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HOME FRONT

Online

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Watch the latest Mashup Mondays performances—Florence & the Machine and Sam Adams—as well as videos of Ke\$ha, Lady Gaga, Chris Brown and others before they were famous. Check it all out now at billboard.com.

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

Events

MOBILE ENTERTAINMENT LIVE
Join Billboard Oct. 5 in San Francisco for the Music App Summit, where key players in mobile music will discuss new apps and ideas. Plus, the inaugural Billboard Music App Awards. More: mobile-entertainmentlivefall.com.

LATIN MUSIC
The Billboard Latin Music Conference & Awards is set for April 26-29 in Puerto Rico, featuring Aventura, Marc Anthony, Victor Manuelle, Tito "El Bambino," A.B. Quintanilla and many more. More at billboardlatinconference.com.

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Songwriters Vs. Publishers

Prepare For Bruising Battles Over Termination Rights Under The '76 Copyright Act

BY BEN SHEFFNER

When copyright lawyers look to the future, all eyes are on 2013.

That's the year when works authored in 1978—the first year the landmark 1976 Copyright Act went into effect—became subject to “termination,” the process where creators can take back copyrights from the corporations to which they signed them away decades earlier, unaware how much they would later be worth.

As has been well-chronicled in Billboard and elsewhere, the big issue for the music business is performers' potential termination of copyrights in sound recordings that they created under contracts with their record labels. Major acts including the Eagles say they're going to start sending termination notices, and litigation is likely as bands and their labels battle over just who is the “author” of a recording—the band? the producer? the sound engineer? all of them?—and whether those recordings are actually “works for hire,” and thus exempt from termination.

But the termination issue is affecting the lower-profile artists and publishing industry as well, just in different ways. There's no doubt that, as a general matter, songwriters and composers can terminate grants of their copyrights made after Jan. 1, 1978, pursuant to section 203 of the Copyright Act. Under that provision, copyrights are subject to termination 35 years “from the date of execution of the grant.” But “if the grant covers the right of publication of the work, the period begins at the end of 35 years from the date of publication of the work under the grant or at the end of 40 years from the date of execution of the grant, whichever term ends earlier.”

That tangled morass of verbiage is already leading to disagreements between songwriters and publishers that may one day erupt into full-blown litigation. I've heard rumblings about at least two such scenarios that raise novel and untested scenarios. And I'm confident there are many more.

The first concerns songs that are written pursuant to exclusive songwriting agreements, under which songwriters agree to assign all songs they write during a set period of time to their publisher (in exchange for an advance, recoupable against royalties). Say a songwriter had such an agreement that lasted from 1980 to 1985 and wrote a big hit in 1984. He wishes to get that song back—and then



I've heard rumblings about at least two such scenarios that raise novel and untested scenarios. And I'm confident there are many more.

make a more lucrative deal with a new publisher—as soon as he can. When can he do it? In 2013, 35 years after he signed the term agreement under which he agreed to assign the song? Or in 2019, 35 years after he actually wrote it? Can the termination clock really start running on a song before it was even written?

Another scenario ripe for conflict involves the tricky issue of what happens when the term of an exclusive songwriting agreement overlaps both the 1909 Copyright Act and its 1976 successor. Say an agreement covers a term from 1975 to 1980. Is a song written in 1979 governed by the provision that allows termi-

nation 35 years later? Only, according to section 203 of the statute, if the “grant” was executed after Jan. 1, 1978—which wouldn't be the case if the relevant “grant” was signed in 1975, the date of the original agreement. Or is such a song governed by the provision that allows termination after 56 years? Seems unlikely, since section 304(c) of the Copyright Act says the 56-year termination provision only applies to copyrights “subsisting” as of Jan. 1, 1978.

How can a copyright “subsist” if a song wasn't even written yet? Can it really be the case that such a song could fall between the cracks of the statutes, making them totally exempt from termination—the nightmare scenario for songwriters?

These questions may sound esoteric—academic, even—but they're very real ones for country legend Charlie Daniels, whose 1979 classic “The Devil Went Down to Georgia” was written under an agreement whose term began in 1976 and then lasted past 1979—rendering the “fall between the cracks” scenario a possibility. Daniels' attorney, Casey Del Casino, confirms that Daniels has already sent termination notices for “Devil” and other songs under the “35 years” theory. “I don't see how [Congress] would obviate a whole group of works from a termination provision,” he says, bolstering his argument by noting that, in addition to the term deal, Daniels has individual assignments for particular songs.

These are but two scenarios that are already bedeviling songwriters, publishers and their lawyers. No doubt, there will be countless more as the big hits of the '80s enter the termination window. So far, only one thing is certain: There will be more than enough legal work to go around, probably for decades.

Ben Sheffner is a copyright attorney who has represented movie studios, TV networks and record labels. Sheffner works as an attorney in the NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He's the author of the Copyrights @ Campaigns blog (copyrights andcampaigns.blogspot.com).

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SUBSCRIBE NOW
New Rhapsody head on MOG, Spotify, Apple

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>>>IPHONE GETS MULTI-TASKING, NEW AD PLATFORM

Apple revealed that the new iPhone 4.0 operating system will support multitasking. This will allow users to stream music in the background while doing other things with their phone and likely lead to far greater usage of the phone's streaming capabilities. In addition, Apple introduced an advertising platform called iAd that's built into the new operating system.

>>>KONAMI PICKS UP 'DEF JAM RAPSTAR'

"Def Jam Rapstar," an interactive hip-hop music game currently in development, added music-video-game powerhouse Konami as its exclusive distribution partner. Konami is known for its "Dance Dance Revolution" and "Karaoke Revolution" series. More than 40 songs will be included at release.

>>>A&M/OCTONE CEO TO KEYNOTE NARM

A&M/Octone Records president/CEO James Diener will deliver the opening keynote address May 16 at NARM's annual convention, which will be held May 15-17 at the Hilton Chicago. In his address, Diener—who founded Octone Records in 2000 while still with RCA as a senior VP of A&R and marketing—plans to provide "a candid exploration of myths, facts and eventual reality regarding 360 deals and their evolving usage in the current music industry climate," he said in a statement.

UP FRONT

RETAIL BY ED CHRISTMAN

Slowing The Slide

Album Sales Decline Slows In Q1, But Digital Tracks Suffer A Worrying Dip

The first quarter of 2010 brought a few surprising sales results to a battered music industry.

On the plus side, a robust release schedule contributed to a sharply slower decline in U.S. album sales during the first quarter. Sales of hit albums by chart-toppers like Lady Antebellum, Sade and the Black Eyed Peas helped avoid the double-digit drops that had become so common in recent quarters.

During the three months ended April 4, combined U.S. sales of albums and track-equivalent albums (or TEA, where 10 tracks equal an album) totaled 113.2 million units, down 6.1% from 120.6 million during the corresponding period last year, when sales fell 7% year on year, according to Nielsen SoundScan.

Album sales minus TEA totaled 82 million, down 7.9% from 89 million a year earlier, marking a sharply slower rate of decline than the 13.5% drop recorded in the year-earlier period, according to SoundScan.

And for the first time, the nontraditional retail sector—which consists mostly of download sales at iTunes and CD sales at online vendors like Amazon—has emerged as the largest U.S. retail channel, displacing mass merchants like Walmart and Target.

On the downside, digital tracks recorded their first year-on-year quarterly sales decline, falling 0.9% to 312.4 million in the first quarter from 315.4 million in first-quarter 2009, when track sales climbed 13% year on year.

An important caveat to these numbers: Because the 2009 sales year included a 53rd week, SoundScan dropped the first sales week of 2009 from all year-on-year sales comparisons with 2010 data to preserve a 13-week comparison for every quarter of this year.

If SoundScan hadn't made that adjustment and opted instead for a 14-week first-quarter comparison, digital track sales would still have registered their

first quarterly decline—albeit a slightly more modest fall of 0.1% to 349.6 million for the period ended April 4, from 352.6 million for the period ended April 5, 2009.

Industry executives ascribe deteriorating track sales to several factors, including the implementation of variable pricing at iTunes. While consumers have demonstrated a willingness to buy hit songs for \$1.29, catalog tracks priced at that level haven't been selling as well as they were at 99 cents (Billboard, March 20).

Country music enjoyed a remarkable first quarter, with album sales jumping 13.1% to 10.4 million units from 9.2 million in first-quarter 2009. Meanwhile, R&B/hip-hop, which had been the hardest-hit genre during the prolonged decline in music

Sales champs: Albums by LADY ANTEBELLUM and SADE (inset) each sold more than 1 million units in the first quarter.



sales, was one of the more resilient categories in the first quarter, with album sales declining 3.8% to 16.2 million from 16.8 million a year earlier.

Among other genres, Christian/gospel album sales also managed to hold up better than the broader market, slipping 3.5% from a year earlier to 6.1 million units. But Latin music sales were again hit hard, plunging 27.2% to 3.4 million, while rock fell 16.9% to 25.4 million.

Sales of current albums—those that are within the first 18 months of their release or older albums that stay in the top half of the Billboard 200 or are active at radio—showed signs of staging a comeback, declining only 4.1% to 46.1 million units in the first quarter from the 48.1 million units scanned in 2009's first quarter. That compares to the 16.4% year-on-year decline the category suffered in first-quarter 2009.

Among current albums, two titles topped sales of 1 million units during the quarter: Lady Antebellum's "Need You Now" moved nearly 1.6 million, and Sade's "Soldier of Love" sold almost 1.1 million. By contrast, there weren't any million-selling albums in first-quarter 2009, when the top-selling title was Taylor Swift's "Fearless" with 865,000.

The top-selling digital songs of the first quarter were Train's "Hey Soul Sister," which racked up sales of 2 million; the Black Eyed Peas' "Imma Be" at nearly 2 million; and Ke\$ha's "Tik Tok" at 1.9 million. The best-selling digital album was MTV's "Hope for Haiti" with 370,000 units sold.

Among the largest record labels, Sony Music Entertainment and financially troubled EMI Music notched market-share gains of nearly two percentage points in the first quarter (see chart, page 6). And continued strong sales of digital albums and tumbling sales among retail chains and mass merchants helped lift the nontraditional sector to the quarter's largest retail category, with album sales of 28.7 million, up 12.4% from a year earlier. Album sales at mass merchants declined 4.1% to 27.7 million from a year earlier.

Additional reporting by Glenn Peoples.

BY THE NUMBERS
Turn to page 6 for charts examining recorded-music sales trends in the first quarter.

>>> WILCO PLANS THREE-DAY FESTIVAL

Rock band Wilco is getting into the festival game this summer, curating its own Solid Sound Festival in North Adams, Mass., set for the weekend of Aug. 13-15. Wilco has teamed with the Massachusetts Museum of Contemporary Art for the festival, which, in addition to Wilco, will feature drummer Glenn Kotche's side project, On Fillmore; bassist John Stirratt's band the Autumn Defense; guitarist Nels Cline's Nels Cline Singers; and multi-instrumentalist Mikael Jorgensen's Pronto.

>>> UNIVISION UPFRONT SET FOR NEW YORK

After skipping a New York showcase event during last year's upfront season, Univision will return this year. The network will showcase its fall season at 3 p.m. May 20 at Jazz at Lincoln Center. Meanwhile, Spanish-language network Estrella TV says it will put on its first upfront presentation this year in the form a seven-city roadshow. Telemundo will stick to private client meetings, followed by a gala in Puerto Rico surrounding the Billboard Latin Music Awards later this month.

>>> OLE BUYS BLACKTOP

Canadian independent music publisher ole acquired the publishing catalog of Nashville's Blacktop Music Group. The catalog contains approximately 4,000 titles from songwriters like Marty Dodson, Jimmy Yearly, Gary Lloyd and Rhea Boyer. Blacktop was founded in 2001 by Clint Black, manager Charles Sussman and publishing executive Mike Sebastian. The deal's price wasn't disclosed.

