIEMANN <small>SEA GAYLE/ARISTA NASHVILLE 87203/SMN (9.98)</small>	Judge Jerrod & The Hung Jury	1
19	18	17	23	DARIUS RUCKER <small>CAPITOL NASHVILLE 26839 (18.98)</small>	Charleston, SC 1966	1
20	22	20	17	ALAN JACKSON <small>ARISTA NASHVILLE 78651/SMN (11.98)</small>	34 Number Ones	7
21	25	23	18	KEITH URBAN <small>CAPITOL NASHVILLE 47695 (11.98)</small>	Get Closer	2
22	23	21	104	ERIC CHURCH <small>CAPITOL NASHVILLE 20810 (12.98)</small>	Carolina	4
23	26	26	55	EASTON CORBIN <small>MERCURY 013644/UMGN (10.98)</small>	Easton Corbin	4
24	21	18	21	SOUNDTRACK <small>RCA 72811/SMN (11.98)</small>	Country Strong	2
25	27	25	20	BRAD PAISLEY <small>ARISTA NASHVILLE 75878/SMN (11.98)</small>	Hits Alive	4

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
26	24	24	10	STEEL MAGNOLIA <small>BIG MACHINE SMO100A (10.99)</small>	Steel Magnolia	3
27	28	27	19	REBA <small>STARSTRUCK/RCA/VALORY (13.98)</small>	All The Women I Am	3
28	30	29	31	TRACE ADKINS <small>SHOW DOG-UNIVERSAL 014288 (9.98)</small>	Cowboy's Back In Town	1
29	29	22	7	THE JANEDEAR GIRLS <small>WARNER BROS. 518448/WMN (13.98)</small>	The JaneDear Girls	10
30	31	31	72	CARRIE UNDERWOOD <small>19/ARISTA NASHVILLE 49923/SMN (13.98)</small>	Play On	2
31	32	33	24	TOBY KEITH <small>SHOW DOG-UNIVERSAL 014482 (9.98)</small>	Bullets In The Gun	1
32	36	38	46	ZAC BROWN BAND <small>SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE 524228 (18.98)</small>	Pass The Jar: Live	2
33	20	6	3	LUKE BRYAN <small>CAPITOL NASHVILLE 0097AL EX (2.98)</small>	Spring Break 3... It's A Shore (EP)	6
34	34	30	76	LUKE BRYAN <small>CAPITOL NASHVILLE 65833 (18.98)</small>	Doin' My Thing	2
35	33	28	8	JOE NICHOLS <small>SHOW DOG-UNIVERSAL 015199 (7.98)</small>	Greatest Hits	12
36	37	36	58	JOSH TURNER <small>MCA NASHVILLE 013363/UMGN (13.98)</small>	Haywire	2
37	35	34	27	JAMEY JOHNSON <small>MERCURY 013364/UMGN (19.98)</small>	The Guitar Song	1
38	59	64	42	PACE SETTER DIXIE CHICKS <small>COLUMBIA LEGACY 81811/SONY MUSIC (7.98)</small>	Playlist: The Very Best Of The Dixie Chicks	27
39	38	46	32	BLAKE SHELTON <small>REPRISE 524497/WMN (7.98)</small>	All About Tonight (EP)	1
40	39	41	48	COLT FORD <small>AVERAGE JOE'S 216 (14.98)</small>	Chicken & Biscuits	8
41	41	40	27	VARIOUS ARTISTS <small>EMAS/SONY MUSIC/UNIVERSAL 89946/CAPITOL (18.98)</small>	NOW That's What I Call Country: Volume 3	3
42	44	43	23	TRACE ADKINS <small>CAPITOL NASHVILLE 49937 (19.98)</small>	The Definitive Greatest Hits: Till The Last Shots Fired	12
43	40	32	5	HAYES CARLL <small>LAST HIGHWAY 015381/UMGN (10.98)</small>	KMAG YOYO (& Other American Stories)	12
44	42	35	6	VARIOUS ARTISTS <small>SCOTT BRITTON/SONY MUSIC (13.98)</small>	The Mash: Inside A Collaboration Dedicated To Weylan Jennings, Vol. 1	22
45	46	42	53	BRANTLEY GILBERT <small>AVERAGE JOE'S 216 (14.98)</small>	Halfway To Heaven	19
46	47	53	14	DIXIE CHICKS <small>OPEN MCD/COLUMBIA LEGACY 75869/SONY MUSIC (15.98)</small>	The Essential Dixie Chicks	40
47	49	49	30	LITTLE BIG TOWN <small>CAPITOL NASHVILLE 88755 (18.98)</small>	The Reason Why	1
48	50	45	29	PATSY CLINE <small>MCA NASHVILLE 014526/UMG (7.98)</small>	Icon: Patsy Cline	42
49	48	50	39	UNCLE KRACKER <small>TOP DOG/ATLANTIC 524613/AG (6.98)</small>	Happy Hour: The South River Road Sessions (EP)	9
50	45	47	61	SOUNDTRACK <small>FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)</small>	Crazy Heart	6

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	NEW	1	#1 STEVE MARTIN AND THE STEEP CANYON RANGERS <small>40 SHARE/ROUNDER 610659/CONCORD</small>	Rare Bird Alert	1
2	1	42	DIERKS BENTLEY <small>CAPITOL NASHVILLE 65410*</small>	Up On The Ridge	1
3	2	6	THE WAILIN' JENNYNS <small>RED HOUSE 234</small>	Bright Morning Stars	1
4	3	10	THE GRASCALS <small>CRACKER BARREL 1002 EX/BILLEGRA/ASCAL</small>	The Grascals & Friends: Country Classics With A Bluegrass Spin	1
5	4	49	TRAMPLED BY TURTLES <small>BANJODAD 07*</small>	Palomino	1
6	5	2	SIERRA HULL <small>ROUNDER 610658/CONCORD</small>	Daybreak	1
7	9	10	ABIGAIL WASHBURN <small>FOREIGN CHILDREN/ROUNDER 613289/CONCORD</small>	City Of Refuge	1
8	7	26	STEVE IVEY <small>IMI 0017/SONOMA</small>	Best Of Bluegrass	1
9	10	40	PUNCH BROTHERS <small>NONESUCH 52198*/WARNER BROS.</small>	Antifogmatic	1
10	6	57	CAROLINA CHOCOLATE DROPS <small>NONESUCH 516995/WARNER BROS.</small>	Genuine Negro Jig	1

BETWEEN THE BULLETS

'DOWN' GOES UP



Billy Currington nets his fourth consecutive and sixth overall chart-topper on Hot Country Songs, as “Let Me Down Easy” gains approximately 1 million audience impressions (2.7%) and steps 2-1. He first led with “Must Be Doin’ Somethin’ Right” in 2005, then scored his second leader with “Good Directions” two years later. His current string of four No. 1s began with “People Are Crazy” in 2009, followed by 2010’s “That’s How Country Boys Roll” and “Pretty Good at Drinkin’ Beer.” He’s currently on tour with Kenny Chesney.

—Wade Jensen

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	2	#1 LUPE FIASCO	LIBRA SCALE (1ST & 15TH ATLANTIC) 520879/AG	
2	NEW	1	TRAVIS BARKER	GIVE THE DRUMMER SOME (CASSELL/INTERSCOPE) 015394/IGA	
3	2	3	MARSHA AMBROSIOUS	LATE NIGHTS & EARLY MORNINGS J 64826/RMG	
4	5	17	NICKI MINAJ	PINK FRIDAY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) 015521/UMRG	
5	4	18	RIHANNA	LOUD SRP/DEF JAM 014927/IDJMG	
6	6	40	EMINEM	RECOVERY WEB-SHADOW/AFTERMATH/INTERSCOPE 014411/IGA	
7	7	18	KANYE WEST	MY BEAUTIFUL DARK TWISTED FANTASY 804-A-FELLA/DEF JAM 014887/IDJMG	
8	9	25	LIL WAYNE	I AM NOT A HUMAN BEING CASH MONEY/UNIVERSAL MOTOWN 015002/UMRG	
9	8	14	R. KELLY	LOVE LETTER JIVE 00874/JLG	
10	3	2	RAEKWON	SHAOLIN VS. WU-TANG ICE H2O 94906	
11	14	16	GG MIGUEL	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75467/JLG	
12	10	19	CEE LO GREEN	THE LADY KILLER RADICULTURE 525601/ELEKTRA	
13	11	27	TREY SONGZ	MISSION: IMPOSSIBLE PLEASURE SONGBOOK/ATLANTIC 524553/AG	
14	12	13	JAMIE FOXX	BEST NIGHT OF MY LIFE J 54860/RMG	
15	13	15	T.I.	NO MERCY GRAND HUSTLE/ATLANTIC 523753/AG	
16	17	32	KEM	INTIMACY: ALBUM III UNIVERSAL MOTOWN 014460/UMRG	
17	19	24	WAKA FLOCKA FLAME	FLOCKAVILE 1017 BRICK SQUAD/ASYLUM/WARNER BROS.	
18	15	41	DRAKE	THANK ME LATER (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) 014325/UMRG	
19	20	13	KERI HILSON	NO BOYS ALLOWED MOSLEY/ZONE 4/INTERSCOPE 015088/IGA	
20	16	13	KEYSHIA COLE	CALLING ALL HEARTS GEFEN 015108/IGA	
21	18	14	DIDDY - DIRTY MONEY	LAST TRAIN TO PARIS BAD BOY/INTERSCOPE 014381/IGA	
22	21	18	NELLY	S.O. DERRTY UNIVERSAL MOTOWN 014391/UMRG	
23	22	35	RICK ROSS	TERFON DON MAYBACH SLIP-N-SLIDE/DEF JAM 014366/IDJMG	
24	27	25	JEREMIH	ALL ABOUT YOU WICK SCHULTZ/DEF JAM 014830/IDJMG	
25	24	14	TANK	HOW OR NEVER MOGAM/SONG DYNASTY/ATLANTIC 52521/AG	
26	25	15	CHARLIE WILSON	JUST CHARLIE P MUSIC/JIVE 81696/JLG	
27	23	19	KID CUDI	HON IN THE HOOD (STREAM DOG) J.O.G. UNIVERSAL MOTOWN 014848/UMRG	
28	33	17	PACE SETTER	JAY-Z WELLS COLLECTION VOL. ONE (RCA) (AFTERMATH/DEF JAM) 015019/UMRG	
29	28	17	NE-YO	LIBRA SCALE DEF JAM 014687/IDJMG	
30	26	16	JAZMINE SULLIVAN	LOVE ME BACK J 75357/RMG	
31	31	52	USHER	RAYMOND V RAYMOND LAFACE 61552/JLG	
32	30	14	MICHAEL JACKSON	MICHAEL M.J./EPC 66773/SONY MUSIC	
33	36	47	B.O.B	B.O.B PRESENTS REBEL RODZ (GRAND HUSTLE/ATLANTIC) 51893/AG	
34	37	16	EL DEBARGE	SECOND CHANCE GEFEN 015045/IGA	
35	45	40	WIZ KHALIFA	DEAL OR NO DEAL ROSTRUM 24/HIPHOP	
36	34	30	FANTASIA	BACK TO ME 5/19/J 66528/RMG	
37	32	5	GINUWINE	ELGIN NOTIFI 003	
38	39	29	THE TEMPTATIONS	ICON MOTOWN 014607/UME	
39	35	16	ERIC BENET	LUSH IN THE REPRISE 522936/WARNER BROS.	
40	38	30	USHER	VERSUS (EP) LAFACE 76535/JLG	
41	46	67	ALICIA KEYS	THE ELEMENT OF FREEDOM BRK/J 46571/RMG	
42	49	54	MARVIN SAPP	HERE I AM VERITY 53156/JLG	
43	48	15	YELAWOLF	TRUNK MUDZIK 0-60 GHET-O-VISION/DGC/INTERSCOPE 014450/IGA	
44	42	12	TEDDY PENDERGRASS	TEDDY PENDERGRASS SONOMA 0036	
45	43	16	CHRISSETTE MICHELE	LET FREEDOM REIGN DEF JAM 014951/IDJMG	
46	41	7	BOB MARLEY AND THE WAILERS	LIVE FOREVER SEPTEMBER 20, 1980 (UFF GONG) (LONDON) 11688/UME	
47	44	5	SAIGON	THE GREATEST STORY NEVER TOLD SUBURBAN NOIZE 271	
48	47	17	LLOYD BANKS	H.F.M. 2 (HUNGER FOR MORE 2) G UNIT 18041	
49	52	29	MARVIN GAYE	ICON MOTOWN 014578/UME	
50	50	14	KANDI	KANDI KOATED KANDI KOATED/ASYLUM 52642/WARNER BROS.	

