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Opportunity Knocks

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

BY STEVE GERSTMAN

From many corners of the industry, we’re being told that this is now the golden era of “do it yourself”—that the Internet, with its digital tools, apps and direct-to-fan capabilities, holds the key. Many, including farmers, are questing for packaging, printing and shipping capabilities. But the fact is, young, aspiring garage bands have been doing it themselves ever since there have been music groups. The drummer with the van was the one who got the gig, after all.

When it comes to merch, the creative “middle class”–the many thousands of bands and artists who play on small indie labels, self-managed, regional acts or emerging acts not yet on the industry’s radar—have the most to gain from a DIY approach. Of course, DIY merch doesn’t mean literally doing everything yourself. It means taking charge of the overall operation, including farming out some functions or services to outside suppliers and vendors.

Starting with the obvious, no band is going to sew T-shirts from bolts of cloth, rather than buying from Gildan or American Apparel. Not so obvious, however, are questions of printing, packaging, labels, self-managed, regional acts or even direct-to-fan capabilities. There is no one-size-fits-all approach. Each band needs to decide for itself what makes the most sense, given the quality of their audience, the reliability of delivery, to customer service. You need to make sure that if you hire an outside company to handle any aspect of your merch program, they will treat your fans as you would. This is also a rule when hiring staff in-house.

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

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

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

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FOR THE RECORD

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

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

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

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

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

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

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

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

Terra Firma had planned earlier this year to ask its investors to put up another $120 million ($183 million) for an equity injection to cover any loan violations that might occur in the 2010 calendar year. Now that the March quarter has passed, the required equity injection would probably be smaller. If Terra Firma’s investors don’t come through, EMI would be technically in default of the loan, clearing the way for Citigroup to take over the major.

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

A licensing deal with another major label remains an option, even though it would be too late to help Terra Firma avoid a possible default. According to sources, a licensing pact with either Universal or Sony would’ve been structured as a distribution deal for North America. Under such an agreement, EMI would’ve maintained staffing to market its music to iTunes, Walmart, Best Buy and other major accounts that make up a combined 80% of U.S. music sales, while Universal or Sony would’ve handled the actual distribution to those accounts.

The deal would’ve netted EMI an advance payment of about $300 million, sources say.

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

But Terra Firma ultimately decided against the move because it would’ve taken EMI out of the business altogether, including the often profitable distribution of titles from non-EMI-owned labels, known as third-party distribution. Such a deal would also put EMI at a disadvantage in working with superstar artists who leave their labels and want to cut their own distribution deals.

Why would a superstar sign a distribution deal with EMI, which would then go through another major?

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

“It’s been a roller-coaster ride,” says a source at one of the majors that was negotiating with EMI. “Could the talks re-surface? Anything is possible, but the ball is in their court.”
NMPA/RIAA Late-Fee Settlement Clears A Key Hurdle

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

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

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

More than 4,200 publishers representing $19,000 subpublishing entities had registered to be eligible for payouts, which are being calculated based on their respective market share. But until they opt in to the settlement after receiving market-share statements informing them of their respective payouts, they’re still free to reject the settlement’s terms and seek pending or unmatched funds on their own.

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

“Thus, the卡拉had the卡拉of walking away,” NMFA president/CEO David Israelite says. “Hitting the trigger makes the settlement effective.”

The next step? Sending market-share statements to other eligible publishers, who will have 30 days to decide whether to opt in. “Now the question is how many will participate,” Israelite says, adding that “it doesn’t matter if anybody else has opted in or not, their percent of the total is what it is.”

The NMFA and RIAA negotiated the settlement last year after the Harry Fox Agency appealed the U.S. Copyright Royalty Board’s decision to require labels to pay monthly 1.3% on the late payment of mechanical royalties.

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ITICAL CONTENT: For 2-4/7 publishing news and analysis, see billboard.biz-publishing.

BILLYBOARDS LAUNCHES GENRE-BASED DIGITAL SONGS CHARTS

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

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

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

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

“Billboard is always thrilled to launch songs charts that reflect evolving consumer purchasing tastes,” Billboard director of charts Silvio Pietroluongo says.

“The digital genre rankings are a great way to dive down beyond the overall top-selling download titles to see which songs and artists are the hottest in a multitude of specific genres.”
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Late Registration
Time To Utilize Facebook’s Enormous Pull Among College Students

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

“I wouldn’t worry about it though,” he says. “It’s not a big college town.”

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

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

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

Facebook has repeatedly stated it doesn’t intend to launch a music service. But it’s being demonstrated that it doesn’t need to have a streaming music element to compete with MySpace as a platform for music promotion and exposure to the university set.

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

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

Lost in the hoopla was the rather remarkable fact that the unknown rapper had more than 20,000 Facebook friends at the time (and has about 41,000 today). Adams’ burgeoning Facebook following didn’t develop by accident.

His manager, high school friend Alex Stern, says the strategy was in part to focus on a platform that didn’t have as much competition for attention as MySpace does.

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

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

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

Adams’ label, 1st Round Records, actually emerged as a side project of a Facebook group called 1st Round Entertainment—essentially a group of University of Southern California frat boys who throw sponsored parties and concerts.

According to USC student Sterling Brewer, who runs 1st Round Entertainment (motto: “First round’s on us”), college is all about Facebook, not MySpace.

“Facebook is the most relevant social network right now,” Brewer says. “Once people go to college, Facebook becomes the new avenue. That’s the new age of social networking and social media.”

A report last year from Nielsen Claritas seemed to confirm Brewer’s observations. The report found that people in the top-third income bracket were 25% more likely to use Facebook than those in the bottom third, who in turn were 37% more likely to use MySpace. Much of this disparity is due to Facebook’s roots in college networks, while MySpace’s traditional base remains high-schoolers.

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

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

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

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

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

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

1. Decide what type of business entity is appropriate for the band's structure.
   - Is it a more democratic band where everyone contributes and everyone co-owns the property? Or is it a situation where there's one person who does all the writing and is the creative force and the other people are essentially hired hands? If that's something that's not clear, then the band needs to clarify that. I generally recommend some kind of limited liability entity, which will be a corporation or LLC. The other two options are a partnership or sole proprietorship, but those entities don't offer any liability protection for contractual or tort liability. A business manager or accountant can help in this decision.

2. Discuss and document issues of ownership.
   - It's always smart for a band, regardless of its structure, to register its intellectual property, including copyrights and trademarks. Often a band will have a deal with a label or publisher that owns the copyrights. But if they don't have that, then the band needs to have a routine of registering copyrights with respect to both recordings and songs. With trademarks, the basic rule is you can't register a trademark until you're using it in commerce. A band will get some rights in their trademark just by using it. There are some additional benefits to registering it with the U.S. Patent and Trademark Office, but it's typically something a band can't afford until it's making decent money.

3. Plan how to divide income and debt liability.
   - It's very clean and simple if you have one band member and four independent contractors who are compensated accordingly. But that's usually not the case, so you should have an agreement where you're sharing both profits and losses. This will in some cases be tied to the intellectual property agreement when it comes to such income as publishing income and record royalties.

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

5. Build a team of business advisers.
   - The process can potentially break up the band. But if it does, it was probably heading that way anyway.

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

The typical team for a working band includes a personal manager, a business manager or accountant, a booking agent and an attorney. With attorneys and accountants, you can usually fire them at will, although you should have some sort of engagement letter that sets forth their rates. Note that when you're hiring an attorney or accountant, you at least know they need to be licensed to practice. But anyone can be a manager. I see a lot of crazy contracts coming from people who've decided to get into artist management. Try to get someone who you get some good personal referrals for. And if there's a personal management contract in the picture, hire a lawyer to represent you. Any time someone's trying to get you to sign an agreement, whether it's for transferring rights or for services of, say, more than one gig, you need a lawyer. Booking agents are usually more informal, they don't usually make you sign a contract, but understand how they're compensated.
As he wraps the North American leg of his tour in support of his "Blueprint 3" album, it's clear that Jay-Z is holding up the touring end of the bargain in his long-term multistarright deal with Live Nation.

The rapper clinched the deal with Live Nation two years ago (Billboard.biz, April 2, 2008), a 10-year multistarright pact reportedly worth $30 million that encompasses Jay-Z's entrepreneurial endeavors, recording and, of course, touring.

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

Box-office numbers on the Jay-Z & Friends and Best of Both Worlds tours in 2004 with R. Kelly, and the Rock the Mic tour with 50 Cent a year earlier, were solid, if not spectacular. In the latter half of the new millennium's first decade, Kanye West has become a solid arena-level headliner, and Lil Wayne emerged as hip-hop's hardest-working touring artist, with nearly 60 shows last year that grossed $32 million, with attendance of 626,429, according to Billboard Boxscore.

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

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

Next, Jay-Z embarked on a highly successful run of more than 20 college arenas. Since his "Blueprint 3" tour began in earnest last October, Jay-Z has enjoyed a per-show average of $809,404 and attendance of more than 11,000, according to Boxscore—very successful by any arena-level touring standard.

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

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

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

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

In an "all rights" deal (Durani's term) like the one between Jay-Z and Live Nation, touring provides juice to the overall plan, the local strategic strike that complements the broad carpet bombing of sponsorships, media exposure and recording. "They're all very different tactics for the development of the brand," Durani says. "But that one-to-one connection Jay has with his consumer inside the arena that night, it's very difficult to touch that consumer in that way with other assets that he has."
New Entry Point

Labels Turn To Mobile Partners To Grow Middle East Music Sales

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

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

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

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

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

Still, labels see opportunities to grow sales and eye mobile platforms as a valuable way to expand into the market. While Arabic repertoire dominates the recorded music market, sizable expatriate communities from Europe and the Indian subcontinent (particularly in the United Arab Emirates) are increasingly demanding international hits.

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

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

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

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

Nokia head of music for the Middle East and Africa Jake Larsen declines to disclose sales targets, saying, “We’re focusing on the Arab consumer rather than ex-pats. The region’s consumers are ready for mobile.”

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

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

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

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

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

In developing markets with a significant user base, mobile subscription services “can capture consumers that may be unwilling to purchase music a la carte or that do not have credit cards or do not have fast broadband connections,” says Gabriela Lopez, director of market research for the IFPI in London.

According to research firm Informa Telecoms & Media, 82% of the population in 14 Middle Eastern markets had a mobile phone in 2009, up from 63.3% in 2006, while only 16% had a broadband connection, up from 6.7%. (Informa’s figures include Afghanistan but exclude Egypt.)
U.K. Labels Eye Magazines As New Distribution Model

UPFRONT

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

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

While Prince gave away his "Planet Earth" album with newspaper the Mail on Sunday in 2007, the Slash package retails at £9.99 ($153.1 million), Chris Ingram, group publisher of Classic Rock and sister publication Metal Hammer, says precursors for the 40,000 available copies have been strong, hitting No. 1 on online entertainment retailer Play.com's preorder chart. "People want something more than just the album," Ingram says. He confirms other labels have shown interest in the model, which he notes guarantees a month in the shell; while mass merchants might only stock CD titles for one week. While no other releases have confirmed interest, he identifies Slayer and Machine Head as acts with strong fan bases that could work as Metal Hammer specials, while he also sees potential for "bands that are out of our comfort zone," like Depeche Mode.

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

With future overhanging production costs and the PRS for Music licensing fee, and Slash's U.K. label Roadrunner Records taking a cut of sales, Ingram says the publishing company will break even on sales of 20,000 units. He adds that sales topping 25,000 will encourage the publisher to seek additional "fan pack" releases. The regular edition of Classic Rock had an average circulation of 71,000 in July-December 2009, according to the Audit Bureau of Circulations.

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

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

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

Although the regular CD will not hit stores until May 7, Future and Roadrunner have headed off potential opposition from traditional music retail by allowing independent stores to order the package.