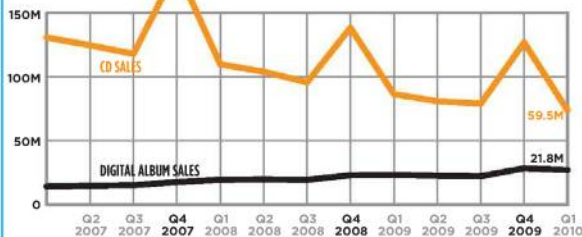
Compiled by Chris M. Walsh. Reporting by Michael D. Ayers, Antony Bruno, Steve McClellan and Robert Thompson.

Q1 BY THE NUMBERS

The decline in U.S. album sales slowed, buoyed by a strong release schedule, as nontraditional retailers became the top quarterly sales channel for the first time, according to data from Nielsen SoundScan.

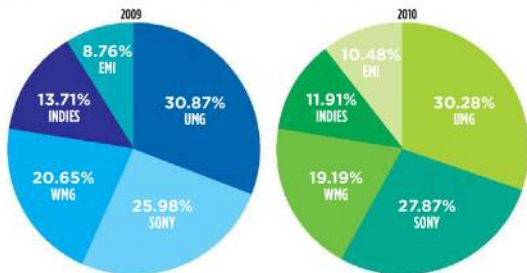
CD ALBUM SALES VS. DIGITAL ALBUM SALES

CD sales fell 14.6%, but digital album sales grew at a 16% clip. CDs accounted for 72.5% of album sales vs. 78.2% a year earlier, while digital albums accounted for 26.7%, up from 21.2%.



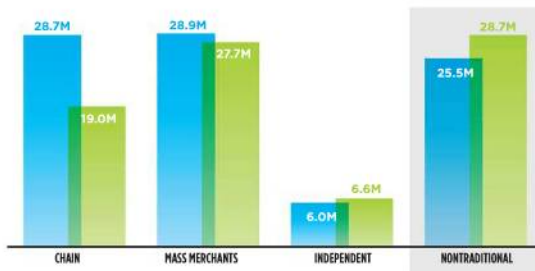
MARKET SHARE BY DISTRIBUTOR BASED ON ALBUM AND TEA (TRACK-EQUIVALENT ALBUM) SALES

Universal Music Group was easily the top distributor of album plus TEA. But the gap was far narrower for albums minus TEA, with Sony Music's 28.7% share nearly matching UMG's 29.1% share.



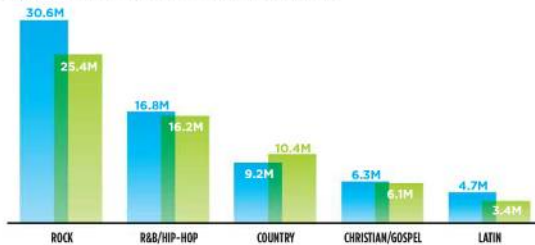
ALBUM SALES BY STORE TYPE

Chain sales plunged, due in part to SoundScan's shift of some chains like Newbury Comics and Bull Moose to the indie category.



ALBUM SALES BY GENRE

Latin sales plunged 27.2%, hurt by shrinking floor space for music at mass merchants and traditional retailers. Rock tumbled 16.9%, more than double the pace of the 7.9% slide in total album sales.



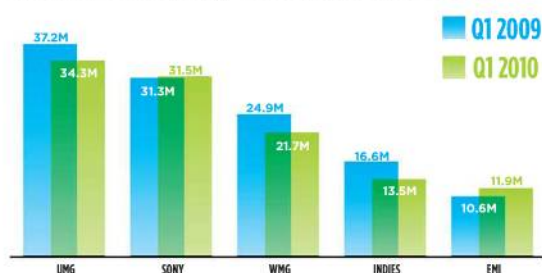
TOP 10 ALBUMS OF THE QUARTER

Sales of the quarter's 10 best-selling albums totaled 7.1 million, a sharp improvement from first-quarter 2009, when the top 10 titles generated sales of less than 6 million units.

RANK	ARTIST	TITLE	LABEL	YTD SALES
1	Lady Antebellum	"NEED YOU NOW"	CAPITOL/NASHVILLE	1,647,000
2	Sade	"SOLDIER OF LOVE"	EPIC/SONY MUSIC	1,056,000
3	Lady Gaga	"THE FAME"	STREAMLINE/NONLIVE/CHERRYTREE/INTERSCOPE/IGA	761,000
4	The Black Eyed Peas	"THE E.N.D. (ENERGY NEVER DIES)"	INTERSCOPE/IGA	600,000
5	Susan Boyle	"I DREAMED A DREAM"	SYCO/COLUMBIA/SONY MUSIC	576,000
6	Justin Bieber	"MY WORLD 2.0"	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	574,000
7	Ke\$ha	"ANIMAL"	KEMOSABE/RCA/RMG	546,000
8	Lil Wayne	"REBIRTH"	CASHMONEY/UNIVERSAL MOTOWN/UMRG	490,000
9	Justin Bieber	"MY WORLD"	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	445,000
10	Taylor Swift	"FEARLESS"	BIG MACHINE	422,000

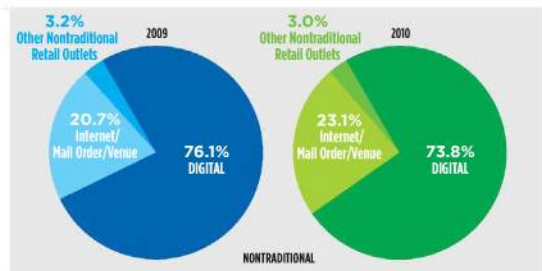
ALBUMS PLUS TEA SOLD BY DISTRIBUTOR

EMI and Sony managed to eke out gains in U.S. album sales from first-quarter 2009. Blockbuster sales of Lady Antebellum's "Need You Now" helped push beleaguered EMI over year-earlier sales, while Sony's steady quarter helped it narrow the sales gap with U.S. market leader Universal.



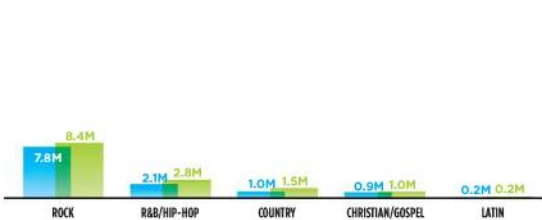
NONTRADITIONAL BREAKDOWN

Digital album sales growth and growing CD sales at vendors like Amazon, QVC and Starbucks established the sector as the top retail channel for the first time.



DIGITAL ALBUM SALES BY GENRE

While rock has long been strong in digital album sales, its 7.2% increase in the quarter represented the smallest percentage gain among the other major genres, albeit off the largest base. Country surged 47%, while Christian/gospel was up 17%.



Think Local, Act Global

Third Annual Record Store Day Returns With Heightened Ambitions

When independent retailers first started talking about launching a national Record Store Day in 2007, labels and distributors initially supported the event through a little-engine-that-could prism.

Then the 2008 and 2009 events turned out to be back-to-back home runs in terms of publicity and sales. So as the indie retail sector gears up for this year's Record Store Day (April 17), it's amid dramatically higher expectations for an event that's become a truly international initiative.

About 1,400 stores around the world are expected to participate in Record Store Day, including approximately 800 U.S. stores, as well as retailers in Canada, the United Kingdom, continental Europe, Japan, Hong Kong, Australia, New Zealand, Israel and Brazil.

"Record Store Day is reverberating around the world. It's a cultural event now," says **Michael Kurtz**, executive director of indie retail coalition Music Monitor Network and a co-founder of the event. "The inspired part of this story is that the

U.S. is back to exporting its culture in a very positive way."

For the first time, all four major labels are among the official Record Store Day sponsors, along with NARM, Universal Music Group parent Vivendi, consumer electronics maker Crosley and vinyl pressing company Gotta Groove Records.

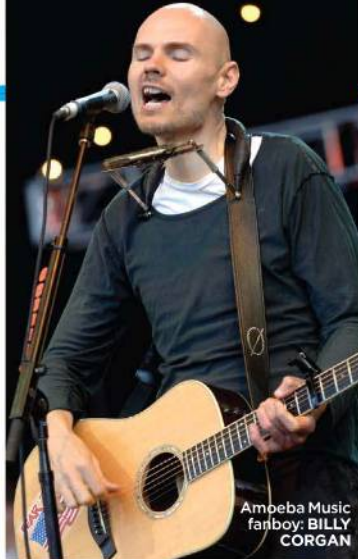
Record Store Day has also expanded in another key way. In its inaugural year, labels supplied just 10 indie-only exclusives to lure consumers into U.S. stores. This year, there are nearly 175 exclusive titles in the States. They include an **Ani DiFranco** live CD of her performance during last year's event at Portland, Maine, indie retailer Bull Moose; a limited-edition 10-inch vinyl single from **Bruce Springsteen** featuring "Wrecking Ball" and two live tracks; a 7-inch vinyl reproduction of **Elvis Presley's** first Sun Records single, "That's All Right," with a B-side of "Blue Moon of Kentucky"; **Jimmy Hendrix's** "Live at Clark University" on 12-inch colored vinyl; **Queens of the Stone Age's** "Feel Good Hit of the Summer" EP as a 10-inch picture

disc; and **Neko Case's** "Middle Cyclone" on 12-inch clear vinyl.

Record Store Day co-founder/ Assn. of Independent Media Stores founder **Eric Levin** enthused about the expanded selection of exclusives in his weekly e-mail. "I'm having a difficult time figuring out how to buy all this awesome stuff," Levin wrote, adding, "What a wonderful problem to have."

This year's event will also feature hundreds of in-store artist appearances and performances, including **Alice in Chains** at Gallery of Sound's Mundy Street store in Wilkes-Barre, Pa.; **Drive-By Truckers** at Harvest Records in Nashville; **Yo La Tengo** at Rhino Records in Claremont, Calif.; and **Frank Black and Exene Cervenka** at CD World in Eugene, Ore. Phoenix-area chain Zia Records will once again operate a Record Store Day store at Coachella, which will have 63 bands doing in-store signings.

One of the most anticipated events will be a performance by the **Smashing Pumpkins** at Space 15 Twenty in Hollywood in support of nearby Amoeba Music. The show will only be open to the first 250 Amoeba customers to preorder the band's EP, "Teargarden by Kaleidoscope Vol. 1: Songs for a Sailor."



Amoeba Music fanboy: **BILLY CORGAN**

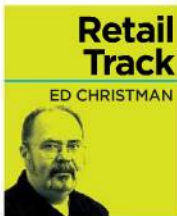
participants at last count. Meanwhile, the Australian Music Retailers Assn. will hold the second annual Record Store Day Australia. The trade group founded its own event last year after U.S. organizers refused to recognize their participation because its members include big chains like JB Hi-Fi and Sanity. About 400 stores are expected to participate in the Australian rally.

Record Store Day organizers aren't taking their success for granted. At the upcoming NARM convention in Chicago, wholesaler Baker & Taylor is sponsoring a working lunch where participants will discuss what initiatives worked and what needs to be improved for next year's celebration.

"From where Record Store Day started to now, it's amazing," NARM president **Jim Donio** says. "This event continues to grow exponentially. It's also a creative force with all the unique music product made explicitly for this event. It has created a think tank of what people can do to promote an event."

Additional reporting by **Lars Brandle** and **Richard Smirke**.

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Retail Track

ED CHRISTMAN

RADIO BY ED CHRISTMAN

CAPITOL RADIO

Grammys On The Hill Lobbying Push To Focus On Performance Rights Act

The recording industry's battle for terrestrial radio performance royalties will take center stage April 14-15 as the Recording Academy heads to Washington, D.C., for its Grammys on the Hill lobbying initiative.

It's the first time since the fall of 2007 that the academy has held what had been an annual event. After bypassing the 2008 gathering to focus on visits to the national Republican and Democratic party conventions, the academy decided to shift Grammys on the Hill from the fall to the spring, opting to hold its first spring event this year.

The spring session of Congress tends to be an active time for constituent groups to meet and lobby legislators, academy VP of advocacy and government relations Daryl Friedman says. He adds that the passage of the mammoth health-care reform bill in March helps clear the decks for members of Congress to focus on other issues.