R. Kelly picks up his first chart-topper in more than seven years on **Adult R&B** as "Love Letter" steps 2-1 in its 17th week. Kelly last led the list for a single frame with "Step in the Name of Love" in the Nov. 1, 2003, issue. His longest-running No. 1 is "When a Woman's Fed Up" (six weeks in 1999).



MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	8	#1 LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
2	4	10	LOVE FACES	TREY SONGZ (SONGBOOK/ATLANTIC)
3	1	13	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
4	2	15	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
5	6	9	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
6	5	19	FALL FOR YOUR TYPE	JAMIE FOXX FEAT. DRAKE (J/RMG)
7	11	6	GG DID IT ON'EM	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
8	9	20	DOWN ON ME	JEREMIH FEAT. 50 CENT (WICK SCHULTZ/DEF JAM/IDJMG)
9	7	19	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
10	8	20	NO BS	CHRIS BROWN (JIVE/JLG)
11	13	6	GROVE ST. PARTY	WAKA FLOCKA FLAME FEAT. KENO GOTTI (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
12	10	17	YOU BE KILLIN EM	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
13	16	6	BRING IT BACK	TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
14	19	4	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
15	12	17	WORDS	BOBBY V (BLU KOLLA DREAMS/CAPITOL)
16	18	7	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
17	17	7	WELCOME TO MY HOOD	DRAKE FEAT. RICK ROSS, P. DINK & T-PAIN (THE BEST OF HONOR/UNIVERSAL MOTOWN)
18	20	7	TAKE ME AWAY	KEYSHIA COLE (GEFFEN/INTERSCOPE)
19	21	7	WHERE YOU AT	JENNIFER HUDSON (J/RMG)
20	24	3	FAR AWAY	MARSHA AMBROSIOUS (J/RMG)
21	22	5	HUSTLE HARD	ACE HODD (WE THE BEST/DEF JAM/IDJMG)
22	27	3	RACKS	YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC/UMRG)
23	28	5	I DON'T DESERVE YOU	LLOYD BANKS FEAT. JEREMIH (G UNIT/CAPITOL)
24	25	15	FEEL LOVE	SEAN GARRETT FEAT. J. COLE OR DRAKE (BET I PENNED IT/COLUMBIA)
25	23	10	H*A*M	KANYE WEST & JAY-Z (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
26	36	2	YOUR LOVE	DIDDY - DIRTY MONEY FEAT. TREY SONGZ (BAD BOY/INTERSCOPE)
27	40	2	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)
28	31	4	MY GIRL	MINDLESS BEHAVIOR (STREAMLINE/CONJUNCTION/INTERSCOPE)
29	30	8	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH ATLANTIC)
30	34	2	WALKING	MARY MARY (MUSIC LINE)
31	33	5	LOVE LETTER	R. KELLY (JIVE/JLG)
32	NEW		GOIN STEADY	ROCKO (A-1/UNIT)
33	NEW		ONE NIGHT STAND	KERI HILSON FEAT. CHRIS BROWN (MOSLEY/ZONE 4/INTERSCOPE)
34	38	6	ANYTHING	MUSIQ SOULCHILD FEAT. SWIZZ BEATS (ATLANTIC)
35	32	8	GONE	NELLY FEAT. KELLY ROWLAND (DEPRTY/UNIVERSAL MOTOWN/UMRG)
36	NEW		WHAT YO NAME YZ	KIRKO BANGZ (L.M.G./UNAUTHORIZED/WARNER BROS.)
37	35	4	ALL YOUR LOVE	K'LA (MUSIC LINE)
38	NEW		MY DIP IN THE CLUB	GENA (TRACKBOYZ/STAND UP/MONSTA)
39	39	3	CRAZY LUV	AARON ALEXANDER (A.R.)
40	NEW		GONE AND NEVER COMING BACK	MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)

BETWEEN THE BULLETS

TRAVIS BARKER POSTS 'SOME'



Blink-182 drummer Travis Barker debuts at No. 2 on Top R&B/Hip-Hop Albums with "Give the Drummer Some" selling 28,000 copies, according to Nielsen SoundScan. After posting five top 10 albums on the Billboard 200 with Blink, including 2001's chart-topping "Take Off Your Pants and Jacket," Barker enlisted a host of high-profile rappers for his solo debut. Although lead single "Can a Drummer Get Some" (featuring Lil Wayne, Game, Rick Ross and Swizz Beatz) failed to chart, "Let's Go" (featuring Yelawolf, Twista, Busta Rhymes and Lil Jon) debuts at No. 29 on Rap Digital Songs (viewable at billboard.biz/charts) with 16,000 copies.

Barker provided all of the beats on the album, which includes only three rock songs—"Saturday Night," featuring the Transplants and Slash; "On My Own," featuring Corey Taylor of Slipknot/Stone Sour; and "Misfits," featuring DJ Steve Aoki.

—Raully Ramirez

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 DOWN ON ME	JEREMIH FEAT. 50 CENT (WICK SCHULTZ/DEF JAM/IDJMG)
2	2	14	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	3	7	GREATEST GAINER S&M	RIHANNA (SRP/DEF JAM/IDJMG)
4	4	16	TONIGHT (I'M LOVIN' YOU)	BRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
5	9	6	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
6	7	16	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
7	6	12	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
8	5	21	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
9	12	9	BACKSEAT	NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)
10	8	16	ROCKETEER	FAR-EAST MOVEMENT FEAT. RYAN TEDDER (CHERRY/TREE/INTERSCOPE)
11	18	8	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH ATLANTIC)
12	13	6	BORN THIS WAY	LADY GAGA (STREAMLINE/CONJUNCTION/INTERSCOPE)
13	15	11	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)
14	14	24	NO HANDS	WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
15	11	22	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
16	17	11	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
17	19	6	I NEED A DOCTOR	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
18	20	3	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
19	22	7	WRITTEN IN THE STARS	THE TEMPTATIONS FEAT. ERIC TURNER (DISTROBUTION/PHONO/CAPITOL)
20	28	3	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
21	25	7	MORE	USHER (LAFACE/JLG)
22	24	17	BUZZIN'	MANN (MERCURY/IDJMG)
23	23	19	FIREWORK	KATY PERRY (CAPITOL)
24	26	6	GONE	NELLY FEAT. KELLY ROWLAND (DEPRTY/UNIVERSAL MOTOWN)
25	30	4	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
26	27	3	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
27	29	4	BLOW	KESHA (KEMOSABE/RCA/RMG)
28	21	10	HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)
29	31	3	HIT THE LIGHTS	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
30	32	5	FEEL LOVE	SEAN GARRETT FEAT. J. COLE OR DRAKE (BET I PENNED IT/COLUMBIA)
31	NEW		DID IT ON'EM	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
32	34	13	YOU BE KILLIN EM	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
33	40	17	COMING HOME	DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
34	RE-ENTRY		STEREO LOVE	EDWARD MAYA & WIKI JIGULINA (ULTRA)
35	35	2	LOVE FACES	TREY SONGZ (SONGBOOK/ATLANTIC)
36	38	4	F**KIN' PERFECT	PINK (LAFACE/JLG)
37	36	2	BOW CHICKA WOW WOW	MIKE POSNER FEAT. LIL WAYNE (J/RMG)
38	NEW		TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)
39	39	18	KUSH	DR. DRE FEAT. SNOOP DOGG & AKON (AFTERMATH/INTERSCOPE)
40	RE-ENTRY		WELCOME TO MY HOOD	DRAKE FEAT. RICK ROSS, P. DINK & T-PAIN (THE BEST OF HONOR/UNIVERSAL MOTOWN)

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	17	#1 LOVE LETTER	R. KELLY (JIVE/JLG)
2	3	20	LAY WITH YOU	EL DEBARGE FEAT. FAITH EVANS (GEFFEN/INTERSCOPE)
3	1	27	YOU ARE	CHARLIE WILSON (P MUSIC/JIVE/JLG)
4	6	16	FAR AWAY	MARSHA AMBROSIOUS (J/RMG)
5	8	8	GREATEST GAINER WHERE YOU AT	JENNIFER HUDSON (J/RMG)
6	7	35	SHARE MY LIFE	KEM (UNIVERSAL MOTOWN/UMRG)
7	5	18	WALKING	MARY MARY (MUSIC LINE)
8	4	31	CAN'T BE FRIENDS	TREY SONGZ (SONGBOOK/ATLANTIC)
9	9	26	I'M DOING ME	FANTASIA (S/19/J/RMG)
10	10	9	I SMILE	KIRK FRANKLIN (EQ VOY SOUL/GOSP/CELEBRITY/VERITY/JLG)
11	12	10	NOT MY DADDY	KELLY PRICE FEAT. STOKLEY CARMICHAEL (MUSIC LINE)
12	11	18	NEVER WANT TO LIVE WITHOUT YOU	ERIC BENET (REPRISE/WARNER BROS.)
13	14	10	EVERMORE	ANTHONY DAVID FEAT. ALGEBRA BLISS (PURPOSE/EONE)
14	13	23	EMERGENCY	TANK (MOGAM/SONG DYNASTY/ATLANTIC)
15	15	19	FALL FOR YOUR TYPE	JAMIE FOXX FEAT. DRAKE (J/RMG)
16	17	11	ALL ABOUT THE SEX (IT AINT ALL ABOUT THE SEX)	DONNELL JONES (CANDYMAN/EONE)
17	16	10	GONE AND NEVER COMING BACK	MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
18	18	15	ONE IN A MILLION	NE-YO (DEF JAM/IDJMG)
19	20	3	ANYTHING	MUSIQ SOULCHILD FEAT. SWIZZ BEATS (ATLANTIC)
20	19	9	CAUGHT MY EYE	MINT CONDITION (SHANACHE)
21	21	6	BEAUTIFUL	NOEL GOUDIN (MAGS APPEAL/EONE)
22	22	6	GOOD MAN	RAFAEL SAADIQ (COLUMBIA)
23	24	4	BABY	JAGED EDGE (SLIP-N-SLIDE/CAPITOL)
24	23	6	I WANNA BE YOUR MAN	CHARLIE WILSON FEAT. FANTASIA (P MUSIC/JIVE/JLG)
25	30	2	YOUR BODY IS THE BUSINESS	AVANT (VERVE FORECAST/VERVE)

RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	3	6	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
3	2	14	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
4	4	11	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
5	5	28	NO HANDS	WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
6	9	5	DID IT ON'EM	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
7	6	22	YOU BE KILLIN EM	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
8	11	3	GREATEST GAINER ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC)
9	7	23	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
10	8	26		