Market-leading entertainment retailer HMV will as usual sell it, although music manager John First doesn't see the product's wider distribution as a game-changer, saying that any success "will probably say more about the appeal of Slash as a rock icon than about the appeal of the format." Roadrunner's Palmer acknowledges that releasing an album paired with a magazine would only work for a veteran act, because "otherwise you're not going to have much to write about."

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

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

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

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

Even though both bands are Canadian, the organizations they're partnering with are based in the United States. Broken Social Scene is partnering with Street Kids International's Street Works, which provides job training for homeless youth; Metric is working with the Women's Funding Network's "A Future, Not A Past" initiative, which seeks to eradicate the exploitation of women and girls.

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

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

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

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

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

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

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

**Brothers In Arms**

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

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

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

This isn’t the first time the Chiefains have explored Irish-Latin links: in 1996, the group released the Grammy Award-winning “Santiago,” which examined Celtic ties to Spain’s Galicia region.

But “San Patricio” is their first album predominantly recorded in another language—Spanish. The group brought in a broad range of acts that focus mostly on Mexican folk, including Lila Downs, Linda Ronstadt, Los Folkloristas, Los Conzones and Los Tigres del Norte.

The artists’ collaborations produced an album that blends the sounds of Mexico and Ireland.

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

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

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

Moloney notes that as his research expanded, “San Patricio” increasingly took on a Mexican sound. When he brought in his friend Ry Cooder, with whom he had worked in Cuba on another project, the guitarist recommended Los Tigres del Norte.

“I remember when I would go visit my grandmother in this little cottage and the music would start after dinner,” Moloney says. “And all my cousins and sisters and everybody would be dancing and it was just brilliant. There was no electricity in the house, just the oil lamp. And (Los Tigres) said, ‘That’s exactly how it was with us’.”

Hear Music parent company Concord also marketed “San Patricio” as a concept album with a story behind it. The label produced an electronic press kit that it posted on Amazon, as well as an hourlong radio special that was picked up by about 150 commercial and noncommercial U.S. stations.

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

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

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

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**Latin Notas**

**LEILA COBO**

**Latin American Weekly**

**ON THE BEAT**

**Elias De Leon Marks 15 Years Of White Lion**

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

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

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

“I’m not a concert promoter,” says De Leon, who worked with promoter Giovanni Arana on the show. “Concerts are a headache.”

Indeed, the concert ended without scheduled performances by Ivy Queen or rapper Cosculluela, because Arana says some performers’ sets ran too long.

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

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

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

Machete signed J-King & Maximan directly and will release the duo’s debut album, “Los Superheroes,” May 18, with De Leon as executive producer. De Leon licenses rapper Cosculluela to Siente/Universal through a corporation he set up that’s associated with White Lion. And Jowell & Randy will release a new album through a partnership with Wisin & Yandel’s VY Records, a joint venture with Universal Music Latin Entertainment.

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

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**EN BREVE**

**STARS COME OUT FOR SOCCER**

MTV Tr3s has recruited Pitbull, David Bisbal, Cypress Hill, Akon, Diego Torres, Belinda, Jenni Rivera and former RBD member Alfonso “Poncho” Herrera for a celebrity soccer tournament to be filmed March 31 at Los Angeles’ Home Depot Center. The Rock N’ Roll tournament, whose teams will also include comedians Carlos Menchaca, actress Michelle Rodriguez and soccer stars, will air as a two-hour special on MTV Tr3s June 3 and on MTV2 at a later date.

**NACIONAL ACTS GOING TO BONNAROO**

Nacional Records will present a Latino Alternative tent June 12 at the Bonnaroo festival in Manchester, Tenn. The lineup will feature acts on the Nacional roster or managed by its associated firm Coolman-MGMT. The members of headliner Ozomatli will serve as guest MCs. Co-musicians and Bomba Estereo will also perform in the tent, which will house visual arts and food vendors.

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**Billboard Latin Music Awards**

Emerging talent and familiar names will take stage at the Billboard Latin Music Conference’s showcases. The conference will feature performances by salsa stars Victor Manuelle and Elvis Crespo as well as Bachata Heightz, Zone D’Tambora, Ivan, N’Klabe, Martha Hereda, Melina Leon, Carolina La O, Al Coyote, Anahi, Inboss, Esther J, Dilia Bonilla and Wences Remo. The Billboard Latin Music Conference and Awards presented by State Farm will feature performances by T-Mobile will be held April 26-29 at the Convention Center. For more information and to register, go to billboardlatinconference.com.
Katrina McMullan
The toymaker's attorney in charge of music rights acquisitions explains what she's looking for.

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

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

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

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

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

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

What sorts of artists does Mattel generally work with?
It depends on the brand. Fisher-Price Friends is 18 months to 3 years, Barbie is 4-10, and Hot Wheels is 3-10. So, we don't really use a lot of master recordings or artists. I'd say about 80% of our business is on the publishing side, because we reserve all the rights to be applicable to the product. For Barbie, all the lyrics will be rewritten to incorporate themes of girl empowerment and pink things, for example. The 20% of the time we use masters, that's probably because there is an entertainment property license in place that requires us to do so. In the case of the "Hannah Montana" games or "High School Musical" toys, kids would go mental if we used a different song.

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

How do you decide what content to use for a certain toy?
First, it has to meet our financial and our business term goals. If I'm not going to get it for the royalty rate I need and the business terms I need, we can't really consider the content. What we've done is identify key strategic players whose relationships we want to constantly develop, and we work with them on content.

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

For Dance Star Mickey, we wanted hits songs from the '70s—big disco dance songs. All of our songs have to be, in these big feature items, recognizable hits. They go back and forth on whether we're selling to the mom or selling to the kid. If it's sort of what we call a "mom smile moment," hopefully the mom's going to love that song and pick up that item.
The record label and the music publisher probably hope she'll also want to download the track or buy the CD. We believe that's actually happening. We're able to get the favorable terms because this really helps spur [music sales].

What are you doing in terms of music initiatives with Barbie?
For the Barbie (direct-to-video) movies, we look for known pop stars to sing the end-title song. We use localized versions in each territory, so the popstar of Poland is singing the end-title song for that version, the pop star of Greece is singing it for that version. We had a really successful one with Katherine McPhee here. All of the feedback was really, really positive.

For Barbie's 50th anniversary last year, we licensed the "Barbie Girl" song from Universal and rewrote the lyrics and rerecorded the song. Didn't Mattel sue MCA Records over "Barbie Girl?"
Ten years ago was a different time. We used the revised version of "Barbie Girl" in over 130 brand spots worldwide. We had Jaqueline Knight, who choreographed "Single Ladies," do a new dance called "The Barbie" and we made a video, and we licensed the song for merchandise for the benefit of Mattel and for our brand. Hannah Montana, we've covered songs that world with that song. But we also partnered with Aqua—the songwriters happened to be the performers—to promote their greatest-hits album that was coming out at the same time. We worked with Universal and Aqua's management to co-promote the record as sort of "Barbie loves this record" and all of that stuff.

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

What changes have you noticed in Mattel's relationship with labels?
I've seen a lot of tremendous cooperation from record companies and the music publishers to partner with us. Even four years ago, they were very resistant. They had very high expectations with respect to percentages of wholesale for rates or super-restrictive uses. Now the climate is much more cooperative. I would say that I'm approached aggressively on a weekly basis by someone wanting to do the deal of the century with us. There's just really more content than we could have put into toys.
Don’t knock the rock (from left): ROBERT DELeo, SCOTT WEILAND, DEAN DELeo and ERIC KRETZ.

THE PRODIGAL SONS
After A Very Public Dispute With Atlantic, Stone Temple Pilots Come Home Again

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

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

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

“Yes, that sounds fine and dandy, but I had to tap him on the shoulder and say, ‘By the way, we’re contractually obligated to two more albums,’” Dean DeLeo says. “I would’ve loved to have done that too, but I know what was a band on a legal front.”

MAKING AMENDS WITH ATLANTIC

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

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

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

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

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

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

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

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

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

PILOTING A RETURN

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

In addition to starting his independent label SoloDrive Records, releasing the 2008 solo album “Happy in Galaxies” and starting his own clothing line, Weiland was the lead singer of Velvet

ROCK OF AGES

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

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<td>No. 2</td>
<td>(7/14/1995)</td>
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<td>No. 3</td>
<td>(6/24/1994)</td>
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**I HAVE TWO KIDS WHO CALL ME, CRYING, "DADDY, WHEN ARE YOU COMING HOME?" I LOVE PLAYING SHOWS, BUT I WANT TO BE WITH MY CHILDREN.**

—SCOTT WEILAND

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**ROCK ROLLED**

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

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

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

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

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

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

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

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

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

But if Weiland—ever the outspoken frontman—gets his way, the band will find other creative outlets to release future STP material. “You can do a 360 deal, like Madonna did with [Live Nation],” he says. “If the money is right. Putting it out on Solidrive, or our own label. Doing things more creatively with the Internet. Giving stuff for free as well as selling stuff,” he says. “Like Radiohead’s idea, where they let their fans have the choice to pay what they wanted to pay. They ended up making a lot more money doing it that way.”
ARE TWO HEADS BETTER THAN ONE? THE TWO RECENTLY APPOINTED CO-PRESIDENTS OF MYSPACE DISCUSS THEIR UNIQUE POWER-SHARING ARRANGEMENT, THE COMPANY'S STRUGGLES AND THEIR PLANS TO TAKE MYSPACE BACK TO THE FUTURE

BY ANTONY BRUNO

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

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

MySpace's troubles started long before either executive joined the company. Following its sale to News Corp., MySpace watched its membership, usage and engagement metrics slowly erode as the company failed to keep up in the rapidly evolving Web 2.0 market it was largely responsible for creating. It's now a distant second to the still-surging Facebook and is just starting to recover from a leadership shakeup that saw the removal of two CEOs in just nine months—first, co-founder Chris DeWolfe, then Facebook transplant Owen Van Natta—as well as an exodus of mid-level talent.

So now it's up to the co-presidents to take MySpace forward. Their plan? Reinforce MySpace's claim to the turf that made it such a success early on: entertainment. They've adopted the catchphrase "Discover, and be discovered" as their value proposition, hoping to retake the company's position as the place where users learn what's hot in music, movies, TV and games, as well as where content creators go first to get their big break.
Hirschhorn: When Mike and I came in, we thought about the DNA and heritage of the site. A lot of times when new executives come in, it has to be a "new" strategy. But this was more about peeling back the layers of where the site had gone and going back to what made it great. We needed to narrow it. It wasn’t going to be a social network where you talked about your grandma’s birthday party or an election, but rather about the music, the movies, the art that represents who you are as a person or artist. We are a large social network with a tremendous amount of data and connections, and that’s what’s going to buoy us into this discovery experience.

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

Hirschhorn: A couple of years ago I saw George Clooney on TV saying he was worried about a world of 24/7 content, but rather about the music, the movies, the art that represents who you are as a person or artist. We are a large social network with a tremendous amount of data and connections, and that’s what’s going to buoy us into this discovery experience.

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

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

Because of that, there was a concern when we came in that we needed to deliver before we closed the deal. The result was that things became quiet when they didn’t need to be. When you are stepping in to a world of things that are newsy, it’s unbelievable what kind of imagination and vantage point bloggers and reporters will come up with in lieu of silence. So about a month ago we decided to be open about our roadmap and the trials that go on in reimagining this company.

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

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

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

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

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

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

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

Hirschhorn: A lot of services aim to do that, and fail. What’s MySpace going to do differently?