In the past, Grammys on the Hill had a broader mission: lobbying on issues surrounding intellectual property. This year, the agenda will mostly focus on drumming up support for the Performance Rights Act, which would require terrestrial radio stations to pay into a fund that

would distribute performance royalties to artists and record labels and other master-rights owners for the music they broadcast.

The legislation cleared the House and Senate judiciary committees in the fall. The National Assn. of Broadcasters has been waging an aggressive lobbying effort to fight the bill.

While NAB and RIAA officials con-

tinue to hold talks on a possible compromise, Friedman says he believes final passage of the bill "is so close, and with this visit we will try to move it over the finish line this year."

About 250 academy members and executives, led by president/CEO Neil Portnow, will fan out April 15 to meet with legislators. Jimmy Jam, Sheila E. and O.A.R. singer/guitarist Marc

Roberge will be among the artists who will participate. Also joining the effort will be officials from the RIAA, SoundExchange, the American Assn. of Independent Music, the Music Managers Forum, the Nashville Songwriters Assn., the American Federation of Television and Radio Artists and the American Federation of Musicians.

The trip to Capitol Hill comes at a time when the recording industry has been enjoying a heightened profile in Washington, given the recent debates about online intellectual property protections and congressional hearings about performance royalties for terrestrial radio, webcasters and satellite radio companies. The music business was also a supporter of the Prioritizing Resources and Organization for Intellectual Property Act, which enhanced copyright enforcement and created a cabinet-level "copyright czar" position.

As part of its Grammys on the Hill program, the academy will hold an April 14 awards ceremony where it will honor Garth Brooks; Senate majority whip Dick Durbin, D-Ill.; and Rep. Darrell Issa, R-Calif., for their support of intellectual property issues and improving the environment for music creators. Durbin and Issa have been key supporters of the Performance Rights Act.



Academy honorees: **GARTH BROOKS** and U.S. Sen. **DICK DURBIN** (inset)



Off The Grid

SBS-Arbitron Face-Off Illustrates Continued PPM Worries

The Portable People Meter should be the saving grace of radio audience measurement, replacing the onerous and inexact hand-filled diaries that were the industry standard for years.

But since Arbitron began rolling out the PPM in 2008, the process has triggered concerns among minority broadcasters, who contend that the PPM undercounts minorities.

In the latest chapter in the saga, a New York State Supreme Court judge in New York County lifted a temporary order issued in February requiring Spanish Broadcasting System to encode its radio broadcasts for the PPM, determining that Arbitron failed to prove that the loss of SBS would cause it "permanent and irreparable harm."

As a result, SBS once again pulled its encoders, which means advertisers will no longer be able to get ratings information for the network's radio stations.

"It's about getting a more representative sample of our listenership," SBS chief revenue officer **Frank Flores** says, "because in the long run it will impact the way we do our business now and for years to come."

Flores cited the example of a "very popular" SBS morning show in a major metropolitan area, which in its

last diary ranking tied for No. 2 in average quarter-hour share of listeners 25-54. After Arbitron switched to the PPM in that market, the show's AQH rank among the same group of listeners plunged to No. 13.

"It's the same morning show, the same format, the same personalities," he says. Nothing changed except the measurement system.

Arbitron VP of research **Beth Webb** says the company has implemented about 80 initiatives during the past two years to improve audience sample performance. They include increasing sample sizes, which will grow an average of 10% across all markets by year's end; reporting a listener's country of origin, which will appear beginning in the March report; and expanding the number of cell

phone-only households it tracks to 15% of its audience sample by the end of 2009, a figure it expects to rise to 20% by the end of this year, Webb says.

These changes are crucial in capturing an accurate snapshot of the Hispanic listener. Country of origin, for example, often defines listener-ship for specific formats, like regional Mexican, which targets listeners of Mexican and Central American origin. And Webb says about 27% of Hispanics from Spanish-dominant households are CPO users, versus 15% among all radio listeners.

But not even these adjustments are likely to restore the ratings to what they were before. That's because Hispanics are the heaviest radio listeners in the United States, as measured by both paper diaries and the PPM. And when a listener tunes in for, say, eight hours per day, the PPM catches minor

changes in listening habits that respondents may have glossed over in the diary system. As a result, ratings for their favorite stations typically decline.

While Flores acknowledges that Arbitron has made improvements to the PPM system, he says that SBS still doesn't fully trust the data. He

says average quarter-hour ratings have plunged between 30% and 50% at all of the network's stations, even when the market rankings for some stations have risen.

For the time being, Flores says SBS will continue its talks with Arbitron and the Media Ratings Council, which to date has accredited the PPM in only three markets.

Webb says Arbitron is "very committed" to seeking accreditation and, in the last six months in particular, has been consistently meeting its benchmarks, with an MRC review expected in the coming months.

Regardless of what the PPM numbers say, "we believe our stations are very successful," Flores says. "Why? Because we have very successful local business. We sell out concerts in New York and arenas in Miami and Los Angeles. We know our listenership is viable and it's alive and it's there. We just need to have ratings."

Latin Notas

LEILA COBO



'It will impact the way we do our business for years to come.'

—FRANK FLORES, SPANISH BROADCASTING SYSTEM

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Field Of Dreams

Vive Grupero Festival Snares Regional Mexican Artists For Free

Outside of charity events, convincing an established artist to play a festival gig for free would seem like a tall order.

And yet that's exactly what dozens of regional Mexican artists have signed up to do at the Vive Grupero festival, set for May 15-16 at Mexico

City's Foro Sol.

The concert, produced by promotion giant/venue owner OCESA, celebrates the 25th anniversary of Fonovisa and the 40th anniversary of Disa, the genre's two leading labels. Both are now part of Universal Music Group.

The two-stage festival's

lineup reads like a who's who of norteño, duranguense and banda sinaloense acts, including Los Tigres del Norte, Banda el Recodo, Conjunto Primavera, Los Tucanes de Tijuana and K-Paz de la Sierra. There are also up-and-comers like Los Paizaz de Guanacevi and Los Primos de

Durango, both booked by Pepe Serrano, who says the exposure of such a high-profile event is worth forgoing the usual fee.

"It's an opportunity for our artists to be seen by an audience that doesn't normally get to see them," Serrano says.

The 50,000-seat Foro Sol is a baseball stadium that has hosted concerts by Madonna, Metallica and the Jonas Brothers, as well as Vive Latino, the rock festival that's drawn top acts from all over Latin America since 1998. "It's a place where regional Mexican artists don't normally play," Fonovisa Mexico GM Antonio Silva says.

Regional Mexican dances "have a schedule that's difficult for a child or a senior citizen," Silva says, noting that

they start in the evening and end at dawn. In contrast, Vive Grupero will start in the afternoon and end at midnight. "It's a family-friendly schedule," Silva adds.

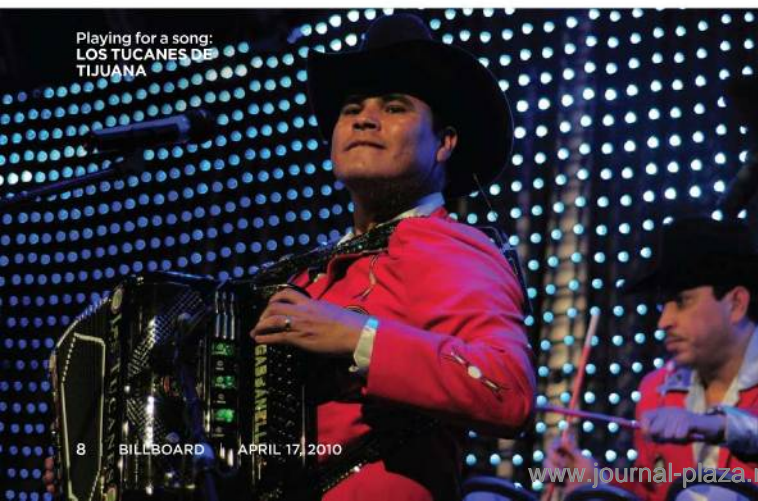
Without artists' fees, ticket prices are a relative bargain. Including Ticketmaster service charges, single- and two-day non-VIP passes are 311 pesos (\$25) and 504 pesos (\$41), respectively. Sponsors include Banamex, Tecate and Fresca soda.

Silva says more sponsors are expected to come aboard, but he doesn't predict with any certainty that the event will be profitable.

"The idea for us in associating with this project is to make it something that in the future could be a showcase for a lot of new artists, and to consolidate others," Silva says. "Today, the vision isn't necessarily economic profit, but an image profit and the impact we'll have in the media."

—Ayala Ben-Yehuda

Playing for a song: LOS TUCANES DE TIJUANA



EN BREVE

JENNI RIVERA ANNOUNCES TOUR

Jenni Rivera's La Gran Señora tour will take the banda diva to large theaters and arena-theater setups; it's the first regional Mexican tour promoted by AEG Live. The trek hits State Farm Arena in McAllen, Texas, May 13, followed by dates in San Antonio, Houston, Dallas and El Paso, Texas; Chicago; and Los Angeles. AEG will announce a date at the Denver Coliseum, and plans call for extending the tour to New York, Las Vegas, San Diego and Phoenix. —Ayala Ben-Yehuda

NEW POST FOR EX-EMI/TELEvisa HEAD

Former EMI/Televisa president Rodolfo Lopez Negrete, who left the company last year, has been appointed adjunct GM of Mexico's Council for Promotion of Tourism. He was an executive with Hyatt Hotels before he transitioned to the music business in 1994 when he became president of BMG Mexico, rising to chairman of BMG U.S. Latin before joining EMI/Televisa. —Leila Cobo



A panel examining the evolution of the urban Latin movement will close the first full day of the Billboard Latin Music Conference, presented by State Farm in association with T-Mobile. Confirmed panelists include reggaeton stars Tito "El Bambino" and Ivy Queen, pop/urban star A.B. Quintanilla, up-and-comers Dyland & Lenny and Chino & Nacho, producer Echo, White Lion president Elias de Leon, Universal Latino/Machete Music VP of A&R Pedro Guzman and Flow Music CEO DJ Nelson. The panel will be moderated by Latin Mixx owner Kevin "Pills" Montano. The Billboard Latin Music Conference and Awards will take place April 26-29 in San Juan, Puerto Rico. To register, go to billboardlatinconference.com.



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GLOBAL BY MARK SUTHERLAND and JULIANA KORANTENG

Going With The 'Flow'

New U.K. Digital Music Service Pairs Social Networking With User Incentives

LONDON—A new U.K. digital service is betting that a mix of Twitter-style social networking and user incentives will convert free music streams into download sales.

mflow will launch April 15 after six weeks of invite-only beta-testing. It expects to carry more than 4 million tracks by the end of April and has licensing deals in place with Universal Music Group, Sony Music Entertainment and independent labels and distributors including Beggars Group and PIAS.

When users join mflow, they follow other users who recommend or "flow" songs to them. Followers can listen to one full-track stream of each song for free, buy the download at prices similar to iTunes and send the track on to their own followers.

For each track purchased after their recommendation, users earn 20% of the purchase price as a credit that they can use to buy tracks at mflow.

Although mflow's user interface is reminiscent of large, established online services, mflow CFO Tony Byrne believes it will initially appeal to hardcore fans of more niche genres like alternative, dance and metal.

"I don't think we're going to be seeing much Britney Spears [recommended] on here," Byrne says. "It will be for people who really love music and want to discover really good music."

Labels earn money through a combination of cash advances, streaming royalties and download sales, although neither mflow nor labels would disclose the specific terms of their licensing deals. No label has any equity in the business.



My favorite things: BBC Radio 1 DJ Zane Lowe's mflow recommendations; mflow CFO TONY BYRNE (right)



Byrne says mflow's advertising-free business model relies on converting streams to download purchases. He declined to disclose the conversion rate among mflow's 10,000 beta testers, but says the service is "more than breaking even at the gross margin level." Sales will be chart-eligible upon the public launch.

"Any conversion from streamed users to buyers will be good news," says Will Cooper, digital manager for PIAS U.K. "The conversion rate for [streaming services] Spotify and We7 is still pretty minimal."

mflow's user-friendly interface features streaming as smooth as Spotify and track purchases that download as quickly as on iTunes. While the process of

recommending and being recommended tracks could prove addictive for users, they may also be frustrated by mflow's streaming restrictions and catalog gaps. The service says it's holding licensing talks with Warner

Music Group and EMI Music, although neither major would comment.