HOT R&B/HIP-HOP SONGS™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	10	#1 LOOK AT ME NOW <small>DIPLO, APRO, JACK-FREE, SCHOOL, C. BROWN, R. BUENIA, D. CARTER, T. SMITH, W. PENNY, J. BAPTISTE</small>	Chris Brown Featuring Lil Wayne & Busta Rhymes	1
2	1	17	MOMENT 4 LIFE <small>T-Minus (D. TMAPAJA, GRAHAM, WILLIAMS, N. SEETHERAM)</small>	Nicki Minaj Featuring Drake	1
3	3	14	LOVE FACES <small>TAYLOR, E. MILES (T. NEVerson, T. Taylor, E. Miles, T. Scales)</small>	Trey Songz	3
4	4	24	6 FOOT 7 FOOT <small>S. CRAWFORD (D. CARTER, S. CRAWFORD, P. WANKY, W. ATTAWAY, B. LUGIE)</small>	Lil Wayne Featuring Cory Gunz	2
5	6	16	GREATEST GAINER/AIRPLAY ALL OF THE LIGHTS <small>K. WEST (K. WEST, J. BHASKER, M. JONES, W. TROTTER)</small>	Kanye West	5
6	5	20	FALL FOR YOUR TYPE <small>N. SHEBIB (N. SHEBIB, A. GRAHAM, N. CAMPBELL, M. DIAZ RODRIGUEZ)</small>	Jamie Foxx Featuring Drake	1
7	8	18	DID IT ON'EM <small>S. CRAWFORD (D. TMAPAJA, S. CRAWFORD, J. LINGTON, S. SAMUELS)</small>	Nicki Minaj	7
8	7	23	DOWN ON ME <small>M. SCHULTZ (J. FELTON, M. SCHULTZ, C. J. JACKSON, JR.)</small>	Jeremih Featuring 50 Cent	5
9	9	21	NO BS <small>THA BUSINESS (K. MCCALL, C. BROWN, C. WHITACRE, J. HENDERSON)</small>	Chris Brown	3
10	13	15	FAR AWAY <small>JUST BLAZE (M. AMBROSIOUS, J. SMITH, S. SIMMS, L. DOZIER, B. HOLLAND, E. HOLLAND, JR.)</small>	Marsha Ambrosius	10
11	12	17	WHERE YOU AT <small>R. KELLY (H. MASON, JR. (R. S. KELLY))</small>	Jennifer Hudson	11
12	23	6	ROLL UP <small>STARGATE (C. J. THOMAS, M. S. ERIKSEN, T. E. HERMANSEN)</small>	Wiz Khalifa	12
13	10	22	YOU BE KILLIN' EM <small>R. LESLIE (J. D. JACKSON, R. LESLIE, H. ROONEY)</small>	Fabulous	8
14	11	9	PRETTY GIRL ROCK <small>C. HARMONY (S. C. SMITH, C. HARMON, R. MACDONALD, W. SALTER, B. WITHERS)</small>	Keri Hilson	4
15	15	15	LOVE LETTER <small>R. KELLY (R. S. KELLY)</small>	R. Kelly	15
16	19	23	GROVE ST. PARTY <small>LEX LUGER (J. MALPHURS, D. CHATMAN, L. A. LEWIS)</small>	Waka Flocka Flame Featuring Kebo Gotti	16
17	14	11	ASTON MARTIN MUSIC <small>J. U.S. T.I. C. E. LEAGUE (W. ROBERTS, H. K. CROWE, E. ORTIZ, A. GRAHAM, C. PRINCE)</small>	Rick Ross Featuring Drake & Chrisette Michele	2
18	16	12	CANT BE FRIENDS <small>M. WINANS, M. JONES, C. Q. FORBES, R. SAKAMOTO, T. NEVerson, T. TAYLOR)</small>	Trey Songz	1
19	17	14	WALKING <small>W. CAMPBELL (W. CAMPBELL, T. ATKINS, CAMPBELL, E. ATKINS, CAMPBELL, N. CONWAY, C. WATERS)</small>	Mary Mary	14
20	21	22	MAKE A MOVIE <small>THE LEGENDARY TRAXSTER (C. T. MITCHELL, S. LINDLEY, T. PAINE)</small>	Twista Featuring Chris Brown	6
21	18	16	NO HANDS <small>DRUMMA BOY (J. JONES, J. L. JOHNSON, D. AKINTI, MEHIN, C. GHOLSON)</small>	Waka Flocka Flame Featuring Roscoe Dash & Wale	2
22	25	19	YOU ARE <small>W. MORRIS, C. WILSON (W. MORRIS, C. WILSON, D. BETTIS, C. M. DAYS, JR.)</small>	Charlie Wilson	13
23	26	29	BRING IT BACK <small>T. MARKOUS ROBERTS, JR. (T. MARKOUS ROBERTS, JR., H. DUNCAN, D. WOODS, L. MATTOX)</small>	Travis Porter	23
24	22	20	I SMILE <small>K. FRANKLIN (K. FRANKLIN, M. MARTIN, K. FRANKLIN, T. KETTICK, J. S. HARRIS III, T. LEWIS)</small>	Kirk Franklin	18
25	20	21	LAY WITH YOU <small>MIKE CITY (M. FLOWERS, E. J. COULTER)</small>	El DeBarge Featuring Faith Evans	20
26	28	34	SURE THING <small>H. PEREZ (M. PIMENTEL, N. PEREZ)</small>	Miguel	26
27	27	28	TAKE ME AWAY <small>C. SANTANA, R. FAIR, IRV GOTTI (A. PARKER, K. M. COLE, I. LORENZO)</small>	Keyshia Cole	27
28	37	45	RACKS <small>SONNY DIGITAL (R. BROOKS, S. C. UWAEZUOKE, N. WILBURN, C. MILLER)</small>	YC Featuring Future	28
29	32	33	HUSTLE HARD <small>LEX LUGER (A. MCCOISTER)</small>	Ace Hood	29
30	33	10	WELCOME TO MY HOOD <small>THE ROBERTS (ASHLEY ROBERTS, WAHLE, H. ROBERTS, WASHINGTON, CARTER, FAN, WILLIAMS, JOHNSON, RIVER)</small>	DJ Khaled Feat. Rick Ross, Plies, Lil Wayne & T-Pain	30
31	24	13	WHAT'S MY NAME? <small>STARGATE (M. S. ERIKSEN, T. E. HERMANSEN, E. DEAN, T. HALE, A. GRAHAM)</small>	Rihanna Featuring Drake	25
32	31	30	SHARE MY LIFE <small>KEM (R. RIDEOUT, A. BLACKSTONE, K. OWENS)</small>	Kem	25
33	29	25	I'M DOING ME <small>C. HARMONY (C. HARMON, C. KELLY)</small>	Fantasia	11
34	34	29	ONE IN A MILLION <small>C. HARMONY (S. C. SMITH, C. HARMON)</small>	Ne-Yo	17
35	30	26	WORDS <small>THE PENTAGON (B. WILSON, E. DAWKINS, D. E. THOMAS)</small>	Bobby V	23
36	35	25	BLACK AND YELLOW <small>STARGATE (C. J. THOMAS, M. S. ERIKSEN, T. E. HERMANSEN)</small>	Wiz Khalifa	2
37	43	44	NOT MY DADDY <small>STOKLEY, WADDELL, W. CAMPBELL, K. PRICE (K. PRICE)</small>	Kelly Price Featuring Stokley	37
38	39	36	H*A*M <small>LEX LUGER, K. WEST (K. WEST, S. C. CARTER, L. A. LEWIS, M. DEAN)</small>	Kanye West & Jay-Z	24
39	36	27	LAY IT DOWN <small>AWESOME JONES!!! (V. BOZEMAN (J. JONES, E. DEAN, V. BOZEMAN)</small>	Lloyd	7
40	44	55	ANYTHING <small>J. DUPLESSIS (T. JOHNSON, J. DUPLESSIS, A. ALTINO, A. RIGO, R. A. CARTER, L. BECKLES, L. FRANCIS)</small>	Musiq Soulchild Featuring Swizz Beats	40
41	42	42	I DON'T DESERVE YOU <small>J. U.S. T.I. C. E. LEAGUE (C. LLOYD, K. CROWE, E. ORTIZ, J. FELTON)</small>	Lloyd Banks Featuring Jeremih	41
42	40	63	THERE GOES MY BABY <small>JIM JONINS, RICO LOVE (RICO LOVE, J. G. SCHEFFER, F. ROMANO, D. MORRIS)</small>	Usher	1
43	53	65	MY LAST <small>NO I.D. (S. ANDERSON, E. WILSON, J. S. HARRIS III, T. S. LEWIS, C. BROWN)</small>	Big Sean Featuring Chris Brown	43
44	41	53	WHAT YOU NAME IZ <small>PYRO D-WILL (K. RANDOLPH, B. TILLMAN, D. WILLIAMS III)</small>	Kirko Bangz	41
45	51	54	GONE AND NEVER COMING BACK <small>J. FENIX, A. MARTIN (A. MARTIN, J. FENIX)</small>	Melanie Fiona	45
46	46	43	DEUCES <small>K. MCCALL (K. MCCALL, M. STEVENSON, C. BROWN)</small>	Chris Brown Featuring Tyga & Kevin McCall	1
47	38	37	10 SECONDS <small>S. REMI (J. SULLIVAN, S. REMI)</small>	Jazmine Sullivan	15
48	50	52	NEVER WANT TO LIVE WITHOUT YOU <small>G. NASH, JR., E. BENET (G. NASH, JR., E. BENET)</small>	Eric Benet	44
49	56	67	YOUR LOVE <small>POLOW DA DON, VBOZEMAN (I. BOODRAM, K. HOLLINS, J. MICHAEL, A. JONES, A. JACKSON, W. ROBERTS II)</small>	Diddy - Dirty Money Featuring Trey Songz	49
50	45	25	MAKE IT RAIN <small>F. K.I. (TRAVIS PORTER)</small>	Travis Porter	15
51	52	56	4EVERMORE <small>DJ KEMIT S. SANDERS (A. D. HARRINGTON, K. E. HYMAN, P. COLEMAN, A. BLESSETT)</small>	Anthony David Featuring Algebra	51
52	54	57	THE SHOW GOES ON <small>KANE BEATZ (W. JACOD, A. JOHNSON, D. W. BROWER, J. K. BROWN, J. BROCK, E. JUDYD, GALLUCCI)</small>	Lupe Fiasco	52
53	55	58	MY GIRL <small>WWW.MISSISSIPPI.COM (WWW.MISSISSIPPI.COM, WWW.HAMPTON, WWW.FERRER, WWW.WALKER, L. GAMBRI, K. MCCALL, JR.)</small>	Mindless Behavior	53
54	60	64	CAUGHT MY EYE <small>MINT CONDITION (S. WILLIAMS, L. WADDELL, J. ALLEN, R. KINCHEN, H. R. O'DELL)</small>	Mint Condition	54
55	NOT SHOT	1	MOTIVATION <small>JIM JONINS, RICO LOVE (J. G. SCHEFFER, RICO LOVE, D. MORRIS, D. CARTER)</small>	Kelly Rowland Featuring Lil Wayne	55



West picks up his 11th top five hit on this list as an unfinished remixed version of this track (featuring Lil Wayne, Big Sean and Drake) circulates online.



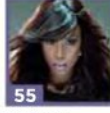
The English singer expands on her successful solo debut by posting her first top 10 on this chart. The cut also skips 6-4 on Adult R&B.



The second single off "Rolling Papers," due March 29, leaps 11 positions with a 35% increase to 15.5 million listener impressions.



The Canadian singer reaches her highest position since "It Kills Me" spent nine weeks atop the tally in early 2010. This is her eighth chart appearance.



The former Destiny's Child singer posts her highest debut on the chart with this sexy Lil Wayne-assisted track in preparation for her third studio release, due later this year.