Jones: If a user builds a playlist, that might affect how much time they spend on MySpace in that one session, but how does it affect their behavior on a go-forward basis? Do they come back more frequently, do they become more invested? There’s a lot of testing with regards to the core actions we want users to perform within MySpace and whether it really influences their behavior. And that intelligence will drive a lot of our products and decision-making.

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

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

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

In the next couple of weeks we’re rolling out a bunch of products based off partners who have built on our platform. It will inform not only our product direction, but also how we’re integration with companies who have built on our platform.

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

What role does data/metrics play in all this?

Hirschhorn: A couple of years ago I saw George Clooney on TV saying he was worried about a world of 24/7 content, but rather about the music, the movies, the art that represents who you are as a person or artist. We are a large social network with a tremendous amount of data and connections, and that’s what’s going to buoy us into this discovery experience.
COURTNEY LOVE IS BACK WITH A VENGEANCE

BY CORTNEY HARDING

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

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

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

There was a freak show element to the three gigs Hole played at SXSW. People were curious about the new songs, sure, but they were mostly curious about her. Would she stay upright for the entire set? Could she still sing? The answers are “yes” (unless she was crowd surfing) and “yes” (insofar as she could ever “sing”). She played the grunge chestnuts and a number of songs from her new album, “Nobody’s Daughter,” which Mercury will release April 27. Critical reaction was strong, and massive crowds attended all three of the shows she eventually played.

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

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

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

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

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

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

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

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

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

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

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

CALL IT A COMEBACK

While Courtney Love the personality has remained in the spotlight during the last 16 years, Courtney Love the artist has been out of it since 1998, when Hole released “Celebrity Skin.” Love released a solo album in 2004 on Virgin, but it received mixed reviews and sold only 100,000 copies, according to Nielsen SoundScan. (Love herself refers to it as “la disaster.”)(“Celebrity Skin,” by contrast, has sold 1.4 million copies, and 1994’s “Live Through This” has sold 1.6 million.

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

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

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

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

“Unlike the song, and when we did a poll on our Web site, we had about 95% positive responses,” alternative WRXP (101.9) adds that it would make perfect sense for Love to contribute a song to a “Twilight” series soundtrack, for example, in order to reach a younger fan base.

She’s still living in the ’90s when it comes to video budgets, too. Back at the Driskill, she says she has $100,000 to shoot her next clip and is researching models to play the “skinny little bitch.” She debates whether to call Kate Moss and ask about a celebrity.

She decides to call a friend who has connections in the fashion industry and leaves him a long message.

Then she turns to her guitar, a sweet young Brit with a lisp named Mick Larkin, and inquires about the sound at the venue. “How are the vocals?” she asks. “I want my vocals to be louder than God.”
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‘AN ELEMENT OF SURPRISE’ SENDS WRITER/PRODUCER’S HITS UP THE LATIN CHARTS

BY LEILA COBO

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

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

With his youthful looks and polite demeanor, Avila is immediately likeable, a man whose congenial manner belies the creativity within. Raised in a home steeped in music, surrounded by his father’s songs—all of which he knew by heart—Avila never received formal musical training, but he has played electric bass since age 3 and spent his school years playing in bands. He had a brief recording career as a member of Los Avila Boys, a group he formed with cousin Emiliano, with whom he played for a decade. But a production career came calling after he worked with singer/songwriter Alex Syntek and attracted the attention of label A&R directors who began calling him for other projects.

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

So Avila and Emiliano went to meet with potential managers. Avila recalls that during the car ride back from one such meet...
Avila developed a recognizable sound, infusing Latin pop with traditional Mexican instrumentation.

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

“Avila is from >>p27
ing, his cousin turned to him and said, “Hey, I could do that job.”

He had a special knack for business, but he was always a very important pillar in my career. I’m in the studio writing and producing, and Emilio is on the hunt for good projects.”

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

“We knew perfectly well what our target was and we worked in speaking to them in their language,” Avila says now, describing an approach that has defined much of his work: “I see that many artists maybe are excellent, but sometimes they miss the right target for the fans that will buy their albums.”

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

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

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

How did you get started as a composer?

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

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

I have two faces as a producer: First, I look after quality. That’s very important to me because I’m passionate about sound and technology. But then I shed that completely and I take the position of the producer as a listener. I listen to the song like the audience would listen to it, to see if it has that element that would make me listen again, that will trap me or excite me. And I can tell you that 60% of my work is on songs that aren’t mine. I always try to listen, thinking about the benefit of the project.

What would you say is your signature, your distinctiveness?

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

RBD didn’t have that, for example.

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

continued on >>p30
we are honored to have been by your side since the beginning of your career. we congratulate you on all of your success and all of your achievements.

thank you for many unforgettable years of music and many more to come... your EMI family.
The there are artists who can have the luxury of
That could be my ID or trademark. Obviously, if we’re talking about a beautiful ballad, I wouldn’t do something like that.

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

So you don’t sit down alone with a candle and incense for inspiration?
No. I’ve done it, but I have so much work right now, I barely have time to sit down with a candle and a glass of wine. I’m not complaining, but things have had to take a different direction.

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

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

Are today’s radio formats restrictive? Say, in defining the length of a song.
There are artists who can have the luxury of presenting a long song and radio will play it, and they should take advantage of that and come up with interesting material. But with a new act, I prefer to stick to the format of a three-minute, 30- or 40-second song. Within that time, I have to show that the artist is good and that the song is good. If it’s an established act, the PD hears things different. But I tell you honestly, as a listener, when the song has nothing more to offer beyond its four minutes, it becomes an exaggeration. “Hey Jude,” for example, is that long because it had a surprising coda that merited it.

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

So you’re a poster child for Latin pop?
Yes, and I’m very proud of that.

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

You opened your own publishing house, Cosmos. What arrangements do you have with your nine writers?
We administer their songs and we motivate them. We want to grow the business, and here in Mexico, other publishers are calling us and we’re joining writers together and creating great songs to go in different projects. And in the end, the artist gets the benefit of that.

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

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<td>8</td>
<td>“Recuerdame”</td>
<td>La Quinota Estacion dueto con Marc Anthony</td>
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<td>9</td>
<td>“Nuestro Amor”</td>
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On this exclusive recap of the top 10 tracks on Billboard’s Hot Latin Songs chart that were either produced or co-produced by Armando Avila, six acts are represented, demonstrating the breadth of Avila’s impact on the Latin scene. Luis Fonsi’s “No Me Doy Por Vencido” tops the recap after spending 19 weeks atop Hot Latin Songs following its July 19, 2008, debut.

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

—Keith Caufield
HONORS THE AWARD WINNING PRODUCER

ARMANDO AVILA

FOR HIS CAREER AND HIS CURRENT AND UPCOMING PROJECTS
ANNOUNCING THE BDSCertified SPIN AWARDS FEBRUARY 2010 Recipients:

**900,000 SPINS**
When I'm Gone / 3 Doors Down / Universal Republic
With Arms Wide Open / Creed / Wind-up

**800,000 SPINS**
No One / Alicia Keys / MBK/J/RMG

**600,000 SPINS**
All Summer Long / Kid Rock / Top Dog / Atlantic
You Belong With Me / Taylor Swift / Big Machine

**500,000 SPINS**
Black Horse & The Cherry Tree / KT Tunstall / Relentless / Virgin
I Gotta Feeling / Black Eyed Peas / Interscope
Second Chance / Shinedown / Atlantic
Somebody Told Me / Killers / Island

**400,000 SPINS**
Down / Jay Sean Feat. Lil Wayne / Cash Money / Universal Republic
I Know You Want Me (Calle Ocho) / Pitbull / Ultra
If You’re Going Through Hell (Before The Devil Even Knows) / Rodney Atkins / Curb

**200,000 SPINS**
Bad Romance / Lady GaGa / Streamline / KonLive / Cherrytree / Interscope
Hotel Room Service / Pitbull / Mr. 305 / Polo Grounds / J/RMG
Need You Now / Lady Antebellum / Capitol Nashville / Capitol
Sex On Fire / Kings Of Leon / RCA / RMG

**100,000 SPINS**
According To You / Orianthi / TAL / Geffen / Interscope
BedRock / Young Money Feat. Lloyd / Cash Money / Universal Motown
Haven’t Met You Yet / Michael Buble / 143 / Reprise
Hey, Soul Sister / Train / Columbia
How Low / Ludacris / DTP / Def Jam / IDJMG
I Invented Sex / Trey Songz Feat. Drake / Songbook / Atlantic
Live Like We’re Dying / Kris Allen / 19 / Jive / JLG
Say Aah / Trey Songz / Songbook / Atlantic
The Truth / Jason Aldean / Broken Bow
Two Is Better Than One / Boys Like Girls Feat. Taylor Swift / Columbia
Uprising / Muse / Warner Bros.
Why Don’t We Just Dance / Josh Turner / MCA Nashville
Wild At Heart / Gloriana / Emblem / Reprise / Warner Bros. / WMN

**50,000 SPINS**
All The Right Moves / OneRepublic / Mosley / Interscope
Carry Out / Timbaland Feat. Justin Timberlake / Mosley / Blackground / Interscope
Halfway Gone / Lifehouse / Geffen / Interscope
Imma Be / Black Eyed Peas / Interscope
In My Head / Jason Derulo / Beluga Heights / Warner Bros.
Shut It Down / Pitbull Feat. Akon / Mr. 305 / Polo Grounds / J/RMG
Spotlight / Gucci Mane Feat. Usher / Brick Squad / Asylum / Warner Bros.
Telephone / Lady GaGa Feat. Beyonce / Streamline / KonLive / Cherrytree / Interscope
Temporary Home / Carrie Underwood / 19 / Krista Nashville
Try Sleeping With A Broken Heart / Alicia Keys / MBK/J/RMG
Redheaded Stranger Returns

Willie Nelson Covers Country Classics

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

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

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

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

“Country Music” marks his first collaboration with songwriter/producer John Sandifer, who has won Grammys for the “O Brother, Where Art Thou?” soundtrack and for Alison Krauss & Robert Plant’s “Raising Sand,” as well as a recent Academy Award for “The Weary Kind” from “Crazy Heart.”

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

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

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

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

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

Rounder executive VP/GM Sheri Sands says promotional efforts include “heavy online marketing directly to the consumer and online advertising campaigns. We’ll be setting up some national print advertising (including USA Today). We’ll be running a national radio campaign and a national TV advertising campaign, which will include commercials on ‘CBS Sunday Morning’ and the ‘Today’ show.”

At radio, “we’ll be working with various formats including triple A, college and working some of the specialty shows,” Sands says. “We’ll be running an Americana campaign as well as putting a track on the CDX sampler we send out for the secondary country stations.”

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

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

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

**BOYZONE, LADY GAGA TOP U.K. CHARTS**

Irish pop band Boyzone’s “Brother” (Polydor / Universal) returned to the top of the March 29 U.K. albums chart, as Lady Gaga’s “Telephone” (Interscope/Universal), featuring Beyonce, debuted atop the singles survey.

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When Evanesence released its Wind-up Records debut “Fallen” in 2003, its subsequent success was everything band co-founders Ben Moody and Amy Lee could dream of. Lead single “Bring Me to Life” was a crossover smash that peaked at No. 3 on the Billboard Hot 100, and “Fallen” sold 3.4 million copies in the United States alone that year, according to Nielsen SoundScan.

But by the time the rock act collected two Grammy Awards in March 2004, guitarist Moody had quit, his friendship and professional relationship with singer/pianist Lee in tatters for reasons never made entirely clear.

She moved forward with Evanesence, and for the next six years he worked as an in-demand songwriter for such pop stars as Kelly Clarkson and Celine Dion.

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

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

More comparisons are inevitable: Smithson resembles Lee, and dramatic first single “Bring Me Alive” features powerful vocals and orchestral accompaniment just like “Fallen.” “The similarities are there because that’s just what we do,” Moody says. “John and Rocky and I—we get together, we start playing music, that’s what it sounds like.”