Executives at labels who are already on mflow say they're impressed.

"It will work because it's a recommendation system that doesn't use technological algorithms," says Nathan Hull, senior digital marketing manager for Universal Music U.K. "The human connection will make a difference."

mflow has signed media partnerships with music titles including NME and Q, while tastemaking DJs like BBC Radio 1's Zane Lowe are also using the service.

The recommendation/reward model has been tried before, most notably by now-defunct U.S. service Passalong Networks. Byrne says he isn't familiar with Passalong but Cooper claims that similar services in the past didn't have "the same level of financial backing and quantity of good music as mflow."

Byrne says he expects to add subscription and mobile services during 2010, adding that he plans a U.S. rollout "sooner rather than later."

Steve Purdham, CEO of ad-supported streaming service We7, says he doesn't view mflow as a threat, observing that "it is targeted at a niche of hardcore music fans; what we do is aimed at the mass market."

Byrne doesn't disagree that mflow will appeal to a different audience. "If you want to play a collection of music you already know, then you probably should go to Spotify," he says. "But if you want to discover new music, then come to us."

>>> RIGHTS HOLDERS TO INITIATE SPANISH PIRACY CASES

The final version of the Spanish government's proposed legislation to fight illegal downloading requires that rights holders initiate legal proceedings against alleged copyright violators. An Intellectual Property Commission will be established to decide if a Web site is infringing the law, but will only act once it has been informed of an alleged infringement. If the commission finds that the Web site offers links to unauthorized content, it will then inform the Madrid High Court, whose judges will have four days to decide whether to close the site. The legislation could be passed and become law by the end of June.

>>> MADONNA MOST-PLAYED ARTIST IN U.K.

Madonna's recordings have been played in public in the United Kingdom more than any other artist's during the past decade, according to licensing group PPL. The PPL data covers licensed play of recorded music (including radio, TV, pubs, clubs, restaurants and shops) from the start of 2000 to the end of 2009. Madonna was followed in the rankings by the Beatles in second place, Robbie Williams at No. 3, Queen at No. 4 and Take That at No. 5.

>>> 7DIGITAL POWERS HOME ENTERTAINMENT SERVICE

Digital download retailer 7digital has launched an online music store for high-end entertainment systems in partnership with Imerge, the U.K. manufacturer of home entertainment servers. The Imerge XIVA Music Store has been developed with London-based 7digital's application programming interface. Cambridge-based Imerge will integrate the store into its media server hardware, enabling users to purchase and download content directly to their home entertainment systems, without accessing a Web browser or computer.

Reporting by Howell Llewellyn and Andre Paine.

GLOBAL BY LARS BRANDLE

QUOTA QUARREL

Aussie Digital Radio Resists Local Music Requirement

BRISBANE, Australia—Australia's commercial radio sector is at odds with labels over its attempts to skirt domestic music quotas on digital stations.

While broadcasters insist a quota-free environment is essential to let them experiment with digital formats, independent labels in particular claim that would deny home-grown talent valuable exposure.

Exempting new digital-only radio services would "encourage diversity," says Joan Warner, CEO of trade group Commercial Radio Australia (CRA).

"Absolute horseshit," says David Vodicka, managing director of leading indie Rubber Records in Melbourne. "Commercial radio is ultimately about return to investors and shareholders. When has digital radio ever done anything about fostering diversity?"

Digital radio has had an encouraging start in Australia since digital radio platform DAB+ began rolling out in

May 2009. CRA reported in March that a weekly average of 449,000 Australians were listening to digital stations, with 104,000 receivers shipped since the DAB+ rollout—outstripping first-year forecasts of 50,000 units.

But digital-only stations have unilaterally ignored the Australian Communications and Media Authority's quota system, which requires free-to-air commercial stations to devote a certain percentage of music programming to Australian repertoire. Quotas vary by genre, with the stiffest minimums imposed on formats like mainstream rock and contemporary hits radio, which must play at least 25% domestic music.

The ACMA has exempted new digital-only TV channels from quotas until 2013. Warner says digital-only radio services should be eligible for the same official exemption.

In an open letter to labels in

the Feb. 6 edition of national newspaper the Australian, CRA outlined a proposed amendment of the Commercial Radio Codes of Practice to exempt digital-only radio services from the quota.

Labels group the Australian Recording Industry Assn., indie labels organization AIR, the Australian Performing Right Assn., the Assn. of Artist Managers and umbrella lobbying group the Music Council of Australia have all written to CRA opposing its plan.

"If the CRA were to rid themselves of local content obligations at this stage in the development of digital radio," AIR GM Nick O'Byrne says, "we'd hold grave concerns for the future broadcast of Australian content."

But Warner maintains that digital-only stations should be exempt from quotas to encourage them to experiment with the DAB+ technology. One example she cites: network op-

erator Austereo, which set up short-term "pop up" digital stations dedicated to U.S. artists Pink and Lady Gaga during their recent Australian tours.

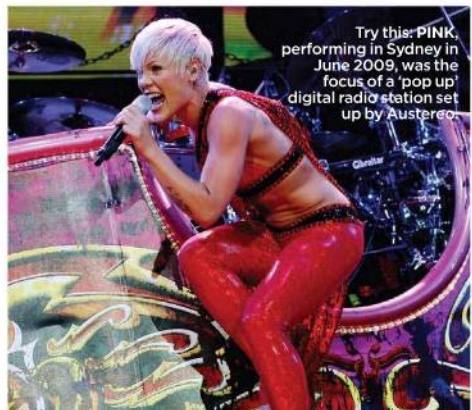
"They wouldn't have been possible if the quotas were enforced," Austereo head of digital strategy Jeremy Macvean says. "We need flexibility to produce formats that will drive the take-up to digital radio."

New digital-only stations have been introduced in Sydney, Melbourne, Brisbane, Perth and Adelaide. Most are music-based, including Aus-

tereo's Radar Radio, devoted to new/unsigned artists, and DMG Radio Australia's dance-formatted NovaNation.

Michael McMartin, manager of veteran Australian rockers the Hoodoo Gurus, says eliminating quotas from digital channels would open the floodgates for imports.

"Music media in Australia is subject to the enormous promotional spend of U.S. and U.K. companies," he says. "Australian companies, especially independents, are just not able to compete."



Try this: PINK, performing in Sydney in June 2009, was the focus of a 'pop up' digital radio station set up by Austereo.

STEADY ON

Digital Growth Buoy German Music Sales

HAMBURG—German labels group BVMI says new revenue streams and robust digital sales are renewing confidence in the market after years of decline.

BVMI managing director Stefan Michalk predicts “a turning point for the music market’s growth in 2011,” provided “the boom in downloaded music and the development of new [revenue streams] like live entertainment, merchandising and brand-marketing continues.”

Many industry insiders share Michalk’s optimism. “This year we already feel the descent’s over—sales are slowly increasing,” says Frank Uhle, GM of specialist rock label SPV in Hannover. Uhle adds that it’s “realistic [to expect] the negative trend to change in 2011.”

The retail value of recorded-music sales in Germany totaled €1.5 billion (\$2.1 billion) in 2009, down 3.3% from €1.6 billion (\$2.2 billion) in the prior year, when sales fell 4.8%, according to BVMI. Although CD revenue in 2009 contracted 4.8% to €1.2 billion (\$1.7 billion), unit sales actually rose 1.5% to 147.3 million.

Executives say the resilience of overall music sales reflects the continued consumer appeal of CDs and a digital market that’s finally coming of age. “The digital music market is driving growth in Germany,” Sony Music Germany CEO Edgar Berger says.

According to BVMI, digital music sales rose 21.7% in 2009 to €118.3 million (\$159.3 million). Digital albums accounted for 52% of those sales, compared with 40% for digital tracks, marking the first time that the former outpaced the latter. Ringtones accounted for most of the remaining sales.

Germany is traditionally a strong rock territory and, Uhle says, “in our market, the customer wants the whole album.”

Market research company GfK in Nuremberg predicts the number of German digital music buyers will triple to 15 million by 2013. Meanwhile, Jupiter Research reports the percentage of German Internet users that regularly use file-sharing services is only 6%, far below the 15% European Union average.

Michalk suggests that number reflects BVMI’s longstanding policy of prosecuting illegal file sharers, estimating that the trade group has pursued more than 100,000 court cases since 2004.

As is the case elsewhere in Europe, iTunes is the largest digital music retailer in Germany. But Michalk notes that “German consumers can select from over 40 other legal sources of music online,” compared with two in 2000.

While retailers say 2009 offered a strong release schedule, particularly for German pop fans, classical music’s increasing popularity (Billboard, Sept. 5, 2009) also helped, with classical album sales surging 16.7% to 14.7 million units.

Meanwhile, BVMI says additional label revenue from such ancillary sources as live entertainment and merchandise totaled €122 million (\$164.3 million) in 2009, up 11% from €110 million (\$154 million) in the prior year.

“We’re no longer pursuing just straight recorded-music business but are exploring a large number of different marketing avenues,” Universal Music Germany CEO Frank Briegmann says. In 2009, he adds, Universal was particularly active with its clothing brands Rock & Rebellion and Amplified.

Sony Music Germany and Warner have both recently moved into live promotion, often partnering with local concert promoters. Sony has successfully begun promoting live comedy and Berger reckons that “30% of our revenues are now coming from outside traditional recorded music.”

Michalk suggests that Germany is now vying with the United Kingdom to become the world’s third-largest recorded-music market behind the United States and Japan.

British labels group the BPI won’t publish value figures until mid-April, but the United Kingdom’s Entertainment Retailers Assn. recently valued recorded-music sales at £1.3 billion (\$2 billion) in 2009, down 0.8% from 2008.

Although the ERA and BPI figures rarely coincide exactly, that would make Germany’s market—excluding performance rights—marginally larger in dollar terms than Britain’s for the first time since 1999.

“Provided the economy doesn’t slump again,” Berger says, “we’re heading in the right direction.”

Meanwhile, performing rights revenue totaled €150 million (\$202 million) last year, unchanged from 2008. ...



Provided the economy doesn't slump again, we're heading in the right direction.

—EDGAR BERGER, SONY MUSIC GERMANY

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DIGITAL BY GLENN PEOPLES

Finders Keepers

Geolocation Services Emerge As A New Tool To Connect With Fans

A frozen dessert chain may have something to teach the music business about an emerging social marketing trend.

Tasti D-Lite, a purveyor of low-calorie frozen treats, uses geolocation service provider Foursquare to alert would-be customers in the vicinity of its stores about special offers. Instead of getting a physical coupon, customers using Foursquare's mobile application can get a specially priced dessert by showing that they used the geolocation service to "check in" at the store.

"The numbers are very encouraging," Tasti D-Lite social technology officer B.J. Emerson says. "It's driving traffic into the location that would not have been there before."

Services like Foursquare, Gowalla, Loopt and Britekite offer geolocation apps that allow consumers to use their GPS-enabled mobile phones to find nearby friends, broadcast their whereabouts to their social networks and "check in" to a location as large as an airport or as small as the line outside Stubb's Bar-B-Q in Austin. Foursquare and Gowalla made a splash at this year's South By Southwest conference, where they competed for new sign ups.

Foursquare head of business development Tristan Walker sees potential applications for the music business, particularly at concerts and festivals. "If I'm in the crowd, I can find a friend that just checked in," Walker says, adding that "it becomes a really good engagement tool that we want to explore."

Geolocation services can enable bands to alert fans when

they're about to perform and where. Brands could use them to promote festival events they're sponsoring. And any party can create geolocation-based incentive programs to build fan loyalty.

Concert promoters like the Bowery Presents and C3 Presents say they're exploring ways to integrate geolocation services into their marketing initiatives. Although such services are still in their infancy, music companies need to begin considering how they fit in their social network tool kits. Like Facebook, MySpace and Twitter, geolocation apps provide an opportunity to create continuous direct relationships with consumers.