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
56	63	70	GOIN STEADY <small>NOT LISTED (NOT LISTED)</small>	Rocko	56
57	66	86	IN THE MORNING <small>NOT LISTED (NOT LISTED)</small>	J. Cole Featuring Drake	57
58	62	66	ALL ABOUT THE SEX (IT AIN'T ALL ABOUT THE SEX) <small>D. JONES (D. JONES)</small>	Donell Jones	58
59	68	98	ONE NIGHT STAND <small>C. BERAL (C. BROWN, K. MCCALL, C. BERAL)</small>	Keri Hilson Featuring Chris Brown	59
60	87	100	CUPID <small>POLOW DA DON, G. G. CURTIS, SR. (B. GREEN, J. JONES, J. L. PERRY, G. G. CURTIS, SR.)</small>	Lloyd Featuring Awesome Jones	60
61	77	84	F**K YOU (FORGET YOU) <small>THE SMOOZINGTONS (TCALLAWAY, BRUNO MAPS, PLAWRENCE, A. LEVINE, C. BROWN)</small>	Cee Lo Green	61
62	58	63	ALL YOUR LOVE <small>S. MARLEY (S. MARLEY, B. BUGGS)</small>	K' LA	62
63	73	80	BEAUTIFUL <small>M. SISKIND, R. TOBY (R. TOBY, M. SISKIND)</small>	Noel Gourdin	63
64	67	68	BEST NIGHT OF MY LIFE <small>E. HUDSON (T. SCALES, E. HUDSON, B. PRESCOTT, J. FOX, C. J. THOMAS)</small>	Jamie Foxx Featuring Wiz Khalifa	64
65	64	59	AIN'T THINKIN' 'BOUT YOU <small>K. MAC (S. G. MOSS, C. BROWN, K. MCCALL)</small>	Bow Wow Featuring Chris Brown	51
66	81	79	ME AND U <small>RODOLFO, M. TAYLOR, K. S. PRINCE, S. SMITH, W. WAZARD, R. M. TEEGER, G. REGISTA, B. J. WAINMAN, A. PANTON)</small>	Kandi	66
67	76	77	GOOD MAN <small>R. SAADIQ, C. BRUNGARDT (R. SAADIQ, T. STINSON)</small>	Raphael Saadiq	67
68	79	81	MY DIP IN THE CLUB <small>NOT LISTED (NOT LISTED)</small>	Gena	68
69	72	83	BABY <small>LAMB (C. LAMB, T. OSBORNE)</small>	Jagged Edge	69
70	85	82	THESE DAYS <small>NOT LISTED (NOT LISTED)</small>	Z-Ro	70
71	97	-	IF IT'S LOVE <small>KEM, R. RIDEOUT (K. OWENS, M. RUTHERFORD)</small>	Kem Featuring Christette Michele	71
72	57	60	RAINING MEN <small>M. L. HUGHES (M. HUGHES, R. R. WOUTER, T. THOMAS, T. THOMAS, O. T. MARAJ)</small>	Rihanna Featuring Nicki Minaj	48
73	70	76	JUST LIKE THAT <small>R. KELLY (R. S. KELLY)</small>	R. Kelly	70
74	83	89	S&M <small>STARGATE, SANDY VEE (M. S. ERIKSEN, T. E. HERMANSEN, S. WILHELM, E. DEAN)</small>	Rihanna	74
75	NEW	-	SHE AIN'T YOU <small>FREE SCHOOL (C. BROWN, J. BAPTISTE, R. BUENIA, K. MCCALL, J. BOYD, J. BETTIS, S. PORCARO, B. A. MORGAN)</small>	Chris Brown	75
76	NEW	-	POP THAT <small>NOT LISTED (NOT LISTED)</small>	Brook Gang	76
77	86	90	BOO <small>DRUMMA BOY (C. GHOLSON, T. EPPS, G. M. SENTELL)</small>	Tity Boi aka 2Chains Featuring U Gotti	77
78	95	88	GOOD MORNING <small>K. JOHNSON, K. WISE (K. JOHNSON)</small>	K'Jon	78
79	92	73	WHAT COULD HAVE BEEN <small>ST. NICK (ST. NICK, A. TOWNS, E. LUMPKIN)</small>	Geniune	61
80	75	95	POPPIN BOTTLES <small>T-MINUS (C. HARRIS, JR., T. WILLIAMS, N. SEETHARAM, A. GRAHAM)</small>	T.I. Featuring Drake	75
81	65	62	GONE <small>JAY JONINS, RICO LOVE, E. HOOD, E. C. HAYNES, JR. (J. G. SCHEFFER, RICO LOVE, E. HOOD, E. C. HAYNES, JR.)</small>	Nelly Featuring Kelly Rowland	59
82	96	-	PERFECT DAY <small>L. COLEMAN (J. JONES, A. PARKER, L. COLEMAN)</small>	Jim Jones Featuring Chink Santana & Logic	82
83	88	74	EXCUSE ME <small>M. ELLIOTT, LAMB (J. SULLIVAN, M. ELLIOTT, C. LAMB, R. GERMINARO, B. WEISMAN)</small>	Jazmine Sullivan	74
84	NEW	-	YOUR BODY IS THE BUSINESS <small>B. BOLTON, AVANT (M. AVANT, B. BOLTON, A. ELLIOTT, A. SLEDGE)</small>	Avant	84
85	69	92	KUSH <small>DJ HALL (K. RAHMAN, A. YOUNG, A. THAMA, JOHNSON II, TANNENBAUM, A. RANSOM, M. JONES III, B. HONEYCUTT)</small>	Dr. Dre Featuring Snoop Dogg & Akon	43
86	90	94	BUSS IT WIDE OPEN <small>LIL KEE (K. NORATES, J. LYLES, J. B. JEAN, MARIE, C. M. BOLDS)</small>	Lil Kee Featuring The Keezone Boyz	86
87	71	75	SPEECHLESS <small>SWIZZ BEATZ (ALICIA KEYS, K. DEAN, E. JEFFERS)</small>	Alicia Keys Featuring Eve	71
88	RE-ENTRY	8	CELEBRATION <small>STEREOTYPES (DINK, K. STEPHENS, R. NEWLY, P. RAMKULI, VALENTINE, A. GRAHAM, R. POWELL, J. REYES, J. P.)</small>	Tank Featuring Drake	77
89	91	78	BUZZIN' <small>J. R. ROTEM (D. THAMES, J. R. ROTEM, C. C. BATTEYS, A. BATTEY, J. R. SMITH)</small>	Mann	70
90	98	-	WE CAN GET IT ON <small>NOT LISTED (NOT LISTED)</small>	Yo Gotti Featuring Clara	90
91	RE-ENTRY	2	9 PIECE <small>LEX LUGER (NOT LISTED)</small>	Rick Ross Featuring T.I.	91
92	74	85	I WANNA BE YOUR MAN <small>G. PAGANI, C. WILSON (L. TROUTMAN, R. TROUTMAN)</small>	Charlie Wilson Featuring Fantasia	74
93	NEW	-	'TIL THE END OF TIME <small>T. BLOOM (T. BLOOM, V. BOZEMAN)</small>	Timothy Bloom Featuring V	93
94	NEW	-	OUT OF MY HEAD <small>M. SNODDY, J. DUPLESSIS (W. JACO, M. SNODDY, R. JACKSON, J. DUPLESSIS, A. ALTINO)</small>	Lupe Fiasco Featuring Trey Songz	94
95	84	87	NOBODY GREATER <small>V. MITCHELL, D. WEATHERSPOON (D. PAULK)</small>	VaShawn Mitchell	84
96	80	69	FOOL FOR YOU <small>J. SPLASH (J. SPLASH, T. CALLAWAY)</small>	Cee Lo Green Featuring Melanie Fiona or Phillip Bailey	69
97	78	71	FIRE FLEM <small>KILL WILL (B. WILLIAMS, D. CARTER, W. VONER)</small>	Birdman Featuring Lil Wayne	28
98	61	51	SWEAT <small>THE CATARACS (J. C. BROADUS, JR., D. SINGER, VINE, N. HOLLOWELL, DHARI)</small>	Snoop Dogg	51
99	93	-	MOUTH FULL OF GOLDS <small>DRUMMA BOY (R. DAVIS, B. WILLIAMS, C. GHOLSON)</small>	Gucci Mane Featuring Birdman	93
100	94	93	CRUZY LUV <small>A. CHAMBLISS, G. S. R. AKHTAR (A. A. REID)</small>	Aaron Alexander	93

BETWEEN THE BULLETS

BROWN'S CHART OUTBURST

Despite the attention surrounding his "Good Morning America" outburst, Chris Brown is having a better week on the charts as "Look at Me Now" steps 2-1 on Hot R&B/Hip-Hop Songs (33.9 million listener impressions, according to Nielsen BDS) to mark his fourth chart-topper on the list. The track, featuring Lil Wayne and Busta Rhymes, also skips 3-1 on Mainstream R&B/Hip-Hop (see opposite page) for Brown's sixth No. 1 on that tally. All three singles released so far from "F.A.M.E.," available March 29, have now reached the top of Mainstream R&B/Hip-Hop.

—Rauly Ramirez

The most popular songs, according to R&B/Hip-Hop radio audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan, are listed in the top right corner. © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

CHRISTIAN SONGS™

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist Imprint / Promotion Label. Top entry: #1 YOU ARE MORE by Casting Crowns.

With 10,000 downloads, South Carolina native Laura Story opens at No. 1 on Christian Digital Songs...



CHRISTIAN ALBUMS™

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title Imprint / Number / Distributing Label. Top entry: #1 YOU ARE MORE by Casting Crowns.

Legendary R&B/gospel singer and pastor Al Green makes his first appearance in more than a decade on Gospel Albums...



CHRISTIAN AC SONGS™

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist Imprint / Promotion Label. Top entry: #1 YOU ARE MORE by Casting Crowns.

GOSPEL ALBUMS™

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title Imprint / Number / Distributing Label. Top entry: #1 VARIOUS ARTISTS.

See Charts Legend on billboard.biz for CHRISTIAN ALBUMS and GOSPEL ALBUMS rules and explanations...