He points out that Evanesence has moved “into a more artistic place,” whereas We Are the Fallen wants to create songs “that are both epic and heavy but beautiful, but memorable and catchy.”

The video for “Bury Me Alive” premiered March 23 on AOL. The same day the band made its live debut at London’s Kings College. The single was offered as a free download to the first 100,000 registrants to We Are the Fallen’s official Web site. The band is being marketed to rock stations both in the United Kingdom and the United States alone that year, according to Nielsen SoundScan.

The video for “Bury Me Alive” premiered March 23 on AOL, the same day the band made its live debut at London’s Kings College. The single was offered as a free download to the first 100,000 registrants to We Are the Fallen’s official Web site, “St Jude” has peaked at No. 5 on the Billboard Hot 100, “as well as ‘American Idol’ followers, given Smithson’s connection to the show, by tapping print and online media. A North American supporting tour slots with HIM that began March 26 in Philadelphia is the main driver for “Tear the World Down;” the trek runs until May 7.

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

When A.B. Quintanilla went into the studio to record his latest album last fall, inspiration was hard to come by. The previous two years hadn’t been easy for the headliner/producer/songwriter/bassist, known for creating a fusion of urban music and traditional cumbia rhythms with his band the Kumbia Kings nearly 10 years earlier. He had bounced back from the band’s breakup—as well as an ongoing conflict with former bandleader Cruz Martinez over the rights to the group’s name—to release two albums with his new group, Kumbia All Starz. Those sets, “From Kumbia Kings to Kumbia All Stars” (2006) and “Planeta Kumbia” (2008), hit Nos. 2 and 4 on Billboard’s Latin Albums chart.

>**GLOBALPULSE**

**HIGH FLYING**

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

“Falcon” marks a “huge progression” from 2008 debut “St Jude,” Polydor marketing manager Steve Warby says of the Manchester quartet. “The songwriting is better, musically it’s better, the production is better. All round it shows the ambition of the band and where it’s heading.” According to the OCC, “St Jude” has sold 105,000 units in the United Kingdom.

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

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

Quintanilla then stayed out of the studio for two years, until his former label, EMI Latin, called and invited him to participate in the new album. "I went to the studio and recorded for the first time in two years," he says. "I was able to take what they were doing with scratch, raw loops and put electronic on top of it, layer that with tropical brass and the A.B. Quintanilla flavor."

Rodriguez says that the album's dependence on the open doors to new markets for the band, whose latest incarnation is as A.B. Quintanilla's All Star. "This has been a really exciting time for us," he says. "We're not only exploring the international exploitation opportunities for different singles in each market, but we're looking into merchandising opportunities with him," Rodriguez says, such as caps emblazoned with Quintanilla's "Death Star" logo/tattoo.

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

As for his own plan to promote the album, "You will be able to keep us on course and push us to the limit and go to the top. He really is the genius." Rodri guez says the album's self-titled label is offering marketing opportunities. "As a producer of other albums, are you doing any other production work or releasing a solo album? Any anti-gravity chambers involved?"

The singer says he is focusing on the Apples in Stereo's upcoming album, "Great Things," which will be released on April 26 in the United Kingdom on his own Fairfield Records label. The singer/songwriter from Liverpool initially enjoyed U.K. success with alternative rock outfit the Icicle Works in 1980. His latest album is a lusher, more acoustic effort. "It's an attitude justified by what I always had stage fright," she says.

Having dubbed with dance beats on 2007 album "Out of the Woods," she says, "I've always wanted to make an album that people could sing along with." Rodri guez says that, with "Love and Its Opposite," "I was real ly in spi red by '60s and '70s fut ur­

While the sounds are futuristic, the music has older influences, too. How did they fit with the theme?"
The concept is a pop band from the future, and the type of music they'd play would be really universal. My theory is that the universal form of music is R&B and funk. The reason is that rock comes and goes and is a lot more unpredictable. But all the while, R&B music has older influences, too. How did they fit with the theme?"

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

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

With a few bands that are my friends, just doing stuff on the side. I'm still doing... I think they should be."

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Randall mushrooms, the former Everything but the Girl singer, and has taken a more acoustic approach to her third solo outing, "Love and Its Opposite," due May 17 in the United Kingdom and internationally through husband Ben Watt's label Strange Feeling Records. Merge will issue it in North America the following day.

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ALBUMS

WORLD

SIERRA LEONE’S REFUGEE ALL STARS
Rise & Shine
Producer: Steve Berin
Cumbancha
Release Date: March 23
Sierra Leone’s Refugee All Stars’ latest release, “Rise & Shine,” not only solidifies the group’s spot in the world music galaxy, but also affirms that roots reggae is alive and well beyond Jamaica. Evidence of this can be heard in the backbeat of the new album’s opening track, “Mulomu,” and reggae also steps front and center on following song “Cover,” which offers a bit of social commentary before reverting to a more African-traditional mood on “Drownie.” One of the highlights on “Rise & Shine” is the roots-reggae number “Living Stone,” an endlessly catchy track written by Mohamed Kamara. And the All Stars put the hammer down most convincingly on the vibrant ska tune “Jah Come Down,” an original from band member Reuben M. Koroma. The All Stars have definitely come a long way from the West African refugee camps, and with the release of “Rise & Shine,” it sounds like music will keep the group busy for quite a while.—PVV

ROCK

SCORPIONS
Sting in the Tail
Producers: Mikael Nord Anderson, Martin Hansen
Universal Music Enterprises
Release Date: March 23
The real sting of the Scorpions’ latest album, “Sting in the Tail,” is that it will be the German rock band’s last one, according to the group. If that’s not enough, it will close a 40-plus-year career that put the quintet’s homeland on the hard rock map. Those who dug into Scorpions’ albums from the ’80s like “Animal Magnetism,” “Blackout” and “Love at First Sting” will enjoy nostalgic twinges throughout these 12 new tracks, beginning with “Raised on Rock,” a latter-day “Rock You Like a Hurricane” that lyrically references its predecessor. The title track and “No Limit” offer galloping riff rock, while “Rock Zone” touches on psychedelic blues. The power ballads are here as well, including a torchy “The Good Die Young,” with Finnish singer Tarja Turunen. But while “The Best Is Yet to Come” sounds like an optimistic note on which to close the album, it’s false hope—at least until the inevitable reunion.—GO

NEON TREES
Habits
Producer: Tim Pagnotta
Mercury Records
Release Date: March 16
Melding pop-punk riffs with a tinge of electro, alternative rock act Neon Trees bring the fist-pumps to the dancefloor on debut album “Habits.” The Provo, Utah-based quartet’s energy on the set contains plenty of get-up-and-go, but doesn’t get too rowdy—a welcome departure from the all-hell-breaks-loose sound of some of its peers. Opener “Sins of My Youth” blends harmonic vocals with a pumping bassline, while the hand claps and cheery keyboard on lead single “Animal” implore listeners to indulge in frontman Tyler Glenn’s request to “take a bite of my heart tonight.” Neon Trees also show their ability to draw from the work of their contemporaries: The electric organ on “Our War” is similar to the 2008 tune “Dawn of the Dead” by British electro-pop outfit Does It Offend You, Yeah?, and the darker undertones heard on “Girls and Boys in School” echo the driving guitars of the Killers.—EC

LIARS
Sisterworld
Producers: Tom Biller, Liars Mate
Release Date: March 9
Refusing to be pinned down, Liars pull yet another stylistic fast-one on fans with their fifth studio release, “Sisterworld.” The oddball trio’s new set is edgy and experimental, containing lurid imagery and bold use of dissonance. “No Barrier Fun” colors a multilayered groove with melodic strings and a dreamlike xylophone chime, with lyrics that express feelings of isolation and longing to escape life underground (“I wanna make it up/I wanna make my skin adapt to the sun”). Album opener “Scissors” takes a softer approach with lofty falsetto harmonies, while the angry “Scarecrows on a Killer Slant” summons a psych-surf grunge sound that complements a theme of man’s lack of compassion (“Why did you pass the barn on the street?” “Cause he bothered you.”) Through the dark allegory and haunting imagery on “Sisterworld,” Liars connect themes of violence, desperation and detachment to the loss of individual identity in the real world.—CM

POP

SHE & HIM
Volume Two
Producer: M. Ward
Merge Records
Release Date: March 23
She & Him’s second album, “Volume Two,” offers up all of Nothing” recalls the band’s past singalong gems, the gritty speed metal of The Broken” and sinister guitar line of Nothing” recalls the band’s past singalong gems, and sinister guitar line

R&B

COHEED AND CAMBRIA
Year of the Black Rainbow
Producers: Joe Barresi, Atticus Ross
Columbia Records
Release Date: April 13
Coheed and Cambria have always relied on tightly packed melodies to stand apart from their prog-rock contemporaries. The band’s fifth album, “Year of the Black Rainbow,” is a collection of more extreme hardrock arrangements that maintains the group’s emphasis on catchy hooks. While the soaring chorus of “Made Out of Nothing” reaches a new level of intensity for the group. Lead singer Claudio Sanchez brings his usual proficiency to the songwriting and gloriously high-pitched vocals, but the technical showmanship of guitarist Travis Stever and new drummer Chris Pennie make the band’s real stars of the band. Fortunately, “Year of Nothing” lacks the grandiose thematic concepts of previous outings as well as an immediate single, like past songs “A Favor House Atlantic” or “The Suffering.” But Coheed and Cambria still bring as much head-banging fun to the table as any veteran group.—JL

USHER
Raymond v. Raymond
Producers: various
LaFace/Jive Label Group
Release Date: March 30
“There’s three sides to every story. There’s one side, there’s the other and then there’s the truth.” So notes Usher as he opens the door to his sixth studio album, “Raymond v. Raymond.” and promptly begins to musically answer the question on everyone’s mind: Can he reclaim the fervor sparked with 2004 set “Confessions”? In a word, yes. Rather than a tell-all about the singer’s divorce as the title suggests, this follow-up to Usher’s 2008 hit-and-miss album “Here I Stand” is a more cohesive collection centered on the different sides that comprise the artist. Drawing from a skillful fusion of R&B/hip-hop/pop, Usher addresses the trappings of fame on the uptempo “Monstar,” shifts into sexy overdrive on “Li’tle Freak” (featuring Nicki Minaj) and “Pro Love,” pumps up the beat on the infectious club anthem “OMG” (featuring WillIam) and turns introspective on the ballad “Foolin’ Around.” The bottom line here: Don’t count Usher out just yet.—GM

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THE BILLBOARD
REVIEWS

SINGLES

ROCK

THE BLACK KEYS
Tighten Up (3:30)
Producer: Nonge House
Writers: D. Auerbach, R. Carney
Publishers: McMoore
McLesst Publishing (BMI), administered by Wixen Music

TREY SONGZ
Neighbors Know My Name (3:06)
Producer: T. Taylor, R. Hayes, J. McGee
Writers: T. Neveson, T. Taylor, R. Hayes
Publishers: various
Song Book/Atlantic

STONE TEMPLE PILOTS
Between the Lines (2:51)
Producer: Stone Temple Pilots
Writer: S. Walland
Publishers: Universal Publishing Group (ASCAP)
Atlantic

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

Debi Nova
Drummer Boy (3:09)
Producer: Marika de Vries, Dreamlab
Writers: D. Nova, D. James, L. Haywood
Publishers: various
Surco/Decca

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

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REVIEWS

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Producer: Nonge House
Writers: D. Auerbach, R. Carney
Publishers: McMoore
McLesst Publishing (BMI), administered by Wixen Music