Businesses that become trusted Foursquare accounts can collect information on people who have checked in to their establishments. To encourage more check-ins, some businesses offer rewards. Square One Coffee in Lancaster, Pa., gives customers a free cup of coffee after their 10th check-in. Schubas Tavern in Chicago serves its Foursquare "mayor"—the person with the most check-ins—a free second drink whenever he or she visits.

Then there's the experience of Tasti D-Lite. The Franklin, Tenn., frozen dessert chain has been an early adopter of Foursquare, having used it for about five months to offer special deals to people near its stores, Emerson says.

The company has also integrated other social networks into its loyalty program. Customers who connect their Twit-



Here I am: The home page for geolocation service company Foursquare. Tristan Walker, the company's head of business development, sees potential opportunities for the music business, particularly at concerts and festivals.

ter and Facebook accounts with their Foursquare account earn bonus points with each purchase that they can redeem for free desserts. When a clerk swipes a customer's loyalty program card at a Tasti D-Lite cash register, it generates a tweet or Facebook status update alerting the customer's friends about their purchase.

Bands, promoters and concert venues could benefit in much the same way. Concertgoers using a geolocation service in conjunction with Twitter or Facebook would effectively promote a venue or concert by announcing their whereabouts to their social network.

Geolocation services could also provide a valuable source of data on customer behavior. Venues could collect information on concert attendees even when they purchase a ticket in person. Festival promoters could harvest more precise information on what section of an event's grounds fans are frequenting and which areas they're avoiding.

Foursquare's recent deals with Bravo TV and MTV Networks suggest ways that recording artists might use geolocation services to connect with fans. Under the first deal, Bravo will reward Foursquare users with badges and prizes when they visit places recommended by stars of Bravo shows. Under a deal with MTV

and VH1, stars of their shows can opt to use Foursquare's new Celebrity Mode, which enables them to more selectively share information about where they're checking in.

Of course, geolocation apps have their share of challenges, especially for a promoter that opts for proprietary apps over off-the-shelf ones. For example, the quality of on-site mobile access, the battery-draining impact of a mobile phone's GPS system and the use of incompatible handsets can limit the reach of a geolocation initiative, C3 Presents digital and interactive director Michael Ferferman notes. "It's not easy to do," he says.

And as Foursquare's Celebrity Mode implies, privacy issues exist with services that let businesses track users. Foursquare's Walker thinks the service's value to users trumps such concerns. "We try to encourage people by saying, 'This only helps the venue learn a little more about you, which can in turn get you freebies along the way,'" he says.

Most concerns about geolocation apps are likely to fade as businesses discover their usefulness, Tasti D-Lite's Emerson says. "All technology that touches customers will have social elements," he says.

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

BITS & BRIEFS

ONE IN FOUR HAS LISTENED TO AN MP3 PLAYER THROUGH A CAR STEREO

About 24% of the U.S. population over the age of 12 has listened to an MP3 player connected to a car stereo, according to a forthcoming study from Arbitron and Edison Research. That figure jumps to 54% among Americans who own an MP3 player. The study also found that most people who have listened to an MP3 player through a car stereo do so more than once a week. The numbers illustrate that "the car is clearly a crucial battleground for people's attention," Edison Research president Larry Rosin said in a statement presenting the findings.

GRACENOTE PARTNERS WITH JAPANESE RIGHTS CLEARINGHOUSE

Japan's Copyright Data Clearinghouse has selected

Gracenote as its official music identification and content provider to help it streamline digital content clearances and compensation processes. The agreement includes Gracenote's MusicID service and Global Media Database audio fingerprinting technology. The CDC is offering these features under a service called Fluzo.

UMG LICENSES MUSIC TO FACEBOOK GAME PROVIDER

Universal Music Group has agreed to license its catalog to the Facebook game provider Conduit Labs, allowing the company to add the labels' catalog to such social games as "Music Pets," "Super Dance" and "Loudcrowd." Conduit Labs claims more than 1 million users across its various games. Through the deal, gamers will be able to personalize their games by purchasing music with the company's virtual currency.

HOT MASTER RINGTONES™ APR 17 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	7	RUDE BOY	Rihanna
2	2	28	NEED YOU NOW	Lady Antebellum
3	4	5	MY CHICK BAD	Ludacris featuring Nicki Minaj
4	3	6	BABY	Justin Bieber featuring Ludacris
5	5	16	BEDROCK	Young Money featuring Lloyd
6	6	3	OVER	Travis
7	8	10	HEY DADDY (DADDY'S HOME)	Usher featuring P. Diddy
8	9	9	HEY, SOUL SISTER	Travis
9	7	13	TELEPHONE	Lady Gaga featuring Beyoncé
10	15	5	NOTHIN' ON YOU	B.o.B featuring Bruno Mars
11	24	3	LIL FREAK	Usher featuring Nicki Minaj
12	10	6	EVERYTHING TO ME	Monica
13	11	16	HOW LOW	Ludacris
14	13	10	IMMA BE	The Black Eyed Peas
15	12	22	TIK TOK	Kesha
16	16	11	DROP THE WORLD	Lil Wayne featuring Eminem
17	18	28	SMILE	Uncle Kracker
18	17	18	SAY AAH	Trey Songz featuring Fabolous
19	14	6	HILL THE WAY TURN IT UP	Roscoe Dash featuring Soulja Boy Tellem
20	19	13	ALLBILLY BONE	Blake Shelton featuring Trace Adkins

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

GOOD VIBRATIONS

Portable speakers for MP3 players have seen plenty of innovation in recent years.

But Silicon Valley Global puts a novel twist on things with its Tunebug Vibe. When plugged into the headphone jack of an MP3 player or any device with a 3.5-millimeter audio jack, the Vibe turns the surface it's resting on into a speaker, using the company's SurfaceSound technology to pass sound waves into the surrounding area. The Vibe, which weighs just 5 ounces, comes with a USB cord to charge the device and a battery that can provide up to five hours of playing time.

The Tunebug Vibe is available for \$70.

—Antony Bruno



Jon Irwin

RHAPSODY
PRESIDENT

The new head of subscription music's standard-bearer talks about facing off with MOG, Spotify and Apple.



The history of Rhapsody's corporate ownership provides a sobering account of the checkered promise of digital music subscriptions.

Nearly seven years ago, RealNetworks acquired Rhapsody as the core of its digital music strategy. But hampered by digital rights management restrictions and their incompatibility with the market-leading Apple iPod, subscription services struggled to find an audience.

In August 2007, Rhapsody became the centerpiece of a joint venture between RealNetworks and Viacom's MTV Networks that merged it with MTV's defunct Urge subscription service. Amid iTunes' continued dominance of digital music sales, Rhapsody's subscribers dropped to 675,000 in fourth-quarter 2009, down 13% from 775,000 a year earlier.

This month, Rhapsody was spun off to begin its latest incarnation as an independent company (Billboard.biz, April 6). That hardly makes it a scrappy underdog—RealNetworks and Viacom each retain a respective stake of about 47.5% and Universal Music Group has come aboard as an investor.

But without a majority shareholder, Rhapsody now has flexibility to confront the challenges posed by a new subscription service from MOG, the pending U.S. launch of European startup Spotify and Apple's expected rollout of a cloud-based music service.

Taking over the helm is Rhapsody president Jon Irwin. He joined the joint venture last year as COO/chief of staff and is credited with planning and overseeing the spinoff process. In an interview with Billboard, Irwin talked about how the company will compete.

Talk about the events that led to the spinoff decision.

As we looked a couple of years ago at the service and its availability, there was a turning point where the advent of smart phones and the capability of the data networks caused a move back toward subscriptions and the ability to deliver those services. The number of players looking at the space right now is indicative of people seeing that trend. So when we looked at the ability for Rhapsody to go out and compete, going back to our roots as a nimble, music-focused startup with incredible resources would be a great way to compete. Working with RealNetworks and Viacom, we established a structure that makes great sense.

What's the upside of being independent?

As part of a joint venture, you're always making sure your direction is aligned with both parents and that your partners' interests are aligned. Being out separately as a music-only focused business to make our own decisions opens up a number of new possibilities in terms of not only product direc-

tion, but the types of partnerships we can strike and opportunities we can pursue.

For example?

Such as if we wanted to take on additional investments in the company. As part of the joint venture, it would have had to come through one of the parent companies. Now with them not having majority stakes, there's equity in the company available for other people to take a stake in the future success of Rhapsody.

What changes can Rhapsody subscribers expect to see right away?

Part of it is the introduction of the new mobile tier, the \$10 product. Our customer base wanted it to be more affordable and for us to continue to expand it to other platforms. Our Android app was released, and we'll be moving on to BlackBerry later in the year. Within those platforms, you'll find a continued and accelerated pace of improving those products, integrating social networking features, more push technologies to help drive music discovery.

How will you turn Rhapsody from a niche service for music enthusiasts into something more mainstream?

Some of it is timing. A couple of years ago you couldn't get subscription services onto the iPod. You look at the evolution of the data networks and new devices like the iPhone, the Droid and the Nexus One—these are devices customers already have. What we're doing is enabling music subscription on devices they already love. And we're just giving them another activity to experience on those devices.

Those same devices and services are available to your competitors, such as Napster, MOG and soon Spotify. How are you setting Rhapsody apart from them?

First is taking a look at the resources we entered this game with. The spinoff set us up with a team of individuals that have the most experience in this space. We have \$18 million in funding they provided. We have \$33 million worth of advertising on MTV from Viacom. We've already got established partnerships with companies like Verizon, Sony, TiVo and Sonos. We

currently have a business that generates over \$130 million in revenue, and with a leaner cost structure, we're targeting being profitable by the fourth quarter this year. So we're very well-positioned to compete. Spotify has been trying to enter what is the largest music market in the world. MOG announced a mobile app but I don't believe it's on the market yet. These companies are really starting from scratch.

The second part that's important to emphasize is our partnerships with the labels. We have the ability to really promote the artist through sponsored content we'll bring on. As part of our service, we've promoted and included over 40 different artists in our advertising and promotion over the last three years. So it's a symbiotic relationship.

You must be keeping a close eye on Apple's expected cloud-based service.

There's two ways cloud-based music services come to market. One is the way maybe Apple decides to go, where you purchase your music, put it in the cloud and access it from anywhere. Or it's what Rhapsody is at its core, which is a

cloud-based music service that you access via subscription.

As we look at the market with Apple coming in and moving toward a cloud-based service, it in some way validates our model. Apple is a formidable company. They produce great products and services. I'd imagine they'll put a substantial marketing effort at it. Fortunately, we're in a great position to compete in that game. That may not be true with some of our startup competitors, like MOG or Spotify.

How did you convince the labels to renegotiate your licensing fees to get to a \$10-per-month subscription rate?

The genesis of it was watching the adoption of our iPhone app. A million-and-a-half or more customers downloaded that app and used it. The customers were asking for greater affordability. It was a matter of going back to the labels and telling them we believe we can drive a strong business. A more affordable and more portable product will in the end generate a more stable and ongoing revenue stream for the labels.

What's the future of your partnership with Verizon Wireless?

We've developed a very solid technical integration to provide integrated billing. When you look down the road at our ability to deliver a music subscription service over the smart phones that are out there... to be able to have a one-touch subscription option is extremely powerful.

Do you plan to stay on as president long term?

Absolutely. My entire career has been focused on building subscription businesses. I spent eight years building the EarthLink network customer base from less than 100,000 to more than 5 million. It's what I like to do. ...

As we look at the market with Apple coming in and moving toward a cloud-based service, it in some way validates our model. We're in a great position to compete in that game.



41 WAYS TO MAKE MUSIC MORE GREEN

In honor of Earth Day (April 22), Billboard, in conjunction with PlanetGreen.com, asked musicians, executives, experts and its readers to send along useful tips on how the music industry can help protect the environment. Happy planet saving!

ILLUSTRATION
BY JESSE LEFKOWITZ



1. DO YOUR HOMEWORK

Rich Goodstone, co-founder, Superfly Presents; co-producer, Bonnaroo

We believe in making the right decisions regarding greening, which can only be done by understanding how to mitigate your economic impact and what options are out there. We developed a sustainability purchasing policy and product database for staff, vendors and suppliers, including the purchasing of food from local and organic sources wherever possible. We also ask our sponsors, performers and fans to make the most sustainable choices they can while on site, emphasizing reduce, reuse and recycle. Bonnaroo recognizes that the market for sustainable products and energy is constantly evolving and that our choices as a festival have to keep up with those changes by constantly monitoring.