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	8	#1 S&M	RIHANNA SRP/DEF JAM/IDJMG
2	3	5	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG
3	5	6	E.T.	KATY PERRY CAPITOL
4	8	5	BORN THIS WAY	LADY GAGA STREAMLINE/KONLINE/INTERSCOPE
5	1	10	HIGHER	TAIO CRUZ FEAT. KYLIE MINOGUE & TRAVIS MCCOY MERCURY/IDJMG
6	4	8	HOLD IT AGAINST ME	BRITNEY SPEARS JIVE/JLG
7	10	5	GOOD GIRL	ALEXIS JORDAN ROC NATION/COLUMBIA
8	6	9	KEEP ON DANCING	ALYSSA RUBINO FIRST ENT.
9	9	8	TWIST OF LOVE	KIMBERLY DAVIS D1
10	14	6	ARMY OF LOVE	KERLI ISLAND/IDJMG
11	12	13	MOVE ON FAST	OND MIND TRAIN/TWISTED
12	17	5	WALKING	MARY MARY MY BLOCK/COLUMBIA
13	16	8	HARE KRISHNA	SIR IVAN PEACEMAN
14	11	12	DOG DAYS ARE OVER	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC
15	13	12	SANITY	HANNAH SNOOWDOG
16	15	7	I'LL BE THERE	TIFFANY EVANS MUSIC WORLD/COLUMBIA
17	21	4	CALL MY NAME	SULTAN & NED SHEPARD FEAT. NADIA ALI HAREM
18	18	6	SUN OF A GUN	OH LAND EPIC
19	19	6	NEVER SEE YOU AGAIN	TALIA COLES PHASE ONE
20	23	5	TURN IT UP	ULTRA NATE DEEP SUGAR/STRICTLY RHYTHM
21	27	3	BEAUTIFUL PEOPLE	CHRIS BROWN FEAT. BENNY BENASSI JIVE/JLG
22	24	6	BEAUTY QUEEN	KELSEY B. CARRILLO
23	30	4	HEY (NAH NEH NAH)	RICO BERMASCONI VS. YAYA CON DIOS STARSHIT/CAPP
24	32	4	TACALACATEO	INDIA & PEPPE CIARELLA ANGEL EYES
25	22	11	SO DELICIOUS	SALME FEAT. NOA TYLO KONTAINER

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	20	13	HELLO	MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC
27	29	5	IF THIS AINT LOVE	CHRIS "THE GREEK" PANAGH FEAT. SOPHIA CRUZ DJG
28	35	2	DANCING TONIGHT	KAT DELUNA UNIVERSAL MUSIC BELGIUM
29	7	13	BETTER THAN TODAY	KYLIE MINOGUE PARLOPHONE/ASTRALWERKS/CAPITOL
30	28	6	READY WHEN YOU ARE	FAWNI FAWNI
31	25	9	AS DAYS GO BY	MICKEY OLIVER FEAT. KIM SMITH INTENS-I-T
32	34	4	PUSH IT	JESSIE AND THE TOY BOYS FEAT. YELAWOLF PROSPECT PARK
33	31	8	DESPERATE GIRLS & STUPID BOYS	KIMBERLY CALDWELL VANGUARD/CAPITOL
34	50	2	POWER WHERE YOU AT	PICK JENNIFER HUDSON JRM/G
35	38	4	RISE	OSCAR P & GREG STAINER SEA TO SUN
36	33	10	GOT THAT FEELING	BAD BOY BILL FEAT. ERIC JAG NETTWERK
37	HOT SHOT DEBUT		SWEAT	SHOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL
38	40	9	FLY	DANI BARBERS DANI BARBERS
39	46	3	CONSEQUENCES	VANESSA DAOU DAOU/KID/OUTSIDER
40	41	10	YEAH 3X	CHRIS BROWN JIVE/JLG
41	36	14	NAKED	CONSEJO COSTIN WITH MASSI & DE LEON CONTINUOUS COOL/CAMP
42	44	6	MORE	USHER LAFACE/JLG
43	49	2	RELIGIOUS	GRAVITONAS SOFO
44	26	12	THIS NIGHT	MASK MUNKEYS EXIT 26
45	47	15	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC
46	43	16	WHO'S THAT CHICK?	DAVID GUETTA FEAT. RIHANNA GUM/ASTRALWERKS/CAPITOL
47	NEW		WRITTEN IN THE STARS	TIME TEMPTER FEAT. ERIC TURNER DISTURBING LONDON/PARLOPHONE/CAPITOL
48	NEW		BLOW	KESHA YEMOSABE/RCA/RMG
49	37	12	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE SRP/DEF JAM/IDJMG
50	42	7	GET BACK	MARGO ORGANICA

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	125	#1 LADY GAGA	THE RAISE (S&M) (CD) (MUSIC) (C) 2010
2	2	15	DAFT PUNK	TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872
3	3	15	DEADMAUS	4X4=12 (MAUSTRAP 2518) ULTRA
4	4	69	LADY GAGA	THE RAISE MONSTER EP (STREAM) (MUSIC) (C) 2010
5	5	33	LADY GAGA	THE REMIX (STREAM) (MUSIC) (C) 2010
6	6	6	CUT /// COPY	ZONOSCOPE MODULAR 134** (C)
7	7	8	VIC LATINO	VIC LATINO PRESENTS: ULTRA DANCE 12 ULTRA 2734
8	NEW		TED THE DILLINGER	THE NEW DANCE MIX USA: IN THE CLUB PHASE ONE 1011
9	8	13	SKRILLEX	SCARY MONSTERS AND NICE SPITTER (EP) (BIG BEAT) (ATLANTIC) 528918 AG
10	NEW		ARMIN VAN BUUREN	A STATE OF TRANCE 2011 (NAPHTH) DIGITAL EX
11	14	6	JAMES BLAKE	JAMES BLAKE (EP) (MUSIC) (C) 2010
12	10	16	VARIOUS ARTISTS	UKF DUBSTEP 2010 (UKF) DIGITAL EX
13	11	23	VARIOUS ARTISTS	THE CHEMICAL BROTHERS (EP) (MUSIC) (C) 2010
14	NEW		THE CHEMICAL BROTHERS	HANNA (SOUNDTRACK) (BLACK LOU) DIGITAL EX/MUSIC STUDIOS
15	13	38	3OH3	STREETS OF GOLD (PHOTO FINISH) 523412 (AG) (C)
16	16	8	DAVID GUETTA	ONE MORE LOVE (EP) (MUSIC) (C) 2010
17	15	44	LCD SOUNDSYSTEM	THIS IS HAPPENING (DFA) (VIRGIN) 09903** (CAPITOL)
18	19	23	LOUIE DEVITO	THE NEW DANCE MIX USA PHASE ONE 1009
19	17	71	DEADMAUS	FOR LACK OF A BETTER NAME (MAUSTRAP 2174) ULTRA
20	12	4	GIL SCOTT-HERON AND JAMIE XX	WE'RE NEW HERE YOUNG TURKS 517** (XL)
21	20	78	LA ROUX	LA ROUX (EP) (MUSIC) (C) 2010
22	24	16	ROBYN	ROBYN (EP) (MUSIC) (C) 2010
23	22	44	VARIOUS ARTISTS	THE HITS COLLECTION (MUSIC) (C) 2010
24	25	20	TIESTO	TIESTO (EP) (MUSIC) (C) 2010
25	NEW		THE STREETS	COMPUTERS AND BLUES PURE GROOVE (EP) (MUSIC) (C) 2010

DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	5	7	#1 ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG
2	2	15	HELLO	MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC
3	3	6	BORN THIS WAY	LADY GAGA STREAMLINE/KONLINE/INTERSCOPE
4	9	6	S&M	RIHANNA SRP/DEF JAM/IDJMG
5	7	12	FREEFALLIN'	ZOE BADWI BIG BEAT/ATLANTIC
6	1	10	HOLD IT AGAINST ME	BRITNEY SPEARS JIVE/JLG
7	4	13	SEEK BROMANCE	TIM / BERG NAPHTH
8	8	14	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC
9	6	10	MORE	USHER LAFACE/JLG
10	15	25	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS ROBBINS
11	22	3	E.T.	KATY PERRY FEAT. KANYE WEST CAPITOL
12	10	14	HIGHER	TAIO CRUZ FEAT. TRAVIS MCCOY MERCURY/IDJMG
13	19	3	INDESTRUCTIBLE	ROBYN (MUSIC) (C) 2010
14	11	10	BELIEVER	FREEFALLIN' FEAT. WYNNER GORDON BIG BEAT/ATLANTIC
15	16	11	SOFI NEEDS A LADDER	DEADMAUS MAUSTRAP/ULTRA
16	17	4	F**KIN' PERFECT	PINK LAFACE/JLG
17	14	6	SO LOVE	AGO NERVOUS
18	NEW		KICK US OUT	HYPER CRUSH UNIVERSAL MOTOWN
19	NEW		WALKIN' ON THE MOON	KRIS MENACE FEAT. EMIL NERVOUS
20	20	4	RATED R	KIM SOZZI ULTRA
21	24	2	RAINING	KASKADE & ADAM K FEAT. SUNSUN ULTRA
22	NEW		HIT THE LIGHTS	JAY SAIN FEAT. LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
23	NEW		ROLLING IN THE DEEP	ADELE XL/COLUMBIA
24	23	8	F**K YOU (FORGET YOU)	CEE LO GREEN RADICULTURE/ELEKTRA/RRP
25	21	3	ROCKETEER	FAR*EAST MOVEMENT FEAT. RYAN TEDDER

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	2	76	#1 MICHAEL BUBLE	67 WINKS CRAZY LOVE 143 (REPRISE 520233) WARNER BROS. (C)
2	1	3	HARRY CONNICK, JR.	IN CONCERT ON BROADWAY COLUMBIA LEGACY 77295 (SONY MUSIC) (C)
3	NEW		YELLOWJACKETS	TIMELINE (MACK AVENUE) 1069
4	4	8	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE BEST OF THE RAT PACK (MACK AVENUE) 1069
5	5	21	MICHAEL BUBLE	HOLLYWOOD: THE DELUXE 1 (REPRISE 526114) WARNER BROS.
6	3	14	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	CHRISTMAS WITH THE RAT PACK (CAPITOL) 48843
7	NEW		DIONNE WARWICK	ONLY TRUST YOUR HEART (MPCA) 2573 (BDG)
8	10	5	NINA SIMONE	S.O.U.L. (RCA) (SONY MUSIC) (C) 83788 (SONY MUSIC)
9	6	6	KURT ELLING	THE GATE CONCORD JAZZ 31230 (CONCORD)
10	17	12	VARIOUS ARTISTS	CLASS ACTS OF THE VEGAS STRIP (M SPECIAL MARKETS) 1987 (EASTLORDS)
11	8	6	MILES DAVIS	BITCHES BREW LIVE COLUMBIA LEGACY 91485 (SONY MUSIC)
12	7	15	PINK MARTINI	JOY TO THE WORLD (HEMP) 097
13	NEW		VIJAY IYER	TIRTHA ACT - VISION 9503
14	9	25	SOUNDTRACK	TREME: SEASONS 1 (HBO) (GEPHEN) 014910 (IGA)
15	13	24	LOUIS ARMSTRONG	LOUIS ARMSTRONG SONOMA 0018

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	14	#1 MORMON TABERNAACLE CHOIR	MEN OF THE MORMON TABERNAACLE CHOIR 90591 (DE)
2	2	9	SIMONE DINNERSTEIN KAMMERORCHESTER	BACH: A STRANGE BEAUTY (SONY CLASSICAL) 81424 (SONY MASTERWORKS)
3	3	31	VARIOUS ARTISTS	NIKEI GARDEN (DECCA) 014591 (UNIVERSAL CLASSICS GROUP)
4	NEW		TRIO MEDIAEVAL	ANWACHTER LADYMASS (SONY CLASSICAL) 81424 (SONY MASTERWORKS)
5	RE-ENTRY		CHICAGO SYMPHONY ORCHESTRA	VERDI: MESSA DA REQUIEM (SONY CLASSICAL) 81424 (SONY MASTERWORKS)
6	8	15	YUJA WANG	TRANSFORMATION (DG) 014109 (UNIVERSAL CLASSICS GROUP)
7	RE-ENTRY		ZUILL BAILEY	BACH: CELLO SUITES (TELARC) 31978 (CONCORD)
8	5	2	YUJA WANG/MAHLER CHAMBER ORCHESTRA	RACHMANINOV (DG) 015338 (UNIVERSAL CLASSICS GROUP)
9	4	2	GUSTAVO DUDAMEL/SIMON BOLIVAR YOUTH ORCH.	TSCHAIKOVSKY & SHAKESPEARE (DG) 015208 (UNIVERSAL CLASSICS GROUP)
10	11	37	ANDRE RIEU & HIS JOHANN STRAUSS ORCHESTRA	FOREVER VIENNA ANDRE RIEU (POLYGRAM) 014428 (UMC) (C)
11	9	59	EMANUEL AXYO-YO MAITZAK PERLMAN	NEDELSON: PIANO TRIOS (SONY CLASSICAL) 81424 (SONY MASTERWORKS)
12	6	7	GABRIELA MONTERO	SOLATINO (EMI CLASSICS) 18231
13	12	7	HELENE GRIMAUD	RESONANCES (DG) 015154 (UNIVERSAL CLASSICS GROUP)
14	15	22	HILARY HARRIS WITH ROYAL LIVERPOOL PHILHARMONIC ORCH.	PLANS WINDS (SONY CLASSICAL) 81424 (SONY MASTERWORKS)
15	7	4	JANINE JANSEN/TAMAR GOLAN	BEAU SOIR (DECCA) 015249 (UNIVERSAL CLASSICS GROUP)