TREY SONGZ
Neighbors Know My Name (3:06)
Producer: T. Taylor, R. Hayes, J. McGee
Writers: T. Neveson, T. Taylor, R. Hayes
Publishers: various
Song Book/Atlantic

STONE TEMPLE PILOTS
Between the Lines (2:51)
Producer: Stone Temple Pilots
Writer: S. Walland
Publishers: Universal Publishing Group (ASCAP)
Atlantic

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

JJ
jj no. 3
Producer: jj
Secretly Canadian
Release Date: March 9
Elusive Swedish pop duo jj’s second full-length album, “jj no. 3,” confidently flirts between globootsting indie and ‘80s adult contemporary. Though the band maintains the Caribbean and Afrobeat carry-overs from its 2009 debut, jj no. 3” isn’t all summer sunshine the second time around. Borrowing the chorus from Game’s “My Life,” the album’s opener with the same title is a ballad-esque reinterpretation of an overthought piano. And “jj no. 3” lacks nothing in the way of lush synths-scapes, embracing Balearic beat with a childlike exuberance that simply can’t be helped. The lyrics in “And Now” may be heavy (“And now when the end is near/I know/You meant every tear you gave to me that year”), but they’re balanced by an almost comically carefree melody and a high-fanned string intro. The duo strays into territories of pop predictability with lines like “The music stops/And the music dies,” but jj’s sophomore effort is nonetheless charming and imaginative.—CM

ERYKAH BADU
New Amerykah Part Two: Return of the Ankh
Producers: various
Universal Motown
Release Date: March 30
While Erykah Badu’s 2008 album “New Amerykah Part One: 4th World War” was more socially and politically driven, her fifth studio release, “New Amerykah Part Two: Return of the Ankh,” finds the singer delivering no-holds-barred lyrics about lovemaking, love longing and, at times, love lost. But this doesn’t mean Badu is made completely limp by the emotion. On “Fall in Love,” she candidly warns potential lovers, “You’re loving me and I’m driving your Benz/You’re loving me and I’m fucking your friends.” Conversely, over keyboard riffs on the 9th Wonder-produced “20 Feet Tall,” Badu asks, “What did I do to make you fall so far from me?” And on “Out of My Mind: Just in Time (Part 2),” the singer confesses, “I am a recovering underlover/Recovering from a love I can’t get over/And now my lover thinks he wants another.” Aside from exhibiting punch-drunk love behavior on “Part Two,” Badu taps into her inner B-girl, paying homage to the late Notorious B.I.G. on “Get Money.”—MC

MA CY G R A Y
Beauty in the World (3:53)
Producers: Kannon “Caviar” Cross, Cory “Oz” Simon, Macy Gray
Writers: various
Publishers: various

Notre Dame graduate-turned-New York resident Macy Gray burst onto the scene with her hit balled “I Try,” and the time in between can be characterized by a series of disappointing attempts to match that success. But with new single “Beauty in the World,” Gray makes a strong case for her ability to craft another anthemic pop song. Nonthreatening folk pop is the vehicle of choice here: Over hand claps, a casual guitar strum and jingly tambourine, Gray sings, “Listen to the sound, and lose it/It’s sweet music, and dance with me.” While the concept feels a little hokey—as does rhyming “beauty in the world” with “shake your booty, boys and girls” in the chorus—it’s the kind of song that should appeal to the singer’s original fan base.—MH

Debi Nova
Drummer Boy (3:09)
Producer: Marika de Vries, Dreamlab
Writers: D. Nova, D. James, L. Haywood
Publishers: various
Surco/Decca

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

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'Mountain' Climbing

Crash Kings Nab No. 1 Alternative Hit

"Mountain Man," the debut single from Los Angeles-based rockers Crash Kings, arrives at the top spot on Billboard's Alternative chart this week after a 20-week climb. With its spacious melodies and pounding percussion, "Mountain Man" is an apt introduction to the Crash Kings' 2009 debut album on songwriter/producer Linda Perry's Custard Records label, the set peaked at No. 16 on the Heatseekers Albums chart last June.

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

"It's a little surprising to hear my voice on the radio, just because I'm not the biggest fan of my voice," Beliveau says of hearing Crash Kings' debut hit being played on "most No. 1 blues albums," behind B.B. King and Stevie Ray Vaughan.

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

"It was a big moment for us," says marketing manager Cliff Rigano of "Mountain Man." "It's a great feeling to be at No. 1," says Beliveau, "but we still feel like we're at the very beginning of what we want to do."

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

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

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

'Rock' Rolls

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

—Keith Caulfield

GOT THE BLUES

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

Legends Solomon Burke, Willie Mitchell Prove ‘Nothing’s Impossible’

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

“Willie was always going to come to Los Angeles, and I was always going to come to Memphis,” Burke recalls with a hearty laugh. “Then I decided to surprise him while I was performing at a casino in Mississippi.”

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

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

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

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

Eli Music is working Burke’s new album to triple A and Americanas formats, as well as adult urban classic R&B/blues specially shows. A 70th birthday gala event is planned for later this year.

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

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

The No. 7 song on Billboard’s Hot Latin Songs chart, despite the fact that unlike most Latin hits, there weren’t any remixes currently being promoted in multiple genres. (A regional Mexican remix will launch this month, and a remix featuring Angel & Khriz is playing on two Puerto Rican stations.)

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

The album will be priced at $6.99 and further boosted by an AT&T TV campaign. The spot and a new video will be shot simultaneously in Colombia. In addition, snippets of “Mi Niña Bonita” are being used as bummer music for the Univision reality show “Nuestra Belleza Latina.” (Chino & Nacho will also appear as panelists on Billboard’s 21st annual Latin Music Conference April 26-29 in San Juan, Puerto Rico.)

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

—Leila Cobo

The king: SOLOMON BURKE

R&B BY GAIL MITCHELL

FAST TRACK

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

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

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

Chino & Nacho were already a proven success in their native Venezuela, where they had previously released three albums and maintained a steady concert schedule. On their first test of the U.S. market, the pair was making inroads: Several Miami stations, including WMCU (Eli Zoi 95.7 FM) began playing “Mi Niña Bonita” last September. After Universal officially released the single in January, that early groundwork began to pay off. The track steadily moved up the Hot Latin Songs chart, despite the fact that unlike most Latin hits, there weren’t any remixes currently being promoted in multiple genres. (A regional Mexican remix will launch this month, and a remix featuring Angel & Khriz is playing on two Puerto Rican stations.)

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—Leila Cobo

Hot merengue: CHINO & NACHO

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

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

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

His 283,000 start is also the third-best sales week of the year, following the debuts of Sade’s “Soldier of Love” (502,000) and Lady Antebellum’s “Need You Now” (481,000). Truth be told, I thought Bieber would have blown in with a larger number, considering his 1.6 million Twitter followers and his 2.5 million Facebook fans.

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

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

FIVE ALIVE: With albums at Nos. 1 and 5 on the Billboard 200, Justin Bieber is the first artist to concurrently notch two albums within the top five since the Oct. 9, 2004, chart. That’s when Nelly ranked at Nos. 2 and 4 with “Suit” and “Sweet,” respectively. The simultaneously released albums bowed at Nos. 1 and 2 on the previous week’s chart.

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

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

He’s only the third artist to monopolize Nos. 1 and 2 in the same week since the chart launched May 13, 1999, and it’s only the fourth time it’s happened. Last year, Michael Jackson did it twice, while the Beatles did it once.

On the Internet tally, “My World 2.0” debuts at No. 1 with 16,000 copies sold through Web retailers, while “My World” re-enters at No. 2 with 6,000 after having sold a negligible number the previous week. Many of those Internet-driven purchases were likely made through QVC.com, as both albums were featured in a QVC promotion where Bieber chatted and performed on the shopping channel twice during the week of March 8.

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

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

This week we’re spotlighting Christian and regex songs. On the former tally, Kris Allen’s “Live Like We’re Dying” tops with 46,000 downloads, ahead of Sidleth’s “Monsters” with 9,000.

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

**Market Watch** A Weekly National Music Sales Report

**Weekly Unit Sales**

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<td>6.5%</td>
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**Weekly Album Sales** (Million Units)

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<tr>
<td>17</td>
<td>CRYIN' LIKE A BITCH</td>
<td>DODGSON</td>
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<tr>
<td>19</td>
<td>THE BEST IN ME</td>
<td>BILLY JENKINS</td>
<td>(BADMOOD/Universal, Republic/EMI MACHINE)</td>
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<tr>
<td>21</td>
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<td>(BADMOOD/Universal, Republic/EMI MACHINE)</td>
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<tr>
<td>23</td>
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<td>N/A</td>
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<td>N/A</td>
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<td>28</td>
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<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
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<td>34</td>
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<td>36</td>
<td>DIFE AL AMOR</td>
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<td>38</td>
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### REGIONAL HEATSEEKERS #1 ALBUMS

**WEST NORTH CENTRAL**
- **Sigh No More** by Mumford & Sons
- **Detention** by School Gyrls
- **Halfway To Heaven** by Planet Anthem

**EAST NORTH CENTRAL**
- **Halfway To Heaven** by Disco Anthems

**NORTH EAST**
- **Planet Anthems**
- **Bantu**

**PACIFIC**
- **Conditions**
- **The Tempest Trap**

**SOUTH CENTRAL**
- **Sigh No More** by Mumford & Sons
- **Halfway To Heaven** by Disco Anthems

**SOUTH ATLANTIC**
- **Sigh No More** by Mumford & Sons

**MID ATLANTIC**
- **Sigh No More** by Mumford & Sons
- **Detention** by School Gyrls
- **Planet Anthems**

**MOUNTAIN**
- **Sigh No More** by Mumford & Sons

### PROGRESS REPORT

Laura Bell Bundy, "Giddy on Up"

The Tony Award-nominated actress/singer gallops onto the Hot Dance Club Songs chart at No. 46 with the first single from her major-label debut album, "Achin' & Shakin'," due April 13 on Mercury Nashville. The tune also bullets at No. 40 on Hot Country Songs.

Go to www.billboard.biz for complete chart data
### THE BILLBOARD HOT 100

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<td>Rihanna</td>
<td><a href="https://www.billboard.com/artist/rihanna">https://www.billboard.com/artist/rihanna</a></td>
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<td>6</td>
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**Example Track:**

**46.** I Gotta Feeling

Featuring Nicki Minaj

**Artist:** Usher

**Release Date:** 2010

**Chart Position:** No. 46

---

**Between the Bullets:**

**Train Arrives at New Hot 100 Peak**

More than 10 years after first reaching the Billboard Hot 100, rock act Train posts its best chart showing as "Hey, Soul Sister" jumps 7-3. The trio also races to the top of Hot Digital Songs (5-1) in its 25th week on that list, shifting 182,000 downloads (up 26%; its best sales week).

Train made its Hot 100 debut in October 1999 with "Meet Virginia," which reached No. 20 three months later. Prior to "Sister," the group’s highest peak was with "Drops of Jupiter (Tell Me)," which hit No. 5 in June 2001.