2. CARPOOL TO SHOWS

Meegan Jones, author of "Sustainable Event Management: A Practical Guide"

The transport of people going to gigs is by far the biggest impact of the music industry, so if everyone came by mass transit or filled up every seat in their car when going to a gig or festival, it would make an enormous difference.



3. CONSULT WITH THE NRDC

John Esposito, president/CEO, Warner Music Nashville

Natural Resources Defense Council experts provided us with enormous guidance and assistance to conduct an assessment of our paper-consumption practices. When that review found that many of our legacy practices were wasteful, the NRDC developed a cost-neutral program using recycled-content paper that could save millions of tons of paper every year. After some further investigation, we quickly learned that we could consolidate our suppliers to, primarily, one FSC (Forest Stewardship Council) company that resulted in a savings of nearly \$1 million in the first year alone.

The NRDC recently arranged an event at the home of one of our artists, Emmylou Harris, to raise awareness about the devastating practice of mountaintop-removal coal mining. MTR mining means the blowing up of mountaintops—typically using the equivalent each week of the force of the atomic bomb used in Hiroshima—to garner the coal exposed once the mountain is destroyed forever. This practice is destroying the Appalachian Mountain range at a frighteningly rapid pace. More than 500 mountains in West Virginia alone have been destroyed in the name of "mining" coal, instead of employing the more environmentally friendly method of drilling coal shafts that has been a mainstay for more than a century.

The event was attended by artists, managers, conservationists and members of Congress and has helped the NRDC kick off a vital grass-roots lobbying and fund-raising effort. In fact, on May 19, Emmylou and Dave Matthews are leading a benefit concert at the Ryman Auditorium in Nashville to help raise awareness and support efforts to stop MTR mining, with tickets to the event selling out in the first day.



4. SET SHORT-TERM GOALS

Lee Smith, chairman, Live Nation San Francisco

Taking the first step can be daunting—it's easy to think you can't do anything until you have all of the answers, that your company will be criticized for anything less than full compliance. In actuality, anything an organization does, even in increments, is better than from where they started—so get started. Our first step was to audit ourselves, see what we were consuming and how much waste [we generated]. Then we formulated a plan to get from X to Y to Z, then set up consistent monitoring. Once you start you will find that a good number of your employees will be excited and engaged. Create a team, and you are on your way to creating an internal culture that will probably sustain itself.



5. GET INVOLVED IN THE COMMUNITIES WHERE YOU TOUR

Jack Johnson, artist

During our last tour, there were five to 10 [non-profit] groups [with booths] at each show, and we would donate some of the money from that night to those groups. We also would do matching grants so they could raise more through their membership. It was neat because a lot of the groups would tell us before the show that all their members were 35 and older, and after the show they had gained some 20-somethings who brought a lot of new life to their groups.

For a long time you got people who would play devil's advocate and says, "Well, if you were trying to something green, they why would you just not tour? That would probably be the lowest impact." And that's true—but everybody needs music. The show's worth doing even if it's just for the music. It lifts spirits in the town. It always felt like it was worth doing. And it feels really nice to know that when we leave town, there will be these groups that have a bigger membership and are able to do more with the funds we raise.



6. STOP USING PLASTIC WATER BOTTLES

Dave Haywood, multi-instrumentalist, Lady Antebellum

We've spent the last year-and-a-half trying to reduce water-bottle waste on the road by using Brita's refillable Nalgene water bottles. As our tour grows, it's a really easy way to reduce our trash.



7. USE RECYCLED MATERIALS FOR PAPER MERCH

Craig Minowa, singer/songwriter, Cloud Cult

You could fill a landfill with the amount of music-based merchandise produced globally each day. Most of the fans are going to buy an album of an artist they love whether it's made ecologically or not, so it's up to the artists and labels to ensure their products are made in environmentally friendly ways.

It's now almost as affordable to use 100% post-consumer recycled content in the CD packaging and posters. Vegetable-based inks are as ubiquitous as their toxic counterparts. PVC-free shrink-wrap is available from any CD manufacturer upon request, and organic cotton is not only widely available, it's darn-right trendy. So many people in the music industry are drunk on ego, they've failed to recognize the power they have to lead by positive example. We're musicians, we're artists, and we're dreamers by trade, so we have no excuse but to use those skills to envision a greener world and to bring that to reality.



8. PARTNER WITH OTHER GREEN ARTISTS

Adam Gardner, guitarist/vocalist, Guster; co-director, Reverb

In the past five years, there's been great momentum generated by artists going green on tour—from big efforts like coordinating biodiesel fuelings in tour buses and hosting local environmental groups in a fan eco-village, to simple but important things like using reusable water bottles and offering eco-friendly merchandise. The next step is to bring these like-minded artists together with others in the music community to turn the tide with how the music industry does business.

My nonprofit, Reverb, recently launched a new project—Green Music Group—with the aim of doing exactly that. GMG is a large-scale, high-profile environmental coalition of musicians, industry leaders and music fans coming together to bring about widespread environmental change within the music industry and around the globe.

In addition to establishing greening standards for various sectors of the music industry, we will activate millions of music fans and build an online community. From April to August, we're hosting the first GMG Challenge, a series of calls-to-action featuring a video message from each founding artist, a nonprofit partner and cool prize incentives from VIP tickets to a Honda Insight hybrid car.

9. GIVE FINANCIAL INCENTIVES

Travis Alexander, director of artist relations, Sun Dawg Records, reader-submitted

Our artist, the Wiley One, wrote a song called "Go Green" and we partnered with a company called Zero Hero Events and created a scholarship fund for artists who want to tour with biodiesel, recycle and compost. We give 25% of all earnings from "Go Green" to the scholarship fund.



10. USE BIODIESEL

Willie Nelson, artist

More and more of us are using alternative fuels in our traveling vehicles. We use biodiesel and I think a lot of the other guys are doing it, just out of necessity. A lot of us are going to be doing more things that will get us away from our dependence on foreign energy.



11. REALIZE THE FINANCIAL BENEFITS OF GOING GREEN

Stephanie Katsaros, sustainability consultant for venues, including the Allstate Arena outside Chicago

Dispel the myth that recycling is too costly. Crunch the numbers, and your accountant will advocate your green initiative. Venues can enjoy reduced disposal fees and electric efficiency incentives as they gain valuable "green cred" with artists and fans. Hold your industry partners accountable. Ask questions—don't assume your plastics are being recycled because it said so on the rider, or was thrown in a green bin.



12. ASK FOR HELP

John Legend, artist

As an artist who spends a lot of time on the road, I decided that I needed to green my tours. Last year, my team and I worked with the folks at Reverb. We cut down on waste and recycled everything we could. Backstage, my band and crew used biodegradable and compostable catering products and reusable water bottles. On the road, we used green cleaners for our buses. Our fans and eco-volunteers carpoled to concerts and promoted environmentally friendly volunteer activities. Overall, we measured and neutralized the carbon footprint of the tour by supporting renewable energy projects that resulted in more than 1.4 million pounds of carbon dioxide reduced or removed from the air. I'm proud of what we do and we're going to continue to do our part.

13. DEVELOP DIGITAL SHEET MUSIC

Pat Noonan, reader-submitted

Create a music stand that is designed with screens to display digital sheet music. It would have an SD card reader so any sheet music/MIDI file could be transferred from the computer onto the card, and with the card inserted the sheet music would be displayed on the screen—not to mention instantly transposed into different keys at the press of a button. This would eliminate all the wasted paper used in countless music classrooms, saving schools money.



14. SPREAD A MESSAGE WITHOUT BEING TOO GRANOLA

Eric Ritz, executive director/founder, Global Inheritance

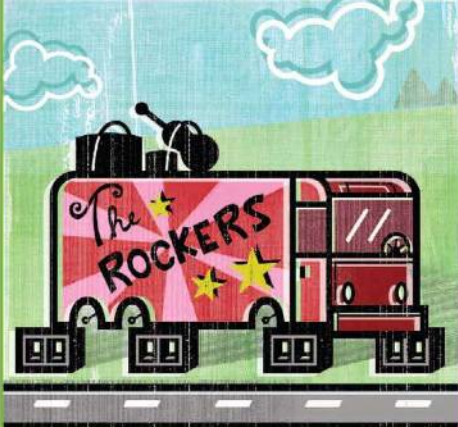
Present ideas that don't fit the stereotypes associated with the mainstream environmental movement. [On new album "Plastic Beach"] Gorillaz introduced a place that sounds mystical but actually exists due to the excessive and wasteful habits of society. With quick jabs that bring to light the problem and solutions, Gorillaz don't overdo the environmental message, which allows the album to cast a wider net over a larger audience. They scored major points in my book for offering a unique spin on an issue without sounding preachy or super-crunchy.



15. USE YOUR FAME

Kevin Wall, founder, Live Earth

Live Earth had the privilege of working with some of the best-known artists in the world on the concerts in 2007 and this year on our global water project. Through the commitment of artists, we are able to connect with a wider audience and mobilize the global community to take action on the most serious environmental issues of our day.



16. STOP TOURING

John McCrea, singer/songwriter, Cake
Touring and being green seem to me fundamentally antithetical. Driving a biodiesel bus might make us feel better,

but let's face it: Endlessly traveling around the globe will probably never be green, no matter how many carbon offsets we buy. If we were serious about ecological sustainability, we would all stop touring immediately.

But as the economic value of recorded music descends ever deeper into the abyss, touring now looms singularly large. Under such circumstances, the greenest thing musicians could do is find a way of supporting ourselves without touring the world in a ring of petrochemical fumes. By discarding some of the brand competitiveness that disconnects musicians from other musicians, and using the Internet to band together in acknowledgement of musicians' shared interests, we might also cut some of the waste that occurs in any industry where production and management are at odds. Collectively, we could take control of our industry, making it a greener, fairer and more efficient system. Maybe someday the traditional plunger that accompanies a "successful" music career might become obsolete. Anyone want to start a musicians' cooperative?



17. CREATE A BATTLE PLAN FOR SUSTAINABLE TOURING

Erin Potts, executive director, Air Traffic Control; co-founder, Tibetan Freedom Concert

It's important to remember that there is no right or wrong way to do this. We are all learning how to incorporate sustainability into our work. To that end, ATC has compiled valuable "lessons learned" from a variety of artists, industry-leading experts and organizations that have been implementing sustainability into concerts, festivals and tours. Here is a quick and prioritized list of the best ways to make tours more environmentally and socially sustainable:

- Book and play venues that are easily accessible by public transportation, and encourage fans to utilize that public transportation by posting information about it to artists' Web sites and social networking platforms. Offering incentives to fans to use public transit (for example, hold a lottery for public transporters to win free downloads or backstage passes) will help to lessen the carbon output of each show.
- Book tours in the most efficient way possible by routing them within a few hours of each other and taking the shortest routes possible to avoid unnecessary mileage and eliminate backtracking.
- Encourage fans to carpool with friends or use such services as PickupPal.com that help fans find rides to shows with other fans.
- Keep flying to a minimum. When artists have to fly, do it during the day whenever possible, as studies have shown that night flights release more emissions. Also, try to fly airlines with environmentally sustainable policies and practices and with newer fleets.
- Consolidate the number of trucks and buses on tour as much as possible. Bandago is a van rental company that caters specifically to the music community and they are continually looking for ways to incorporate new technologies and greener policies into the services they provide.

MCCREA: DOUGLAS MASON/BETTY IMAGES

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- Incorporate environmental requests for venues directly into a rider. This could include recycling backstage and in parking lots, allowing concertgoers to bring their own bottles and asking caterers to use washable plates.
- Request bike racks at venues.
- Stay at hotels that promote sustainable practices. Green Hotels.com maintains a list of hotels that pledge to conserve resources and increase energy efficiency.



18. ADOPT DIGITAL SYSTEMS FOR PROMOTIONS

Ged Doherty, chairman/CEO, Sony Music Entertainment U.K.