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	31	#1 ESPERANZA SPALDING	6 WINKS CHAMBER MUSIC SOCIETY HEADS UP 3181 (CONCORD)
2	22	2	AL DI MEOLA	PURSUIT OF RADICAL HAPPINESS (MELAS) (CONCORD) 3238 (CONCORD)
3	4	23	DAVE KOZ	HELLO TOMORROW (CONCORD) 31753
4	2	38	KENNY G	HEART AND SOUL (CONCORD) 32048
5	3	7	THE RIPPINGTONS FEAT. RUSS FREEMAN	COTE D'AZUR PEAK 32528 (CONCORD)
6	5	48	TROMBONE SHORTY	BACKTOWN VERVE FORECAST 014194 (Verve)
7	6	21	FOURPLAY	LETS TOUCH THE SKY HEADS UP 32030 (CONCORD)
8	8	7	PAUL HARCSTALE	DESIRE (TRIPPH) (V) RHYTHM 46
9	9	39	HERBIE HANCOCK	THE IMAGINE PROJECT HANCOCK 0001*
10	7	6	HERB ALPERT & LANI HALL	I FEEL YOU (CONCORD) JAZZ 32757 (CONCORD)
11	13	35	BRIAN CULBERTSON	XII GRP 014460 (Verve)
12	23	25	LIZZ WRIGHT	FELLOWSHIP VERVE FORECAST 014673 (Verve)
13	12	35	JAZZMASTERS	JAZZMASTERS VI (TRIPPH) (V) RHYTHM 41
14	11	8	KEIKO MATSUI	THE ROAD... SHANACHIE 5188
15	16	10	TAKE 6	THE MOST WONDERFUL TIME OF THE YEAR TAKE 6 (HEADS UP) 3158 (CONCORD)

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	18	#1 JACKIE EVANCHO	0 HOBY NIGHT (EP) (SONY CLASSICAL) 81511 (SONY MUSIC) (C)
2	2	3	ALFIE BOE	BRING HIM HOME (DECCA) 015330
3	4	73	THE CANADIAN TENORS	THE CANADIAN TENORS (DECCA) 013509
4	3	21	THE CANADIAN TENORS	THE PERFECT GIFT (DECCA) 014801
5	6	14	THE PRIESTS	NOEL (RCA) VICTOR 75729 (SONY MUSIC)
6	5	35	DAVID GARRETT	ROCK SYMPHONIES (DECCA) 014442
7	8	37	STING	SYMPHONIES (DECCA) 014661 (UNIVERSAL CLASSICS GROUP)
8	7	17	STING FEAT. THE ROYAL PHILHARMONIC CONCERT ORCH.	STING: LIVE IN BERLIN (CHERRYTREE) (DG) 014862 (DECCA) (C)
9	11	23	THE IRISH TENORS	THE VERY BEST OF THE IRISH TENORS (EONE) 2300
10	14	22	THE IRISH TENORS	IRELAND RAZOR & TIE 83088
11	9	11	JOHN RUTTER/THE CAMBRIDGE SINGERS	A SONG IN SEASON COLLEGIUM 135
12	10	32	ZOE KEATING	INTO THE TREES (ZOE KEATING) 03 EX
13	RE-ENTRY		THE 5 BROWNS	THE 5 BROWNS IN HOLLYWOOD (EONE) 2041
14	NEW		VARIOUS ARTISTS	A VERY MERRY CHRISTMAS OPENING DAY 7388
15	RE-ENTRY		KATHERINE JENKINS	BELIEVE 143 (REPRISE) 522190 (WARNER BROS.)

HOT LATIN SONGS™		
THIS WEEK	LAST WEEK	TITLE
1	1	LLUVIA AL CORAZON
2	1	CORAZON SIN CARA
3	3	ME ENCANTARIA
4	6	DANZA KUDURO
5	2	NO ME DIGAS QUE NO
6	4	NI LO INTENTES
7	5	LLUEVE EL AMOR
8	9	GRACIAS A DIOS
9	11	EL PADRINO
10	7	ESTOY ENAMORADO
11	13	ROBARTE UN BESO
12	8	BON, BON
13	10	LOCA
14	15	TONIGHT (I'M LOVIN' YOU)
15	12	SALE EL SOL
16	17	NO ME DIGAS
17	27	CUANTO ME CUESTA
18	32	EL CULPABLE
19	19	ARRASTRANDO LAS PATAS
20	18	LA ULTIMA SOMBRA
21	14	ZUN ZUN ROMPIENDO CADERAS
22	21	TABOO
23	38	TU ANGELITO
24	24	LA MELODIA
25	16	EL AMOR QUE PERDIMOS
26	23	DANDOLE
27	25	STEREO LOVE
28	37	CONTESTAME EL TELEFONO
29	22	BORN THIS WAY
30	26	HEY BABY (DROP IT TO THE FLOOR)
31	31	HASTA MI ULTIMO DIA
32	33	EL JEFE DE LA SIERRA
33	35	LA CIUDAD DEL OLVIDO
34	28	TENGO TU LOVE
35	30	QUIEN TE QUIERE COMO YO
36	46	ME RIO DE TI
37	45	MIENTRAS DORMIAS
38	49	HABITACION 69
39	36	DEJAME AMARTE MAS
40	34	FIREWORK
41	43	ERES MI NECESIDAD
42	44	EL HOMBRE QUE MAS TE AMO
43	48	TE AMO Y TE AMO
44	29	LO MEJOR DE MI VIDA ERES TU
45	39	GRENADÉ
46	47	VIP
47	40	ONLY GIRL (IN THE WORLD)
48	NEW	MI BENDICION
49	50	YA LO SABES
50	NEW	EL ARDIDO

TOP LATIN ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST
1	1	CRISTIAN CASTRO
2	2	PRINCE ROYCE
3	3	WISIN & YANDEL
4	5	CAMILA
5	4	RICKY MARTIN
6	7	Los Bukis
7	6	ENRIQUE IGLESIAS
8	8	SHAKIRA
9	10	VARIOUS ARTISTS
10	9	TITO "EL BAMBINO"
11	15	LARRY HERNANDEZ
12	12	RKM & KEN-Y
13	13	PITBULL
14	11	VARIOUS ARTISTS
15	14	DON OMAR
16	17	JUANES
17	16	MARC ANTHONY
18	18	ROBERTO TAPIA
19	20	VARIOUS ARTISTS
20	23	GERARDO ORTIZ
21	19	MARCO ANTONIO SOLIS
22	24	VARIOUS ARTISTS
23	22	VARIOUS ARTISTS
24	25	MARCO ANTONIO SOLIS
25	21	AVENTURA
26	30	LOS INQUIETOS DEL NORTE
27	33	CHINO Y NACHO
28	26	VARIOUS ARTISTS
29	28	LOS TUCANES DE TIJUANA
30	27	VICENTE FERNANDEZ
31	34	LOS INQUIETOS DEL NORTE
32	29	JENNI RIVERA
33	32	JENNI RIVERA
34	43	EL TRONO DE MEXICO
35	36	LOS TITANES DE DURANGO
36	35	K-PAZ DE LA SIERRA
37	31	HECTOR ACOSTA: EL TORITO
38	38	VOZ DE MANDO
39	NEW	VARIOUS ARTISTS
40	37	RAMON AYALA Y SUS BRAVOS DEL NORTE
41	49	LOS CUATES DE SINALOA
42	46	ESPINOZA PAZ
43	50	VARIOUS ARTISTS
44	40	CHAYANNE
45	44	LOS TERRIBLES DEL NORTE
46	42	VARIOUS ARTISTS
47	41	MARC ANTHONY
48	45	GOCHO
49	55	NOEL TORRES
50	39	EL GRAN COMBO

REGIONAL MEXICAN AIRPLAY™		
THIS WEEK	LAST WEEK	TITLE
1	1	ME ENCANTARIA
2	2	NI LO INTENTES
3	4	GREATEST GAINER EL PADRINO
4	3	GRACIAS A DIOS
5	5	ROBARTE UN BESO
6	7	NO ME DIGAS
7	6	INCREIBLE
8	13	CUANTO ME CUESTA
9	12	ME DUELE
10	17	EL CULPABLE
11	9	ARRASTRANDO LAS PATAS
12	8	LA ULTIMA SOMBRA
13	11	MENTE EN BLANCO
14	10	MI NECESIDAD
15	16	EL TROKERO LOKOCHON
16	18	EL JEFE DE LA SIERRA
17	15	HASTA MI ULTIMO DIA
18	20	LA CIUDAD DEL OLVIDO
19	14	NINA DE MI CORAZON
20	25	HABITACION 69

TROPICAL AIRPLAY™		
THIS WEEK	LAST WEEK	TITLE
1	1	CORAZON SIN CARA
2	3	LLUEVE EL AMOR
3	2	DANZA KUDURO
4	NEW	LLUVIA AL CORAZON
5	4	BON, BON
6	6	ESTOY ENAMORADO
7	5	ME DUELE LA CABEZA
8	7	APRENDE A SER INFIEL
9	8	SI NO LE CONTESTO
10	14	DOMINICANITA
11	13	DANDOLE
12	9	NO ME DIGAS QUE NO
13	11	EL AMOR QUE PERDIMOS
14	15	MR. SAXOBEAT
15	29	CONTESTAME EL TELEFONO
16	12	NO PUEDO CREER (I CANT BELIEVE)
17	10	ZUN ZUN ROMPIENDO CADERAS
18	16	PORQUE TE AMO
19	NEW	YOU NEED TO KNOW
20	3	GOLPE BAJO AL CORAZON

LATIN POP AIRPLAY™		
THIS WEEK	LAST WEEK	TITLE
1	1	LLUVIA AL CORAZON
2	1	NO ME DIGAS QUE NO
3	2	SALE EL SOL
4	4	CORAZON SIN CARA
5	5	TENGO TU LOVE
6	3	LLUEVE EL AMOR
7	13	DANZA KUDURO
8	7	ESTOY ENAMORADO
9	6	BON, BON
10	16	CUANDO ME ENAMORO
11	12	TABOO
12	9	LOCA
13	14	BORN THIS WAY
14	10	ZUN ZUN ROMPIENDO CADERAS
15	8	QUIEN TE QUIERE COMO YO
16	17	TONIGHT (I'M LOVIN' YOU)
17	11	EL AMOR QUE PERDIMOS
18	15	FIREWORK
19	24	ME RIO DE TI
20	27	CONTESTAME EL TELEFONO

LATIN RHYTHM AIRPLAY™		
THIS WEEK	LAST WEEK	TITLE
1	2	DANZA KUDURO
2	1	LLUEVE EL AMOR
3	3	ESTOY ENAMORADO
4	4	BON, BON
5	5	ZUN ZUN ROMPIENDO CADERAS
6	7	TABOO
7	11	GREATEST GAINER TU ANGELITO
8	9	LA MELODIA
9	8	DANDOLE
10	10	CONTESTAME EL TELEFONO
11	6	DADDY YANKEE
12	12	VIP
13	14	MI CORAZON ESTA MUERTO
14	18	ESTOY ENAMORADO
15	13	MAS
16	19	ME ENAMORE
17	20	MI VIDA
18	15	QUE BUENA TU TA
19	17	TU SI QUIERES, TU NO QUIERES
20	21	HOY LO SIENTO

Joan Sebastian breaks Chayanne's record for the longest span of top 10s on Hot Latin Songs as "El Padrino" skips 11-9. Sebastian first hit the top 10 with "Oiga" in October 1986—the chart's first month of existence—giving him a 24-year, five-month and three-week span of top 10s.