—Silvio Petreklis
# Billboard Hot 100 Airplay

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<th>Title</th>
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<th>Sales Rank</th>
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<tbody>
<tr>
<td>1</td>
<td>Ride Boy</td>
<td>Kolton Derick</td>
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<tr>
<td>2</td>
<td>Not a Girl</td>
<td>The Weeknd</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Lie to You</td>
<td>Katy Perry</td>
<td>3</td>
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<tr>
<td>4</td>
<td>Break Your Heart</td>
<td>Bad Bunny</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Say Aah</td>
<td>Future</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Telephone</td>
<td>Drake</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Need You Now</td>
<td>Drake</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Big Be</td>
<td>Jason Derulo</td>
<td>8</td>
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<tr>
<td>9</td>
<td>Everything to Me</td>
<td>Camila Cabello</td>
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<tr>
<td>10</td>
<td>Carry Out</td>
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# Billboard Hot Digital Songs

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<tr>
<td>3</td>
<td>Not a Girl</td>
<td>The Weeknd</td>
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<td>4</td>
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<td>5</td>
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<td>Drake</td>
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<td>7</td>
<td>Big Be</td>
<td>Jason Derulo</td>
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<td>8</td>
<td>Everything to Me</td>
<td>Camila Cabello</td>
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<tr>
<td>9</td>
<td>Carry Out</td>
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# Billboard Rock Songs

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<tr>
<td>1</td>
<td>Monster</td>
<td>Post Malone</td>
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<td>2</td>
<td>Beautiful Girls</td>
<td>Future</td>
<td>2</td>
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<tr>
<td>3</td>
<td>Flower Boy</td>
<td>Post Malone</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Yea, Yea</td>
<td>Post Malone</td>
<td>4</td>
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<tr>
<td>5</td>
<td>Run the Jewels</td>
<td>Post Malone</td>
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# Billboard Country Songs

<table>
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<tr>
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<tbody>
<tr>
<td>1</td>
<td>Beautiful Girls</td>
<td>Future</td>
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<td>2</td>
<td>Flower Boy</td>
<td>Post Malone</td>
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<td>Yea, Yea</td>
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# Billboard Latin Songs

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<tr>
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<td>2</td>
<td>Reggaeton</td>
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<tr>
<td>3</td>
<td>Contigo, contigo</td>
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<tr>
<td>4</td>
<td>Esto no es el final</td>
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<tr>
<td>5</td>
<td>No te engañes</td>
<td>Daddy Yankee</td>
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# Billboard R&B/Hip-Hop Songs

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<td>Ride Boy</td>
<td>Kolton Derick</td>
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<tr>
<td>2</td>
<td>Not a Girl</td>
<td>The Weeknd</td>
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<tr>
<td>3</td>
<td>Lie to You</td>
<td>Katy Perry</td>
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<tr>
<td>4</td>
<td>Telephone</td>
<td>Drake</td>
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<tr>
<td>5</td>
<td>Need You Now</td>
<td>Drake</td>
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<td>6</td>
<td>Big Be</td>
<td>Jason Derulo</td>
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<tr>
<td>7</td>
<td>Everything to Me</td>
<td>Camila Cabello</td>
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<td>8</td>
<td>Carry Out</td>
<td>Young Thug</td>
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</tr>
<tr>
<td>9</td>
<td>Break Your Heart</td>
<td>Bad Bunny</td>
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# Billboard Christian Songs

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<td>Casting Crowns</td>
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<tr>
<td>2</td>
<td>Live Like We're Dying</td>
<td>Casting Crowns</td>
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<tr>
<td>3</td>
<td>Saddle Ridge</td>
<td>Casting Crowns</td>
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<td>4</td>
<td>Giver</td>
<td>Casting Crowns</td>
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<td>5</td>
<td>You And Me</td>
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# Billboard Reggae Songs

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<td>Concrete Soul</td>
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<td>2</td>
<td>beautiful girls</td>
<td>Future</td>
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<td>3</td>
<td>flower boy</td>
<td>Post Malone</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>yea, yea</td>
<td>Post Malone</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>run the jewels</td>
<td>Post Malone</td>
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**HOT COUNTRY SONGS**

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<th>Title</th>
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<th>Week</th>
<th>Chart Position</th>
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<tr>
<td>TEMPORARY HOME</td>
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<tr>
<td>HIGHWAY 20 RIDE</td>
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<td>LITTLE MORE COUNTRY THAN THAT</td>
<td>Eric Church</td>
<td>11</td>
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<tr>
<td>TIL SUMMER COMES AROUND</td>
<td>Kacey Musgraves</td>
<td>18</td>
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<tr>
<td>HILLBILLY BONDS</td>
<td>Blake Shelton Featuring Trace Adkins</td>
<td>24</td>
<td>2</td>
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<tr>
<td>AIN'T BACK YET</td>
<td>Cowboy Troy Featuring Missy Elliott</td>
<td>34</td>
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<tr>
<td>WHY DON'T WE JUST DANCE</td>
<td>Joe Nichols</td>
<td>47</td>
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<tr>
<td>THE MAN I WANT TO BE</td>
<td>Jaron and the Long Road to Love</td>
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<td>FEARLESS</td>
<td>Taylor Swift</td>
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<td>KEEP ON LOVIN' YOU</td>
<td>Beaudy Magnifico</td>
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<td>GONNA WALK THAT BUILT ME</td>
<td>Miranda Lambert</td>
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<td>CRAZY TOWN</td>
<td>Justin Moore</td>
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<tr>
<td>SHE WOKE UP LONG</td>
<td>Gary Allan</td>
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**TOP COUNTRY ALBUMS**

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<th>Week</th>
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<td>TAYLOR SWIFT</td>
<td>Fearless</td>
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<td>BLAKE SHELTON</td>
<td>Hillybilly Big Town EP</td>
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<tr>
<td>GARY ALLAN</td>
<td>Get Off On The Pain</td>
<td>16</td>
<td>4</td>
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<td>CARRIE UNDERWOOD</td>
<td>Play On</td>
<td>21</td>
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<td>Easton Corbin</td>
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<tr>
<td>RYAN MURPHY</td>
<td>Blood, Guts, Glory, and a Little More Country Than That</td>
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<td>7</td>
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<td>JASON ALDEAN</td>
<td>My Kinda Party</td>
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<td>JOHNNY CASH</td>
<td>American IV: The Man Comes Around</td>
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<td>DANNY GOKEY</td>
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<td>American Saturday Night</td>
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<td>TOBY KEITH</td>
<td>American Ride</td>
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<td>JOSH THOMPSON</td>
<td>Way Out Here</td>
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<td>14</td>
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<td>GEORGE STRAIT</td>
<td>The Cowboy Rides Away: Live From the Armory</td>
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<td>BRANTLEY GILBERT</td>
<td>Halfway To Heaven</td>
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<td>18</td>
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<td>KELLIE PICKLER</td>
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<td>Daryl &amp; Shes Got That Shiny Bottom</td>
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<td>JOE NICHOLS</td>
<td>Old Things New</td>
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Data for week of APRIL 10, 2010 | For chart reprints call 646.654.4633

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**HOT COUNTRY SONGS**

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<th>Title</th>
<th>Artist</th>
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<tr>
<td>TEMPORARY HOME</td>
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<td>HIGHWAY 20 RIDE</td>
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<td>LITTLE MORE COUNTRY THAN THAT</td>
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<td>TIL SUMMER COMES AROUND</td>
<td>Kacey Musgraves</td>
<td>18</td>
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<tr>
<td>HILLBILLY BONDS</td>
<td>Blake Shelton Featuring Trace Adkins</td>
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<tr>
<td>AIN'T BACK YET</td>
<td>Cowboy Troy Featuring Missy Elliott</td>
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<tr>
<td>WHY DON'T WE JUST DANCE</td>
<td>Joe Nichols</td>
<td>47</td>
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<td>THE MAN I WANT TO BE</td>
<td>Jaron and the Long Road to Love</td>
<td>10</td>
<td>10</td>
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<tr>
<td>FEARLESS</td>
<td>Taylor Swift</td>
<td>16</td>
<td>10</td>
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<tr>
<td>KEEP ON LOVIN' YOU</td>
<td>Beaudy Magnifico</td>
<td>21</td>
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<tr>
<td>GONNA WALK THAT BUILT ME</td>
<td>Miranda Lambert</td>
<td>26</td>
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<tr>
<td>CRAZY TOWN</td>
<td>Justin Moore</td>
<td>41</td>
<td>9</td>
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<tr>
<td>SHE WOKE UP LONG</td>
<td>Gary Allan</td>
<td>47</td>
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**TOP COUNTRY ALBUMS**

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<td>TAYLOR SWIFT</td>
<td>Fearless</td>
<td>6</td>
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<td>BLAKE SHELTON</td>
<td>Hillybilly Big Town EP</td>
<td>11</td>
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<td>GARY ALLAN</td>
<td>Get Off On The Pain</td>
<td>16</td>
<td>4</td>
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<td>CARRIE UNDERWOOD</td>
<td>Play On</td>
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<td>EASTON CORBIN</td>
<td>Easton Corbin</td>
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<td>RYAN MURPHY</td>
<td>Blood, Guts, Glory, and a Little More Country Than That</td>
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<td>JASON ALDEAN</td>
<td>My Kinda Party</td>
<td>47</td>
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<td>JOHNNY CASH</td>
<td>American IV: The Man Comes Around</td>
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<td>DANNY GOKEY</td>
<td>Away It Goes</td>
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<td>BRAD PAISLEY</td>
<td>American Saturday Night</td>
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<td>TOBY KEITH</td>
<td>American Ride</td>
<td>21</td>
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<td>BILLY CURRINGTON</td>
<td>Little Bit Of Everything</td>
<td>34</td>
<td>13</td>
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<td>JOSH THOMPSON</td>
<td>Way Out Here</td>
<td>41</td>
<td>14</td>
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<td>BROOKS &amp; DUNN</td>
<td>#1s...And Then Some</td>
<td>47</td>
<td>15</td>
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<tr>
<td>RASCAL FLATTS</td>
<td>Greatest Hits Volume 1</td>
<td>53</td>
<td>16</td>
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<tr>
<td>GEORGE STRAIT</td>
<td>The Cowboy Rides Away: Live From the Armory</td>
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<tr>
<td>BRANTLEY GILBERT</td>
<td>Halfway To Heaven</td>
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<td>18</td>
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<td>KELLIE PICKLER</td>
<td>Kellie Pickler</td>
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<td>DARYL JENKINS</td>
<td>Daryl &amp; Shes Got That Shiny Bottom</td>
<td>30</td>
<td>20</td>
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<tr>
<td>JOE NICHOLS</td>
<td>Old Things New</td>
<td>36</td>
<td>21</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>Greatest Hits Vol. 5</td>
<td>52</td>
<td>22</td>
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<tr>
<td>JENNYS</td>
<td>Jenny's House</td>
<td>3</td>
<td>23</td>
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<tr>
<td>ROSS MARTIN</td>
<td>Jenny's Dream</td>
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<td>24</td>
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<tr>
<td>RASCAL FLATTS</td>
<td>Greatest Hits Volume 2</td>
<td>57</td>
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**BETWEEN THE BULLETS**

**HOME** SWEET HOME

Up 1.7 million audience impressions (35%), Carrie Underwood gets her ninth chart-topper on Hot Country Songs, as “Temporary Home” stays at No. 1. Since her first leader, “Jesse, Take the Wheel,” logged six weeks at No. 1 in 2006, the only other solo females to dominate are Taylor Swift (four times) and Reba McEntire (once).

Underwood is now the first solo female to claim three consecutive studio sets with at least two No. 1. It’s a race on Hot Country Songs since McEntire rolled out four such sets between 1986 and 1989.

—Wade Jessen
### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
</table>
| 1    | 1. *Still Standing* | Monica | Epic/L.A.
| 2    | 2. *Good Hair* | Mariah Carey | Epic/L.A.
| 3    | 3. *Take Me to Church* | Future | Epic/L.A.
| 5    | 5. *The Party* | Future | Epic/L.A.

### R&B/Hip-Hop Songs

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
</table>
| 1    | 1. *Say Something* | Adele | Columbia
| 2    | 2. *Fistful of Tears* | Maroon 5 | Epic/L.A.
| 3    | 3. *Dont Let Me Be Misunderstood* | Nina Simone | Epic/L.A.