Physical stock is expensive, difficult to store and environmentally unfriendly. The digital e-card system that we have developed and tested in-house will provide all our partners across radio, TV, press and retail with the same sound quality you are used to, as well as artist images, pack shots, press clippings and other content to give you a complete picture of each release.



19. JOIN THE 'RESPONSIBLE ECONOMY'

Terry McBride, CEO, Nettwerk Music Group; co-founder, Lilith Fair

Corporate paradigms are shifting due to the growing conscious consumer. Because of this important movement, we are able to build what I refer to as a responsible economy. A responsible economy is built on an infrastructure from the beginning where equal emphasis is on society, environment and profits. This allows us to be philanthropic while supporting for-profit social and environmental enterprises.



20. TEAM WITH MEDIA OUTLETS TO SPREAD THE GREEN MESSAGE

Dani Macaco, singer, Macaco

Everything began when we asked National Geographic España for some archive images to illustrate a videoclip for our song "Mama Tierra." Not only did the TV station give us the images, but it incorporated the song into its soundtrack during Earth Week 2008. The success of the initiative encouraged us, one year later, to elevate the exchange: I would write a song, they would produce the resulting video. That's how we conceived "Moving," the first single from my last album, "Puerto Presente." It was an unprecedented experience that has led National Geographic to consider the launch of a new platform, NatGeo Music.



21. ENCOURAGE FANS TO ADOPT GREEN LIVING

Chris Baumgartner, Effect Partners

It's not enough to reduce the carbon footprint of music formats—like [those made] by made-for-TV concerts and Web streaming. We have to encourage and exemplify change in the way fans live.

The rule we've learned in working with business leaders in food, fashion and technology is that honesty is everything. You may not be the greenest (yet), but if you're honest with fans and ask for their help in making improvements, change happens and the relationship cements.

An example is GreenNotes, a Clif Bar program developed by Effect Partners. GreenNotes built a community of 22 artists and their fans around a shared interest in protecting the places we play. GreenNotes gave environmentally conscious artists grants to fund the greening of their tours. Nonprofit partners—such as Sierra Club, Surfrider, Leave No Trace, the Yosemite Climbing Assn. and the National Environmental Foundation—received funding and additional volunteers. The volunteers received unique incentives and concerts from their favorite bands, as well as connections to other artists with similar ideals.

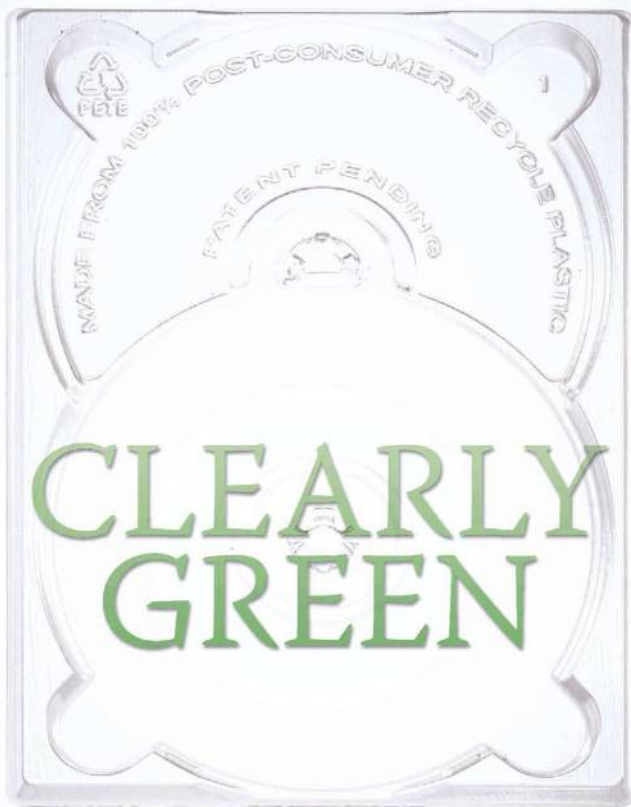


22. CAPTURE THE ENERGY FROM THE DANCEFLOOR—LITERALLY

Marc Brownstein, bassist, Disco Biscuits

I started the organization Headcount with one of my buddies. We took up issues that the kids in our scene told us that they wanted Headcount to concentrate on and it became very clear very quickly that energy sustainability, renewable energy sources and climate change was what mattered the most to us as a group. So that's where we came up with the idea for the Bisco Power Mission.

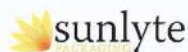
There is an incredible amount of energy being created at concerts. It would be great if we could somehow tap the energy of the kids. I mean—these kids are burning 3,000-4,000 calories a night dancing. There are dancefloors out there that can convert the jumping up and down of kids into energy, and we've been talking about creating a mobile dancefloor that we can take with us that would actually power the stage so we can use the energy that the kids are throwing back at us to throw the energy back at them.



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23. MAKE GREEN INSTRUMENTS

Billy Phillips, reader-submitted

Instrument manufacturers should offer instruments made from recycled products.



24. EMBRACE THE HIGHER COSTS OF GREEN TOURING

Melissa Etheridge, artist

Touring green is of the utmost importance to us. I know I leave a big footprint wherever I go—bringing a whole tour into a city is a big undertaking. So when we tour not only are all of our buses and trucks filled with biodiesel—and sometimes we have to go out of our way to get the fuel, though it's getting better now—we try to also recycle and really cut down on our plastic use and our trash. My tour manager [Steven Girmont] puts a lot of thought into it. It does cost us more to tour green in the end, but it would cost me even more not being able to go to sleep at night. It makes me feel better knowing we're doing everything we can.



25. RESTOCK THE RAINFORESTS

Michael Bisping, co-owner/
managing director, A.S.S.
Concert & Promotion

We started a climate-neutral concerts and tours project in 2007. Since that time, we have sold more than 1 million climate-neutral tickets. All carbon dioxide emissions produced at the concerts are neutralized by restocking rainforests in Panama that absorb that amount of carbon dioxide in the atmosphere. The additional costs for the consumer are between €0.20 and €0.50 [27-67 cents] per ticket, so audiences do not complain or comment on higher prices. We cannot just sit down and shrug our shoulders. I wish the big promoters with the big venues would join in.

26. INNOVATE WITH PACKAGING MATERIALS

Julia Richardson, singer; Music Read, drummer; Fifth Nation, reader-submitted
Fifth Nation invented a cheap, environmentally responsible method of encasing the discs for our newly released EP, "It's On." We collected recycled paperboard from the cereal and soda boxes of our friends and fans. We then created a template, traced it onto our paperboard, sliced the pieces out and glued the edges. We screen-printed the hand-crafted cases with original artwork and tied them with a pretty hemp bow. This project inspired our fans to be creative, innovative and cooperative, as well as environmentally responsible. Each disc also provides evidence of how passionately devoted we are to our craft and how much we care about our audience.



27. TEAM WITH WASTE MANAGEMENT AT VENUES

Kevin Lyman, founder, Vans Warped and Country Throwdown tours

A few years ago it was hip to be green. Now that times have been a bit tougher it has really taken the dedicated artist to continue this movement. I was happy to see Waste Management become a sponsor of Live Nation venues this year, and I look forward to seeing what they will do. I have heard that part of the deal was to help the venues become more green.



28. WRITE SONGS ABOUT THE ENVIRONMENT

John Williamson, singer/
songwriter

A songwriter can do a lot to prick the conscience of their fans. I have written an effective song that was a hit in Australia called "Rip Rip Woodchip" and another called "Goodbye Blinky Bill" to save koalas.



29. MEASURE YOUR GREEN EFFORTS FOR ACCOUNTABILITY

Tony Wadsworth, chairman, BPI; chairman, Julie's Bicycle

One of my favorite management mantras is "What gets measured gets done." Never has it been truer than in the area of climate change. The one action for everyone—individual, small company, band and corporation alike—has to be measurement. Measure your carbon [usage] and reduce it—simple and serious.

30. BYOB: BRING YOUR OWN BOTTLE

Kristina Greene, reader-submitted

Encourage concertgoers to bring their own reusable cup or mug for any drinks they may purchase at the concert. Give a discount to those who do.



31. DITCH THE JEWEL CASE

Emily Eavis, organizer, Glastonbury Festival

CD packaging is one of the music industry's largest sources of direct greenhouse gas emissions, accounting for a third of recording and publishing—and at least 10% of the total emissions—from the U.K. music market. Reducing the impact of CD packaging would mean that the recording industry could reduce its packaging emissions by up to 95% by switching from the plastic jewel case to the card wallet.



32. USE CORPORATE PARTNERS WITH A GREEN STRATEGY

Judith Snyder, director of marketing communications, Coca-Cola

The plastic, glass and aluminum in bottles and cans can all be used again and again. Today Sprite and Coke cans already contain more than 40% recycled material and we're aiming for 25% in our PET plastic bottles by 2015. Drake [who's featured in Sprite ads] can be sure he is making a good environmental choice by having our products on his backstage rider.



33. SHOW PEARL JAM SOME LOVE

Collin Dunn, editor, PlanetGreen.com

There are more ways than ever to go green when it comes to music. But with the amazing variety of things to do, it can be hard to figure out which ones have the most impact. With the big picture in mind, perhaps the most meaningful thing you can do is support musicians and bands that are really making a measurable green difference in the industry and in their lives. Bands like Pearl Jam, which offset its entire tour last year, and artists like Jack Johnson, who's become very active in water issues, are working hard for a greener world. Tell them that sort of stuff matters to us as fans—it'll encourage them to keep going green and will show others in the industry how important it is to you. To learn more about who you should support for a greener music industry, go to planetgreen.com/instrumental, our guide to socially responsible music news and more.



34. EXPLORE OPTIONS AT EVERY VENUE YOU USE

Howard Cusack, tour producer, Pretty Polly Productions

Keeping it green and clean on tour is not a matter of going the extra mile anymore: It's more about taking the extra minute to understand that our final footprint we leave at each stop is both a first and last impression. Looking at each venue as a kind of mini-environment can localize and preserve a tradition for other tours to build upon.



35. USE ENVIRONMENTALLY SUSTAINABLE FABRICS FOR MERCH

Pharrell Williams, artist/producer

I invested in a company called Bionic Yarn, which makes environmentally sustainable fabric from bottles [and works with] universities for caps and gowns, athletes for uniforms, cities for their sanitation workers, hospitals for their scrubs and artists for their canvases, [as well as products like] concert T-shirts, luggage, couches. We can change the world one bottle at a time.



36. MAKE SURE YOUR ENTIRE TEAM IS ONBOARD THE GREEN BANDWAGON

Dave Matthews, artist

I remember when we were switching the buses and the trucks to biodiesel. The truck drivers—they love their machines. It's their home. They've done things one way their whole lives, and then we came along and said, "No, we are going to change how you do things. Now you have to go out of your way to find a place that sells biodiesel. Now you're going to be required to clean your filter more often because the biodiesel is going to create more muck for a while. Your maintenance habits are going to have to change." They said, "We're not going to do that." Then we said, "Look, you do it—or you don't and you go away." We didn't strong-arm anyone, but everyone wants to be on the road. The truth is that, from the truck drivers that I've spoken to, since that transition period has passed, a lot of them have been like, "Wow, my rig has been driving better than it ever has."



37. DITCH PLASTIC CONCESSION ITEMS

Jeremy Stein, founder/producer, Rothbury Festival/Madison House Presents

One of the largest and most visible contributors to event waste streams is found in such concessions-related items as silverware, plates and cups. Technology and price points have now merged to where it should be considered mandatory to use compostable products for all serving-related items.



38. ADOPT GIGS AROUND THE WORLD AND GREEN THEM

Rob Hallett, president of international touring, AEG Live

I was disappointed when they did Live Earth because while it created awareness, it also created a large carbon footprint that wouldn't have existed without the show. So, I've been working with U.K. music environmental consultancy Julie's Bicycle on an idea: to adopt every concert that we can find happening around the world on a certain day.