La Arrolladora Banda El Limon enters the top 10 of Regional Mexican Airplay for the 11th time in 17 appearances as "Cuanto Me Cuesta" jumps 13-8 in its ninth week (6.5 million listener impressions, up 25%). The act is up for three Billboard Latin Music Awards, including Hot Latin Song of the year.



BETWEEN THE BULLETS MANÁ'S MAJOR DEBUT



Rock band Maná opens at No. 1 on Hot Latin Songs for the second time as "Lluvia Al Corazon" garners 13.2 million impressions on 72 stations in its initial airplay week, according to Nielsen BDS. The track is the act's sixth No. 1 on the list and only the ninth title to debut at the summit in the chart's nearly 25-year history. Maná previously started at the top with "Labios Compartidos" in the Aug. 5, 2006, issue. Juanes was the last artist to achieve the feat with "Me Enamora" in 2007.—Raully Ramirez

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 2, 2011	
THIS WEEK	LAST WEEK				
1	1	SOMEONE LIKE YOU	ADELE XL		
2	16	DON'T HOLD YOUR BREATH	NICOLE SCHERZINGER INTERSCOPE		
3	20	GOLD FOREVER	THE WANTED GLOBAL TALENT/GEFFEN		
4	2	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE		
5	4	S&M	RIHANNA SRP		
6	3	PRICE TAG	JESSIE J FT. B.O.B LAVA		
7	5	GRENADE	BRUNO MARS ELEKTRA		
8	6	ROLLING IN THE DEEP	ADELE XL		
9	9	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
10	8	BLACK AND YELLOW	WIZ KHALIFA ROSTRUM		

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) APRIL 2, 2011	
THIS WEEK	LAST WEEK				
1	RE	SHUMATSU NOT YET	NOT YET COLUMBIA		
2	4	BORN THIS WAY	LADY GAGA UNIVERSAL		
3	6	SLOW	RUMER WARNER		
4	3	AISHITERUTTE IENAKUTATTE	TASURO YAMASHITA WARNER		
5	NEW	SHOCK	BEAST FAR EASTERN TRIBE		
6	NEW	NANDO DEMO	DREAMS COME TRUE NAYUTAWAVE		
7	47	RUNWAY BEAT	FUNKY MONKEY BABYS DREAMUSIC		
8	37	FUKUWARAI	YU TAKAHASHI WARNER		
9	21	ROOKIE	SAKANAKTION VICTOR		
10	1	YUMETAMAGO	NYC JOHNNY'S		

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.) APRIL 2, 2011	
THIS WEEK	LAST WEEK				
1	NEW	DON'T HOLD YOUR BREATH	NICOLE SCHERZINGER INTERSCOPE		
2	1	SOMEONE LIKE YOU	ADELE XL		
3	NEW	GOLD FOREVER	THE WANTED GLOBAL TALENT/GEFFEN		
4	2	PRICE TAG	JESSIE J FT. B.O.B LAVA		
5	3	S&M	RIHANNA SRP		
6	5	BLACK AND YELLOW	WIZ KHALIFA ROSTRUM		
7	4	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE		
8	9	ROLLING IN THE DEEP	ADELE XL		
9	NEW	I NEED A DOCTOR	DR. DRE FT. EMINEM & SKYLAR GREY AFTERMATH		
10	NEW	LOUDER	PARADE ASYLUM		

GERMANY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 2, 2011	
THIS WEEK	LAST WEEK				
1	2	GRENADE	BRUNO MARS ELEKTRA		
2	1	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE		
3	NEW	DOWN	JAY SEAN FT. LIL WAYNE CASH MONEY		
4	NEW	TURN AROUND (5 4 3 2 1)	FLO RIDA POE BOY		
5	5	HOLLYWOOD HILLS	SUNRISE AVENUE COMUSIC/GET NASY OY/CAPITOL		
6	NEW	YOU AND ME (IN MY POCKET)	MILOW HOMERUN		
7	RE	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
8	NEW	MORE	USHER LAFACE		
9	10	S&M	RIHANNA SRP		
10	3	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FT. LUDAKIS & DJ FRANK E UNIVERSAL REPUBLIC		

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 2, 2011	
THIS WEEK	LAST WEEK				
1	3	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE		
2	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
3	4	S&M	RIHANNA SRP		
4	2	TOUTES LES NUITS	COLONEL REVEL STEP OUT		
5	8	ROLLING IN THE DEEP	ADELE XL		
6	5	GRENADE	BRUNO MARS ELEKTRA		
7	6	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE		
8	7	SUN IS UP	INNA ROTON ROMANIA		
9	9	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
10	NEW	PRICE TAG	JESSIE J FT. B.O.B LAVA		

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN SOUNDSCAN/BDS) APRIL 2, 2011	
THIS WEEK	LAST WEEK				
1	1	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE		
2	2	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
3	3	S&M	RIHANNA SRP/DEF JAM		
4	4	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FT. LUDAKIS & DJ FRANK E UNIVERSAL REPUBLIC		
5	5	F**KIN' PERFECT	PINK LAFACE		
6	16	PRICE TAG	JESSIE J FT. B.O.B LAVA/UNIVERSAL REPUBLIC		
7	8	MORE	USHER LAFACE		
8	6	GRENADE	BRUNO MARS ELEKTRA		
9	NEW	LOSER LIKE ME	GLEE CAST 20TH CENTURY FOX TV/COLUMBIA		
10	11	E.T.	KATY PERRY FT. KANYE WEST CAPITOL		

AUSTRALIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 2, 2011	
THIS WEEK	LAST WEEK				
1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
2	2	PRICE TAG	JESSIE J FT. B.O.B LAVA		
3	NEW	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY		
4	4	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE		
5	3	S&M	RIHANNA SRP		
6	5	THE SHOWN GOES ON	LUPE FIASCO 1ST & 15TH		
7	6	COMING HOME	DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY		
8	NEW	BEAUTIFUL PEOPLE	CHRIS BROWN FT. BENNY BENASSI JIVE		
9	7	THE LAZY SONG	BRUNO MARS ELEKTRA		
10	9	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE		

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 2, 2011	
THIS WEEK	LAST WEEK				
1	1	ARRIVERA	MODA FT. EMMA ULTRASUONI		
2	2	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
3	8	ROLLING IN THE DEEP	ADELE XL		
4	NEW	LE TASCHE PIENE DI SASSI	JOVANOTTI MERCURY		
5	3	EH...GIA	VASCO ROSSI EMI		
6	4	TRANNE TE	FABRI FIBRA UNIVERSAL		
7	7	VUOTO A PERDERE	NOEMI COLUMBIA		
8	10	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE		
9	RE	TUTTO L'AMORE CHE HO	JOVANOTTI MERCURY		
10	RE	IL MARE IMMENSO	GIUSTI FERRERI SONY MUSIC		

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 2, 2011	
THIS WEEK	LAST WEEK				
1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
2	2	SOLAMENTE TU	PABLO ALBORAN TRIMEGA ESTUDIOS Y PRODUCCIONES		
3	3	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE		
4	4	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FT. LUDAKIS & DJ FRANK E UNIVERSAL REPUBLIC		
5	8	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
6	5	BLANCO Y NEGRO	MALU SONY MUSIC		
7	6	LOCA	SHAKIRA FT. EL CATA EPIC		
8	RE	THE TIME IS NOW	VIRGINIA LBAUAT SONY MUSIC		
9	7	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE		
10	RE	WHO'S THAT CHICK?	DAVID GUETTA FT. RIHANNA GUM/POSITIVA		

IRELAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 2, 2011	
THIS WEEK	LAST WEEK				
1	1	SOMEONE LIKE YOU	ADELE XL		
2	2	PRICE TAG	JESSIE J FT. B.O.B LAVA		
3	7	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
4	6	DON'T HOLD YOUR BREATH	NICOLE SCHERZINGER INTERSCOPE		
5	4	S&M	RIHANNA SRP		
6	5	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE		
7	3	ROLLING IN THE DEEP	ADELE XL		
8	NEW	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY		
9	9	YEAH 3X	CHRIS BROWN JIVE		
10	RE	HELLO	MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE		

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 2, 2011	
THIS WEEK	LAST WEEK				
1	1	POPULAR	ERIC SAADE KING ISLAND ROCKYSTAR		
2	2	IN THE CLUB	DANNY SAUCEDO ARTISHUSET		
3	4	ME AND MY DRUM	SWINGFLY FT. CHRISTOFFER HIDING EMI		
4	3	OH MY GOD!	THE MONIKER WARNER		
5	5	SPRING FOR LIVET	SARA VARGA KING ISLAND ROCKYSTAR		
6	7	LEAVING HOME	NICKE BORG ELECTRIC/VERSITY RIGHTS		
7	9	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE		
8	6	MY HEART IS REFUSING ME	LOREEN MONITO		
9	10	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
10	8	E DET FEL PA MEJ	LINDA BENGTZING WARNER		

NORWAY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 2, 2011	
THIS WEEK	LAST WEEK				
1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
2	5	TILL THE WORLD ENDS	BRITNEY SPEARS JIVE		
3	4	OLBRILLER	ERIK OG KRISS MTG		
4	3	GRENADE	BRUNO MARS ELEKTRA		
5	7	HAPPINESS	ALEXIS JORDAN STARROC/ROC NATION		
6	6	HABA HABA	STELLA MWANGI MWANGI		
7	2	VAR BESTE DAG	MARIT LARSEN VIRGIN		
8	8	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE		
9	RE	ROLLING IN THE DEEP	ADELE XL		
10	9	THIS IS THE LIFE	AMY MACDONALD MELDRAMATIC		

NETHERLANDS		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 2, 2011	
THIS WEEK	LAST WEEK				
1	2	SET FIRE TO THE RAIN	ADELE XL		
2	8	HAPPINESS	ALEXIS JORDAN STARROC/ROC NATION		
3	1	ROLLING IN THE DEEP	ADELE XL		
4	5	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
5	3	GRENADE	BRUNO MARS ELEKTRA		
6	RE	MORE	USHER LAFACE		
7	4	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE		
8	7	IK GA HARD	THE PARTYSQUAD, ADOINS, GERS & JAYH TOP-NOTCH		
9	9	S&M	RIHANNA SRP		
10	6	HELLO	MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE		

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 2, 2011	
THIS WEEK	LAST WEEK				
1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
2	2	ROLLING IN THE DEEP	ADELE XL		
3	NEW	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY		
4	3	S&M	RIHANNA SRP		
5	4	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
6	5	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE		
7	6	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE		
8	9	DISCOTEXI (YAH!)	DJ F.R.A.N.K. BIP		
9	8	SOMEWHERE OVER THE RAINBOW/WHAT A WONDERFUL WORLD ISRAEL 12" KAMAKAWIWO/LE BIG BOY/MOUNTAIN APPLE			
10	7	GRENADE	BRUNO MARS ELEKTRA		

AUSTRIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 2, 2011	
THIS WEEK	LAST WEEK				
1	3	GRENADE	BRUNO MARS ELEKTRA		
2	1	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE		
3	4	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
4	2	HELLO	MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE		
5	NEW	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON		
6	6	S&M	RIHANNA SRP		
7	NEW	TURN AROUND (5 4 3 2 1)	FLO RIDA POE BOY		
8	7	ROLLING IN THE DEEP	ADELE XL		
9	RE	HAYS	STURTS KITSUNE/MAJOR LABEL		
10	NEW	HOLLYWOOD HILLS	SUNRISE AVENUE COMUSIC/GET NASY OY/CAPITOL		

SWITZERLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 2, 2011	
THIS WEEK	LAST WEEK				
1	1	GRENADE	BRUNO MARS ELEKTRA		
2	3	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
3	2	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE		
4	6	ROLLING IN THE DEEP	ADELE XL		
5	4	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FT. LUDAKIS & DJ FRANK E UNIVERSAL REPUBLIC		
6	7	COMING HOME	DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY		
7	5	FREAKY LIKE ME	MADCON COSMOS		
8	10	S&M	RIHANNA SRP		
9	NEW	DOWN	JAY SEAN FT. LIL WAYNE CASH MONEY		
10	8	SUN IS UP	INNA ROTON ROMANIA		

FINLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 2, 2011	
THIS WEEK	LAST WEEK				
1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
2	3	MA ANNAN SUT POIS	LAURA NARHI WARNER		
3	NEW	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY		
4	2	SELVA PAIVA	PETRI NYGARD OPEN RECORDS		
5	6	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE		
6	7	S&M	RIHANNA SRP		
7	5	GRENADE	BRUNO MARS ELEKTRA		
8	10	ROLLING IN THE DEEP	ADELE XL		
9	NEW	HEAVY	LAURI DYNASTY		
10	4	TILL THE WORLD ENDS	BRITNEY SPEARS JIVE		

NEW ZEALAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 2, 2011	
THIS WEEK	LAST WEEK				
1	1	LOVE LOVE LOVE	MANA AVALANCHE CITY LTPS		
2	2	PRICE TAG	JESSIE J FT. B.O.B LAVA		
3	4	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND		
4	6	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE		
5	3	S&M	RIHANNA SRP		
6	7	COMING HOME	DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY		
7	8	ROLLING IN THE DEEP	ADELE XL		
8	5	PARTY ROCK ANTHEM	URB1 FT. LAUREN BENTZ & DOMOY PART ROD/WILLI WIL/DEBTREE		
9	NEW	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE		
10	9	E.T.	KATY PERRY FT. KANYE WEST CAPITOL		

MEXICO		AIRPLAY		(NIELSEN BDS) APRIL 2, 2011	
THIS WEEK	LAST WEEK				
1	NEW	LLUVIA AL CORAZON	MARCA WARNER		
2	1	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE		
3	2	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE		
4	4	FIREWORK	KATY PERRY CAPITOL		
5	3	A PARTIR DE HOY	MARCO DI MAURO DUETO CON MAITE PERRON WARNER		
6	7	SALE EL SOL	SHAKIRA EPIC		
7	5	ME RIO DE TI	GLORIA TREVI UNIVERSAL		
8	6	DIA DE SUERTE	ALEJANDRA GUZMAN CAPITOL		
9	12	MIENTRAS DORMIAS	PESADO DIS/ASL		
10	8	SOME	ZOE CAPITOL		

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On March 18, Billboard and BMI hosted their annual Brunch in conjunction with American Airlines on the lawn of the Four Seasons hotel in downtown Austin. Billboard publisher **Lisa Ryan Howard** (far right) was there to mix and mingle with (from left) BMI associate director/writer/publisher relations **Tavi Shebestari**, the Civil Wars' **Joy Williams** and **John Paul White**, who performed at the event; and BMI VP of writer/publisher relations **Jody Williams**. PHOTO: ERIKA GOLDRING

Chicago band Gemini Club was among the diverse and wildly eclectic groups that took the stage at Austin's Dirty Dog club on March 15 at ASCAP's rock showcase. The club was standing room only as (from left) ASCAP director of membership for the United Kingdom and Europe **Ross Gautreau**, Gemini Club's **Gordon Bramli** and **Tom Gavin**, ASCAP director of membership for pop and rock **Josh Briggs** and Gemini Club's **Dan Brunelle** circulated during the evening. PHOTO: ERIK PHILBROOK

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BELOW: Foursquare, which launched at SXSW in 2009, had a big presence at this year's festival. It debuted the latest version of its location app for both Android and iPhone, introduced an "Explore" function that highlights trending venues and hosted one of the week's most buzzed-about showcases. Foursquare co-founder **Dennis Crowley** (left) and head of media partnerships **Jonathan Crowley** (right) flank one of their showcase's superstar performers, **Big Boi**. PHOTO: FOURSQUARE



ABOVE: GMR Marketing held its Music 20x20 branding conference on March 17 at the Austin Convention Center, hosting 20 consumer brand leaders and the music industry for a day of discussion and collaboration. Billboard editorial director **Bill Werde** moderated the event and interviewed special guest artist **Nick Jonas** during a superstar Q&A session. From left: GMR chief creative officer **Joe Sutter**, Intel director of partner marketing and Intel Inside **John Galvin**, PepsiCo International director of sports and entertainment **Ellen Healy** and Coors Light brand manager **Dan Hennessy**. PHOTO: GMR

ABOVE: During the Green Eggs & Band Brunch, SESAC senior VP of writer/publisher relations **Trevor Gale** (left) and associate director of writer/publisher relations **Josh Feingold** (right) caught up with **Mike Savage**, founder of Mike Savage Artist Management and manager of Meiko, who performed a riveting set during the event. PHOTO: CARA PASTORE

SXSW

BELOW: From left, BMI VP of writer/publisher relations **Jody Williams**, singer/songwriter **Ryan Bingham**, BMI VP of writer/publisher relations **Charlie Feldman** and senior director of writer/publisher relations **Mark Mason** gathered with industry friends and fans at Lost Highway Records' 10th Anniversary Revue, presented by BMI on March 18 at the ACL Live/Moody Theatre. The event featured striking performances from Lucinda Williams, Robert Earl Keen, Black Joe Lewis and Hayes Carll. PHOTO: ERIKA GOLDRING



Topspin Media was hard at work at SXSW, demonstrating the latest version of its software, announcing its partnership with Downtown's RCRD LBL dubbed RCRD DEALS and co-hosting the Little Radio/Topspin/Nudie Jeans day party on March 18. Pausing for a photo during their busy schedule are (from left) Topspin consultant **Jessie Scoullar**, Austin-based singer/songwriter **Chad Pope**, VP of business development/general counsel **Jan D'Alessandro** and artist services staffer **Rian Rochford**. PHOTO: TOPSPIN

BELOW: The SXSW Film Festival showcased a diverse array of talented filmmakers and screenwriters. One heavily buzzed-about documentary shown during the fest was "Being Elmo: A Puppeteer's Journey." The creative team was on hand to celebrate their accomplishments and premiere the film. From left: ASCAP director of membership for pop and rock **Josh Briggs**, screenwriters **Philip Shane** and **Justin Weinstein**, and film composer **Joel Goodman**. PHOTO: ERIK PHILBROOK



Grammy Award-winning songwriter **Dan Wilson** (center) was accompanied by special guests—recording artists **Tracy Bonham**, Dixie Chicks' **Martie Maguire**, **Brad Gordon** and **Jeremy Messersmith**—for an evening of stellar performances at the ASCAP showcase in the Driskill Hotel's Victorian Room on March 18. Posing for a photo before the event are (from left) Bonham, Maguire, ASCAP VP of membership for pop and rock **Sue Drew**, Wilson, Chrysalis Music Group USA president/senior executive **Kenny MacPherson**, Messersmith and Gordon. PHOTO: ERIK PHILBROOK



No stranger to SXSW, **Meiko** performed her wistful pop/rock tunes at the conference. She poses here with SESAC associate director of writer/publisher relations **Josh Feingold**. PHOTO: CARA PASTORE

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On March 16 at SXSW's Music Tech Meetup co-hosted by Hypebot, Topspin, MobileRoadie, Songkick, MPX4, Virb, SoundCloud and Music Matters, tech heavy hitters gathered together in the hopes that the next big development in the business was brewing. From left: Lapolt Law attorney **Heidy Vaquerano**, FanBridge co-founder/president **Noah Dinkin**, Ning director of strategic relationships **Jonathan Hull**, Whitesmith Entertainment co-founder **Emily White**, Indaba VP of partnerships **Nate Lew**, indie band Family of the Year's **Sebastian Keefe** and Whitesmith Entertainment management assistant **Katonah Coster**. PHOTO: ALEX WALKER

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On March 16, riding high off his breakthrough single "Black and Yellow," **Wiz Khalifa** (right) prepared to take the stage at the Austin Music Hall for the mtVU Woodie Awards—with **Benjy Grinberg**, founder of Khalifa's label, Rostrum Records. Khalifa performed his woodie of the year-winning song for a sea of fans waving black and yellow flags. PHOTO: BILL PALADINO



SXSW

The annual South by Southwest conference took place March 9-18 in Austin and hosted more than 40,000 people who flooded the sleepy little music town to discover new creative content, launch tech products, preview buzzing films and check out the latest and greatest bands on the scene.

LEFT: Stagelt founder/CEO **Evan Lowenstein** (right) impressed SXSW attendees with his company's new technology, which enables artists to broadcast their live performances over the Internet and earn revenue from direct-to-fan contact. To introduce the technology, Stagelt arranged for the legendary Jimmy Buffett to put on a concert from his house in St. Barts that was screened at the Stagelt party. Here, Lowenstein performs on the street for Stagelt users with general counsel **Micha Katz**. PHOTO: CHRIS KNIFIC

RIGHT: Rhapsody VP of marketing **Mark Keeney** (center) loses his head while posing for a photo at the Rhapsody Rocks daytime showcase on March 18 at Club Deville. He's flanked by Rhapsody chief product officer **Brendan Benzing** (left) and VP of business development **Brian McGarvey**. PHOTO: RHAPSODY



Cornerstone's Fader Fort by Fiat is always one of the hottest tickets during SXSW, but this year especially, the Fort hosted an A-list cast of diverse artists to keep the crowds coming. Caught on film here, during a great afternoon at the Fort on March 19, are (from left) the Cool Kids' **Mikey Rocks**, Cornerstone co-CEO **Rob Stone**, the Cool Kids' **Chuck English**, Sean "Diddy" Combs (kneeling), Cornerstone co-CEO **Jon Cohen** and recording artist **Machine Gun Kelly**. PHOTO: CORNERSTONE



The MOG Mobile racked up some serious mileage when it hit the streets of Austin to promote the digital music service and its highly anticipated MOG at the Mohawk party on March 19, which hosted over-the-top performances by Big Boy, TV on the Radio, Okkervil River, Smith Westerns, Twin Shadow, Theophilus London, Tune-Yards and Yuck. PHOTO: NATE 'IGOR' SMITH



Opting for sunshine and showcases instead of panels and tech talk, MSG Entertainment VP of concert marketing and network integration **Liana Huth Farnham**, Interscope Geffen A&M director of artist development **Esther Collins** and MSG Entertainment director of marketing **Lesley DiPietro** (from left) spent much of their time in Austin networking with the industry's brightest and catching some of the buzz bands that might one day grace their stages. PHOTO: MSG ENTERTAINMENT



The Billboard/BMI Acoustic Brunch hosted an eclectic mix of guests including tech startups, app developers, industry tastemakers and artists who crowded the lawn for eggs and two stages of great music. From left: Shackelford Zumwalt & Hayes partner **Jim Zumwalt**; BMI VP of writer/publisher relations **Charlie Feldman**; Billboard editorial director **Bill Werde**; singer/songwriter **Rayland Baxter** and BMI director of writer/publisher relations **Beth Laird** and VP of writer/publisher relations **Jody Williams**. PHOTO: ERIKA GOLDBERG



SESAC director of writer/publisher relations **Jamie Dominguez** (left) pals around with singer/songwriter **Dominique Young Unique** on March 17 at their Green Eggs & Band Brunch, which brought together SESAC-affiliated acts, journalists and music supervisors for a casual mixer. PHOTO: CARA PASTORE

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