### Mainstream R&B/Hip-Hop

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
</table>
| 1    | 1. *Say Something* | Adele | Columbia
| 2    | 2. *Fistful of Tears* | Maroon 5 | Epic/L.A.
| 3    | 3. *Dont Let Me Be Misunderstood* | Nina Simone | Epic/L.A.

### Adult R&B

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
</table>
| 1    | 1. *Soldier of Love* | John Legend | Sony

### Hot Rap Songs

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
</table>
| 1    | 1. *Say Something* | Adele | Columbia
| 2    | 2. *Fistful of Tears* | Maroon 5 | Epic/L.A.
| 3    | 3. *Dont Let Me Be Misunderstood* | Nina Simone | Epic/L.A.

**BETWEEN THE BULLETS**

**MONICA’S ‘STANDING’ TALL**

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

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

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

— Raphael George
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<td><strong>HOT R&amp;B/HIP-HOP SONGS</strong></td>
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<tr>
<td>1. <strong>EVERYTHING TO ME</strong></td>
<td>Usher Featuring Pitbull</td>
<td>JIVE</td>
<td>16</td>
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<tr>
<td>2. <strong>HELLO</strong></td>
<td>Adele</td>
<td>RCA</td>
<td>13</td>
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<td>3. <strong>WANNA BE</strong></td>
<td>Jaheim</td>
<td>RCA</td>
<td>8</td>
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<td>4. <strong>10 THINGS ABOUT YOU</strong></td>
<td>Lecrae</td>
<td>Capitol Record</td>
<td>8</td>
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<td>5. <strong>MIRACLE</strong></td>
<td>Timbaland &amp; Beyoncé</td>
<td>Columbia</td>
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<td>6. <strong>THE BOTTOM LINE</strong></td>
<td>Vannie &amp; Mayhem</td>
<td>Mayhem</td>
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<td>7. <strong>Love on Top</strong></td>
<td>Jordin Sparks</td>
<td>JIVE</td>
<td>6</td>
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<td>8. <strong>I DO</strong></td>
<td>Jennifer Hudson</td>
<td>RCA</td>
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<td>9. <strong>GOODBYE</strong></td>
<td>CeeLo Green</td>
<td>Atlantic</td>
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<td>10. <strong>BEAUTIFUL</strong></td>
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<td><strong>NEW</strong></td>
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<td><strong>WHEN THE DREAMS COME TRUE</strong></td>
<td>Scotty McCreery</td>
<td>Republic</td>
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<tr>
<td><strong>GOOD LOVE</strong></td>
<td>R&amp;B featuring Tyga</td>
<td>Jive</td>
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<tr>
<td><strong>SAY IT</strong></td>
<td>Bow Wow</td>
<td>Jive</td>
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<tr>
<td><strong>WHEREVER XMAS IS</strong></td>
<td>Plies &amp; Tyga-Rock</td>
<td>Jive</td>
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<tr>
<td><strong>DON'T LET ME BE misGUIDED</strong></td>
<td>Bow Wow</td>
<td>Mobb Deep</td>
<td></td>
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<tr>
<td><strong>EACH OTHER</strong></td>
<td>Jordin Sparks</td>
<td>Jive</td>
<td></td>
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<tr>
<td><strong>JUST TO ME</strong></td>
<td>Bow Wow</td>
<td>Mobb Deep</td>
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<tr>
<td><strong>THE CHARMER</strong></td>
<td>Bow Wow</td>
<td>Mobb Deep</td>
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<td><strong>WHEN THE DREAMS COME TRUE</strong></td>
<td>Scotty McCreery</td>
<td>Republic</td>
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<td><strong>GOOD LOVE</strong></td>
<td>R&amp;B featuring Tyga</td>
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<tr>
<td><strong>SAY IT</strong></td>
<td>Bow Wow</td>
<td>Mobb Deep</td>
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<td><strong>WHEREVER XMAS IS</strong></td>
<td>Plies &amp; Tyga-Rock</td>
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<td><strong>EACH OTHER</strong></td>
<td>Jordin Sparks</td>
<td>Jive</td>
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<tr>
<td><strong>JUST TO ME</strong></td>
<td>Bow Wow</td>
<td>Mobb Deep</td>
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<tr>
<td><strong>THE CHARMER</strong></td>
<td>Bow Wow</td>
<td>Mobb Deep</td>
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<tr>
<td><strong>THAT'S THE WAY IT IS</strong></td>
<td>John Legend</td>
<td>Atlantic</td>
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<td><strong>MIND OVER MATH</strong></td>
<td>Maxwell</td>
<td>Def Jam</td>
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<td><strong>TIME TO REACH OUT</strong></td>
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<td><strong>SO WHAT</strong></td>
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<td>Def Jam</td>
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<td>Def Jam</td>
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<tr>
<td><strong>ON FIRE</strong></td>
<td>Maxwell</td>
<td>Def Jam</td>
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<td><strong>MY MOTHER</strong></td>
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<td><strong>DADDY'S MIRROR</strong></td>
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<tr>
<td><strong>MY MOTHER</strong></td>
<td>Maxwell</td>
<td>Def Jam</td>
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**BETWEEN THE BULLETS**

**LUDACRIS, RIHANNA MAKE GAINS**

Ludacris earns his 25th top 10 on Hot R&B/Hip-Hop Songs as “My Chick Bad” lives 9-7. With the track, Ludacris extends his lead among.rappers with the most visits to the region in chart history. On Mainstream R&B/Hip-Hop, “Chick” (11-8) becomes his 25th top 10, placing him one behind Lil Wayne’s 26 top 10s, for the most by a rapper on that tally. Meanwhile, Rihanna raises her top 10 total on Hot R&B/Hip-Hop Songs to five as “Rude Boy” climbs 12-6. Up 9.3 million impressions, the song earns the biggest audience increase by a female since Beyoncé’s “Single Ladies (Put a Ring on It)” gained 9.6 million on the Nov. 1, 2008, chart. —Ralph George
## Christian/Gospel

### CHARTS

#### Christian Songs

| Title | Artist | Label | Week | Peak
|-------|--------|-------|------|-----|
| What Faith Can Do | TobyMac | Sparrow | 1 | 1
| All Of Creation | Chris Tomlin | Sparrow | 2 | 5
| There Is A Way | Newsboys | Sparrow | 3 | T
| Fear | Casting Crowns | Sparrow | 4 | T
| In The Midst | Newsboys | Sparrow | 5 | T
| Sometimes Beautiful | Casting Crowns | Sparrow | 6 | T
| What If We | Casting Crowns | Sparrow | 7 | T
| Until The Whole World Hears | Casting Crowns | Sparrow | 8 | T
| 3:00 AM | Casting Crowns | Sparrow | 9 | T
| Before The Morning | Casting Crowns | Sparrow | 10 | T
| Some Things Never Change | Jeremy Camp | Sparrow | 11 | T
| God Bless Our Boots | Casting Crowns | Sparrow | 12 | T
| Hold Me | Casting Crowns | Sparrow | 13 | T
| More Like Falling In Love | Casting Crowns | Sparrow | 14 | T
| Jesus | Casting Crowns | Sparrow | 15 | T
| With Me | Casting Crowns | Sparrow | 16 | T
| Keep Me Near | Casting Crowns | Sparrow | 17 | T
| I'm Here | Casting Crowns | Sparrow | 18 | T
| Breathe | Casting Crowns | Sparrow | 19 | T
| Your Hands | Casting Crowns | Sparrow | 20 | T
| My Heart Your Hands | Casting Crowns | Sparrow | 21 | T
| Your Hands | Casting Crowns | Sparrow | 22 | T
| Sing | Casting Crowns | Sparrow | 23 | T
| In Your Presence | Casting Crowns | Sparrow | 24 | T
| What If We | Casting Crowns | Sparrow | 25 | T
| Only You | Casting Crowns | Sparrow | 26 | T
| Never Would Have Thought | Casting Crowns | Sparrow | 27 | T
| Go To You | Casting Crowns | Sparrow | 28 | T
| Hold Me | Casting Crowns | Sparrow | 29 | T
| My Only Reason | Casting Crowns | Sparrow | 30 | T
| Keep Me In Your Heart | Casting Crowns | Sparrow | 31 | T
| You Always | Casting Crowns | Sparrow | 32 | T
| In Your Hands | Casting Crowns | Sparrow | 33 | T
| My Heart | Casting Crowns | Sparrow | 34 | T
| I Can Only Imagine | Casting Crowns | Sparrow | 35 | T
| How Great Is Our God | Casting Crowns | Sparrow | 36 | T
| So Good For My Soul | Casting Crowns | Sparrow | 37 | T
| Our God | Casting Crowns | Sparrow | 38 | T
| So Good For My Soul | Casting Crowns | Sparrow | 39 | T
| Jesus | Casting Crowns | Sparrow | 40 | T
| My God | Casting Crowns | Sparrow | 41 | T
| Hold Me | Casting Crowns | Sparrow | 42 | T
| My Only Reason | Casting Crowns | Sparrow | 43 | T
| Never Give Up On Me | Casting Crowns | Sparrow | 44 | T
| Can't Remember Me Not | Casting Crowns | Sparrow | 45 | T
| In My Life | Casting Crowns | Sparrow | 46 | T
| I Will Lift Up My Hands | Casting Crowns | Sparrow | 47 | T
| Forgiven | Casting Crowns | Sparrow | 48 | T
| Carry Me Home | Casting Crowns | Sparrow | 49 | T
| Our God | Casting Crowns | Sparrow | 50 | T

#### Hot Gospel Songs

| Title | Artist | Label | Week | Peak
|-------|--------|-------|------|-----|
| Ain't No Stopping Me Now | Kirk Franklin | World | 1 | 1
| I Need You More Than You Know | Kirk Franklin | World | 2 | 2
| Strong | Kirk Franklin | World | 3 | 3
| Friends In Jesus | Kirk Franklin | World | 4 | 4
| Go To You | Kirk Franklin | World | 5 | 5
| Change | Kirk Franklin | World | 6 | 6
| Worthy Of It All | Kirk Franklin | World | 7 | 7
| Always Jesus | Kirk Franklin | World | 8 | 8
| God Can | Kirk Franklin | World | 9 | 9
| Peace | Kirk Franklin | World | 10 | 10
| Nothing But Jesus | Kirk Franklin | World | 11 | 11
| I Will Lift Up My Hands | Kirk Franklin | World | 12 | 12
| I Will Lift Up My Hands | Kirk Franklin | World | 13 | 13
| I Will Lift Up My Hands | Kirk Franklin | World | 14 | 14
| I Will Lift Up My Hands | Kirk Franklin | World | 15 | 15

### ARTIST INFORMATION

Jeremy Camp landed his 12th top 10 on Hot Christian AC Songs since the chart's launch in 2005, advancing to a third-place tie for the most top 10s with Chris Tomlin during that time frame. Camp was previously tied for fourth place with Third Day, Poiests, and Newsboys, each with 12, while Casting Crowns has 11.
### HOT LATIN SONGS

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>DISTRIBUTION LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Dile Al Amor</strong></td>
<td>JENNIFER LOPEZ &amp; TITO UVARTE</td>
<td><strong>THE CHIFFREZ FEATURING TV COODER</strong></td>
<td><strong>LATIN 6TH SONG CD</strong></td>
</tr>
<tr>
<td>2</td>
<td>ANDO BIEN PEDO</td>
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### REGIONAL MEXICAN ALBUMS

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### LATIN DIALED ALBUMS

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### TROPICAL ALBUMS

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### LATIN RHYTHM ALBUMS

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In its 30th week on the chart, J. Prince’s “Entendido” breaks the top ten on Tropical Airplay, bumping it up with greater Gainer honors. This top ten is also the group’s highest-charting title on the Billboard 200, bowing at No. 92.

—By Eddy Ramirez

Carlos Baute’s “Colgando En Tus Manos” stays #5 on the new Latin Digital Songs chart (see page 47), selling more than 2,000 copies. His Latin Pop album, the former chart-topper, has sold 5.2 million; the former chart-topper has sold 5.2 million.
### Japan

- **Albums**
  1. NEW - PORNO GRAFFITTI - FIREBEATLES (Jive) MARCH 26, 2010
  2. NEW - CHAINSMOKERS - DYNAMIC (Lavish) MARCH 26, 2010
  3. 1 - VARIOUS ARTISTS - ONE NIGHT PERSONAL CHART ATTACK MARCH 19, 2010
  4. 2 - LADY GAGA - THE DANCE IN TRANCE (Pandora/Universal) MARCH 26, 2010
  5. 3 - JUSTIN BIEBER - MY WORST NIGHTMARE (S CN) MARCH 26, 2010
  6. 4 - GOLDFlogger - HEART OF A FAIRY (UNIVERSAL) MARCH 26, 2010
  7. 5 - ICE - IT'S BIZZON AGAIN ( mealsONE) MARCH 26, 2010
  8. 6 - VARIOUS ARTISTS - REVENGE ON THE WELSH (REVERE) MARCH 26, 2010
  9. 7 - T.M. REVOLUTION - REVENGE ON THE WELSH (REVERE) MARCH 26, 2010
  10. 8 - VARIOUS ARTISTS - REVENGE ON THE WELSH (REVERE) MARCH 26, 2010

### United Kingdom

- **Albums**
  1. 1 - BOYZONE - ANOTHER DAY IN PARADISE (TOUR) MAR (19) 2010
  2. 2 - LADY GAGA - THE DANCE IN TRANCE (Pandora/Universal) MAR (19) 2010
  3. 3 - JUSTIN BIEBER - MY WORST NIGHTMARE (S CN) MAR (19) 2010
  4. 4 - LAURA MARRONI - I SPEAK MYSTAGOGUE (EMI) MAR (19) 2010
  5. 5 - GOLLARZ - PLAYS IMPACTION (SONY) MAR (19) 2010
  6. 6 - BOYZONE - ANOTHER DAY IN PARADISE (TOUR) MAR (19) 2010
  7. 7 - LADY GAGA - THE DANCE IN TRANCE (Pandora/Universal) MAR (19) 2010
  8. 8 - JUSTIN BIEBER - MY WORST NIGHTMARE (S CN) MAR (19) 2010
  9. 9 - LAURA MARRONI - I SPEAK MYSTAGOGUE (EMI) MAR (19) 2010
  10. 10 - GOLLARZ - PLAYS IMPACTION (SONY) MAR (19) 2010

### Germany

- **Albums**
  1. 1 - AMY MACDONALD - A DIFFERENT TIME (OFFICIAL) APR (10) 2010
  2. 2 - SCORPIONS - STEMS IN THE WIND (SCORPIONS) APR (10) 2010
  3. 3 - RUDI BILLY - YES MAN (ATLANTIC) APR (10) 2010
  4. 4 - TOM TOP - FIGHT FOR THIS LOVE (EMI) APR (10) 2010
  5. 5 - JUSTIN BIEBER - MY WORST NIGHTMARE (S CN) APR (10) 2010
  6. 6 - LAURA MARRONI - I SPEAK MYSTAGOGUE (EMI) APR (10) 2010
  7. 7 - STARRY EYED - EIGHT 457 (REPLAY) APR (10) 2010
  8. 8 - LADY GAGA - THE DANCE IN TRANCE (Pandora/Universal) APR (10) 2010
  9. 9 - JUSTIN BIEBER - MY WORST NIGHTMARE (S CN) APR (10) 2010
  10. 10 - LAURA MARRONI - I SPEAK MYSTAGOGUE (EMI) APR (10) 2010

### Europe Hot 100 Singles

- **Singles**
  1. 1 - ALCONS ON DANCE (US) MARCH 26, 2010
  2. 2 - LADY GAGA - THE DANCE IN TRANCE (Pandora/Universal) MARCH 26, 2010
  3. 3 - JUSTIN BIEBER - MY WORST NIGHTMARE (S CN) MARCH 26, 2010
  4. 4 - THE BASEBALLS - STARE (WORLD) MARCH 26, 2010
  5. 5 - SIMONE S. FANTONI - GHOST (ART A) MARCH 26, 2010
  6. 6 - LAURA MARRONI - I SPEAK MYSTAGOGUE (EMI) MARCH 26, 2010
  7. 7 - STARRY EYED - EIGHT 457 (REPLAY) MARCH 26, 2010
  8. 8 - GOSSIP PERSONAL MUSI C (JT) MARCH 26, 2010
  9. 9 - TIM BERNERS-LEE - THE RELATIVITY (REPLAY) MARCH 26, 2010
  10. 10 - BOYZONE - ANOTHER DAY IN PARADISE (TOUR) MARCH 26, 2010

### Europe Digital Songs

- **Singles**
  1. 1 - AMY MACDONALD - A DIFFERENT TIME (OFFICIAL) APR (10) 2010
  2. 2 - LADY GAGA - THE DANCE IN TRANCE (Pandora/Universal) APR (10) 2010
  3. 3 - JUSTIN BIEBER - MY WORST NIGHTMARE (S CN) APR (10) 2010
  4. 4 - LADY GAGA - THE DANCE IN TRANCE (Pandora/Universal) APR (10) 2010
  5. 5 - JUSTIN BIEBER - MY WORST NIGHTMARE (S CN) APR (10) 2010
  6. 6 - STARRY EYED - EIGHT 457 (REPLAY) APR (10) 2010
  7. 7 - LADY GAGA - THE DANCE IN TRANCE (Pandora/Universal) APR (10) 2010
  8. 8 - LADY GAGA - THE DANCE IN TRANCE (Pandora/Universal) APR (10) 2010
  9. 9 - STARRY EYED - EIGHT 457 (REPLAY) APR (10) 2010
  10. 10 - LADY GAGA - THE DANCE IN TRANCE (Pandora/Universal) APR (10) 2010

### Europe Albums

- **Singles**
  1. 1 - AMY MACDONALD - A DIFFERENT TIME (OFFICIAL) MARCH 26, 2010
  2. 2 - JUSTIN BIEBER - MY WORST NIGHTMARE (S CN) MARCH 26, 2010
  3. 3 - LADY GAGA - THE DANCE IN TRANCE (Pandora/Universal) MARCH 26, 2010
  4. 4 - STARRY EYED - EIGHT 457 (REPLAY) MARCH 26, 2010
  5. 5 - LADY GAGA - THE DANCE IN TRANCE (Pandora/Universal) MARCH 26, 2010
  6. 6 - LADY GAGA - THE DANCE IN TRANCE (Pandora/Universal) MARCH 26, 2010
  7. 7 - STARRY EYED - EIGHT 457 (REPLAY) MARCH 26, 2010
  8. 8 - LADY GAGA - THE DANCE IN TRANCE (Pandora/Universal) MARCH 26, 2010
  9. 9 - STARRY EYED - EIGHT 457 (REPLAY) MARCH 26, 2010
  10. 10 - LADY GAGA - THE DANCE IN TRANCE (Pandora/Universal) MARCH 26, 2010

### European Airplay

- **Singles**
  1. 1 - RUDIE BOY - FIREFLIES (EMI) MARCH 26, 2010
  2. 2 - JUSTIN BIEBER - MY WORST NIGHTMARE (S CN) MARCH 26, 2010
  3. 3 - LADY GAGA - THE DANCE IN TRANCE (Pandora/Universal) MARCH 26, 2010
  4. 4 - STARRY EYED - EIGHT 457 (REPLAY) MARCH 26, 2010
  5. 5 - SIMONE S. FANTONI - GHOST (ART A) MARCH 26, 2010
  6. 6 - LADY GAGA - THE DANCE IN TRANCE (Pandora/Universal) MARCH 26, 2010
  7. 7 - STARRY EYED - EIGHT 457 (REPLAY) MARCH 26, 2010
  8. 8 - LADY GAGA - THE DANCE IN TRANCE (Pandora/Universal) MARCH 26, 2010
  9. 9 - STARRY EYED - EIGHT 457 (REPLAY) MARCH 26, 2010
  10. 10 - LADY GAGA - THE DANCE IN TRANCE (Pandora/Universal) MARCH 26, 2010

### Data

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<td>The Weeknd</td>
<td>Take Care</td>
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<td>Hotline Bling</td>
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<td>APRIL 10, 2010</td>
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<td>2 Chainz</td>
<td>No Lie</td>
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<td>Rick Ross</td>
<td>Haters</td>
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<td>Chris Brown</td>
<td>Turn Up the Music</td>
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<td>Rihanna</td>
<td>Love the Way You Lie</td>
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<td>APRIL 10, 2010</td>
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<td>T-Pain</td>
<td>Low</td>
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<tr>
<td>Jeezy</td>
<td>Let Me Love You</td>
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<td>Jay-Z</td>
<td>Empire State of Mind</td>
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Data for week of APRIL 10, 2010.
GOODWORKS

GRAMMY FOUNDATION TO BENEFIT FROM ‘GLEE’ SCREENINGS

To help launch the second half of the first season of TV show “Glee,” 20th Century Fox is giving fans a chance to see the first new episode—which premieres April 13 on Fox—in select movie theaters around the country beginning April 6.

Tickets for screenings in Atlanta, Chicago, Miami, Nashville, New York, Philadelphia, Seattle, Austin and Washington, D.C., are on sale for $15 through TicketsForCharity.com. All proceeds from the screenings will go to the Grammy Foundation’s Grammy in the Schools initiative, which focuses on enhancing music education programs.

“Fox’s marketing team and our folks got together and had some meetings, and ultimately decided that there would be some great synergies here, because the message is one that we both strongly believe in,” Recording Academy president/CEO Neil Portnow says. “We are very thankful to Fox for recognizing and proactively moving forward in the natural tie between Grammy in the Schools music education programs and the dramatic thrust of ‘Glee.’

This isn’t the first time the foundation and ‘Glee’ have crossed charitable paths. In November, the show’s cast recorded a digital-only cover of Wham’s “Last Christmas,” which has sold 109,000 downloads, according to Nielsen SoundScan. A portion of the proceeds from the track’s sales were given to the foundation. Fox has also donated money to the organization during a “Glee” promotion on MySpace.

“When you add it all up, we’re looking at six figures’ worth of contributions from Fox,” Portnow says. “That’s very significant and wonderful for us.”

—Mitchell Peters
The Strokes are far from done with their next album, but they’re getting there, according to frontman Julian Casablancas.

“It’s crawling along,” Casablancas says, adding that the album is “about halfway done” and is being worked on by his bandmates while he’s on the road touring in support of solo set “Phrazes for the Young.”

“We worked on the songs for five, six months, and then we were going to track them all together,” he says. “Then there were setbacks, and they were free to do it right as I was about to tour. So they tracked some stuff without me, but it’s getting there. I’m excited to get my hands on it, and we were going to track them all together,” he says. “Then there were setbacks, and they did a great job on, like, five songs.”

Casablancas, who’s long been the Strokes’ chief songwriter, also felt that the instrumentalists could “experiment more,” but he adds that guitarist Albert Hammond Jr. is “doing more,” but he adds that guitarist Albert Hammond Jr. is committed to returning to the studio to work on the material.

“It’s in the works,” Casablancas says. “It’s not there yet, but it’s getting there. I’m excited to get my hands on it, and I think it’ll be good.”

It’s not clear, however, whether the band will finish in time for the September release that some members predicted. Meanwhile, the group is gearing up for some festival appearances this summer, including Lollapalooza in August in Chicago.
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