It'd basically be a propaganda campaign about sustainability. We're working on identifying a day when there's a lot of major shows and there's some global-warming significance, so we can increase awareness and make people think about how they traveled to that gig, make the artists think about what lighting systems they're using—are they carbon-efficient? Not just the major names; I'm talking about the guy in the pub with his acoustic, or the new band playing the 250-capacity gig, right up to stadiums.

It'd be best to do this in the summer, using my promoter friends around the world. I'm hoping to find a sponsor for it who'll do a significant above-the-line marketing campaign; I've been talking to a couple of people. We'd have ads in major newspapers globally, literature at all the concerts, and we'd e-mail all the ticket holders in the lead-up to the concerts, saying, "Hey, this is International Green Day. Think twice about how you're going to the gigs."

39. GO SOLAR

Aaron Lazansky-Olivas, reader-submitted
Electronic artists, producers and DJs can purchase a "solar laptop charger bag" and promote it at gigs.



40. HIT THE SWITCH

Fabulous, artist

I'm touring with Trey Songz as part of the Be Seen Being Green college music tour. As I continue to learn about living a greener life, I am going to keep in mind things like minimizing electricity and saving energy when I'm in the studio. I'll be more mindful about unplugging everything after a recording session. It may seem like a small thing, but everything counts, and hopefully others will follow in my footsteps.



41. USE COMMON SENSE

Tommy Lee, drummer, Mötley Crüe; vocalist/guitarist, Methods of Mayhem

Take care of the Earth and she will take care of you. ...

Reporting by Lars Brandle, Mariel Concepcion, Ann Donahue, Tom Ferguson, Courtney Harding, Gail Mitchell, Evie Nagy, Glenn Peoples, Mitchell Peters, Deborah Evans Price, Richard Smirke, Wolfgang Spahr, Mark Sutherland, Christa Titus and Ray Waddell.

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David Simon's New HBO Series 'Treme' Moves To A Crescent City Beat

By Larry Blumenfeld



RHYTHM AND BLUE

At a pizza joint in the Lower Mid-City neighborhood of New Orleans, David Simon is talking about his newest TV series, "Treme," which premieres on HBO April 11. "On one level," he says, "it's a celebration of American music." He interrupts himself, pausing in appreciation of a J. Geils Band blues cover playing on the radio, wondering about the song's source: "Is that Jimmy Reed?"

Simon is a music lover, pure and simple, his ear grabbed by whatever moves him, his mind moved to explore its history and context. That's no secret to fans of Simon's critically acclaimed HBO series "The Wire": During its five-year run, the show employed five different versions of Tom Waits' "Down in the Hole" as themes, yielded two Nonesuch compilation CDs (one drawn exclusively from artists based in the show's setting, Baltimore) and nearly always positioned music as more than just a soundtrack bursting forth from a car speaker or jukebox.

With "Treme" (pronounced "truh-may"), Simon ups the ante, moving music to the foreground. Set in New Orleans, "Treme" picks up three months after the floods that resulted from the levee failures in the wake of Hurricane Katrina. Cul-

ture—which in New Orleans means a tight braid of music, cuisine, dance, visual art and street life—is the primary focus of the series, as indeed it was and is the defining element of the city's identity and its recovery.

Familiar faces from Simon's troupe of actors show up as fictional cultural fixtures: Wendell Pierce (detective Bunk Moreland on "The Wire") plays Antoine Batiste, a trombonist we first encounter subbing with the real-life Rebirth Brass Band. Clarke Peters (detective Lester Freamon on "The Wire") plays the Mardi Gras Indian Chief Albert Lambreaux, chanting some of his best lines while beating a tambourine.

The true-life heroes of New Orleans music figure prominently too: In addition to Rebirth, the list of musicians making cameo appearances, often in performance, includes trumpeter Kermit Ruffins, pianist/singer Mac "Dr. John" Rebennack, saxophonist Donald Harrison and Troy "Trombone Shorty" Andrews.

If Simon's new show is a fictional depiction of what truly drives life in New Orleans, as he explains, it's also a loving expression of what captured his attention decades ago and kept him coming back to the city through the years.

When do you recall falling under the spell of New Orleans music?

Actually, the first truly New Orleans album I think I found was Professor Longhair's sides rereleased on Atlantic. I never saw him play. He died before I ever got to New Orleans. But through him, I started hearing about the Mardi Gras Indians, probably to explain the lyrics to "Big Chief." And at that point, someone played the Wild Tchoupitoulas album for me. That was in college. Later, in my mid-20s, a cousin of mine started throwing a lot of New Orleans stuff at me: later Neville's, but also Dr. John, and through Dr. John I found all the Cosimo Matassa-produced R&B. It was due to that second wave of music that I finally resolved to go to NOLA for the first time, which was for Jazzfest [the New Orleans Jazz & Heritage Festival] in the late 1980s.

How did Jazzfest affect your musical immersion in New Orleans?

When I first went to Jazzfest, I'd check

out the national acts, the ones I knew. But then I started to make one discovery after another—the guys I didn't know, should have known, wanted to know better. I heard Eddie Bo play by himself at a Piano Night at Tipitina's. Funky, soulful. I didn't know much about him, but I went over to Louisiana Music Factory the next day and copped some CDs. That's always the way it works, right? I discovered how much I loved Snooks Eaglin by walking into a club and hearing him taking requests and just killing everything. Human jukebox, indeed.

One thing listeners can't really get from recordings is the second-line parade: It's one thing to listen to a Rebirth Brass Band CD; it's another to follow the band through the streets for four hours. When were you introduced to all that?

I remember stumbling into my first second line. It was the Treme Brass Band. They went

up Orleans Avenue to Claiborne Avenue. They stopped under the I-10 bridge and the echo was great. It was exhilarating, and I later tried to explain it to someone in Baltimore: "It's not a parade like you think. It's participatory—you're in it. It's directional—you get in front of the horns. And it's powerful—you lose yourself." And I sounded like an idiot. Some of this stuff can't be conveyed just by language. That was the first time I thought there's power in there that I don't understand.

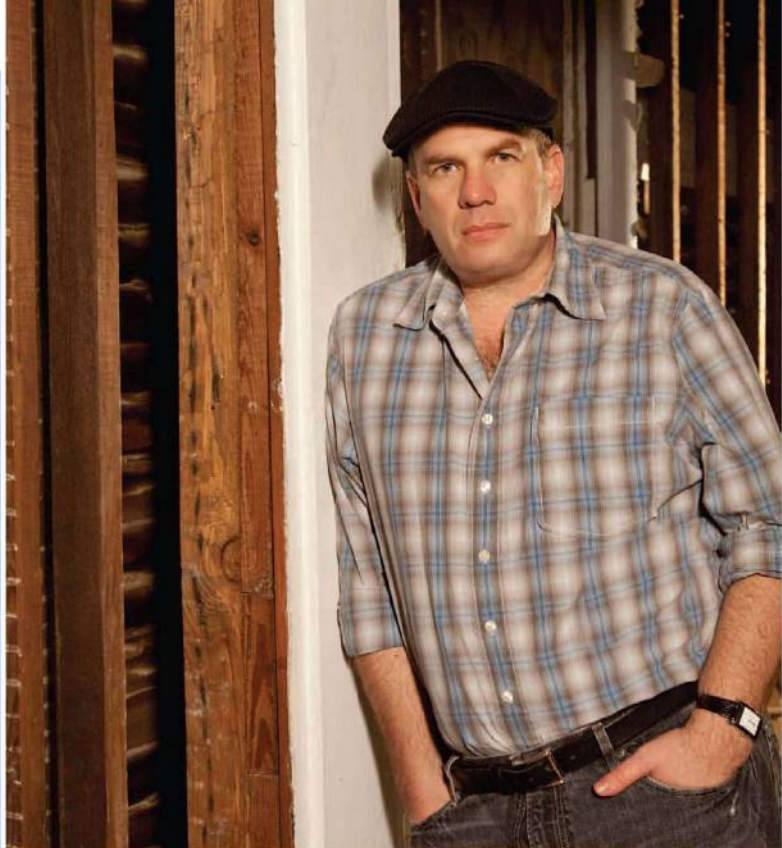
Did you get to know a lot of musicians through the years?

Not really. I'd always been a polite civilian standing at the edges of things. When I decided we were going to try and do this show, once I got the green light to at least write a pilot script, I started calling people who I thought could give me insight into various aspects of the culture and who'd allow me to bounce ideas off them. I cold-called

Kermit Ruffins, whose music I knew. Kermit gives you the brass history of the brass-band revival, and he's the best example of a jazz musician as entertainer. I cold-called Donald Harrison, not just for his knowledge of jazz but also Indian culture, in which he was raised. I'd bought Davis Rogan's album ["The Once and Future DJ"] (Sousaphonk Records) and I cold-called him. Davis [who inspired a character played by Steve Zahn] is the kind of guy who can reference piano riffs, tell you things like which innovation is Fats Domino's and which is Dr. John's.

Did you really provide a "soundtrack" to HBO executives to accompany scripts when you were sealing the deal for "Treme"?

I burned stuff off my iTunes library and sent it to [HBO executives] Mike Lombardo, Richard Plepler and Sue Naegle to encourage them to greenlight the show.





Come what Treme (clockwise from opposite page): Show creator **DAVID SIMON**; Cast members **JOHN GOODMAN**; **MICHEL HUISMAN** (at keyboard) and **LUCIA MICARELLI**; **CLARKE PETERS**; **KHANDI ALEXANDER**; and **WENDELL PIERCE** in stills from the show.



But it's not a lot of performance footage compared to the average rock'n'roll movie. We were really conscious of the fact that we have to have a point of view in the room. What we don't want is that moment from [the 1956 film] "The Girl Can't Help It," where it's "Hey, Fats, how about playing one for the kids?" And he plays "Ain't That a Shame." Dissolve in applause, and then dialogue. If at any point the story stops for a piece of music, then we screwed up. Also, the musicians figure into the plot as they did in real life. You won't see the Neville Brothers in the first season. They weren't back in New Orleans yet.

Are you planning any CD releases in connection with the show, or will there be any related marketing for existing recordings?

We are planning CD releases for each season, and we are talking to iTunes about offering full musical performance videos on their site. Perhaps one per episode. Nothing's sealed yet, though.

Would people be right or wrong to call "Treme" a "music show"?

It can't just be about music. But it has to be musical. On one level it should be rooted in American roots music and the creation and performance thereof. But it has to say something more. Dramas told in long-form structure need to have themes beyond the obvious or they won't resonate for very long. So the idea of the American city—why it matters, the idea of community—you grab that on top of the music and now you've got something worth trying for.

I felt that a script that relied so heavily on the interaction between music and ordinary life ought to be accompanied by musical examples. The tracks included were those that would be playing—either in performance or in background—in the pilot episode. So it began with Rebirth Brass Band playing "Funking It Up," then went to the "Treme Song" by [John] Boutté as the title sequence, then back to "It's All Over Now"—though I probably burned the Dirty Dozen version—and so forth. I don't know if they listened to it when they read the script. I know Sue did because she told me she really enjoyed the CD and could visualize certain scenes in light of the songs.

There's far more actual footage of musicians performing in "Treme" than videos are used to seeing in a dramatic series. Is that a risk?

What music has achieved is part of the story.

★ LISTENING TO TREME ★

David Simon's Eight Must-Hear New Orleans Recordings

The Wild Tchoupitoulas, "The Wild Tchoupitoulas" (Mango): The 1976 album that set "Treme" creator David Simon off on a journey, featuring Mardi Gras Indian chants, all four Neville Brothers and the Meters' rhythm section.

Various artists, "Doctors, Professors, Kings & Queens: The Big Ol' Box of New Orleans" (Shout Factory): Simon gave this four-CD boxed set to actor Clarke Peters as a primer.

Leigh "Lil' Queenie" Harris, "My Darlin' New Orleans" (Deeva Records): "Treme" music supervisor Blake Leyh calls this song, which ends the pilot episode, "living poetry that you can dance to."

The Dirty Dozen Brass Band, "Blackbird Special" (Concord): As Leyh puts it, "The first track from the first record of the modern brass band movement. A bible."

John Boutté, "Jambalaya" (JB/Bose): At a club called d.b.a., along a boisterous strip of Frenchmen Street, Boutté regu-

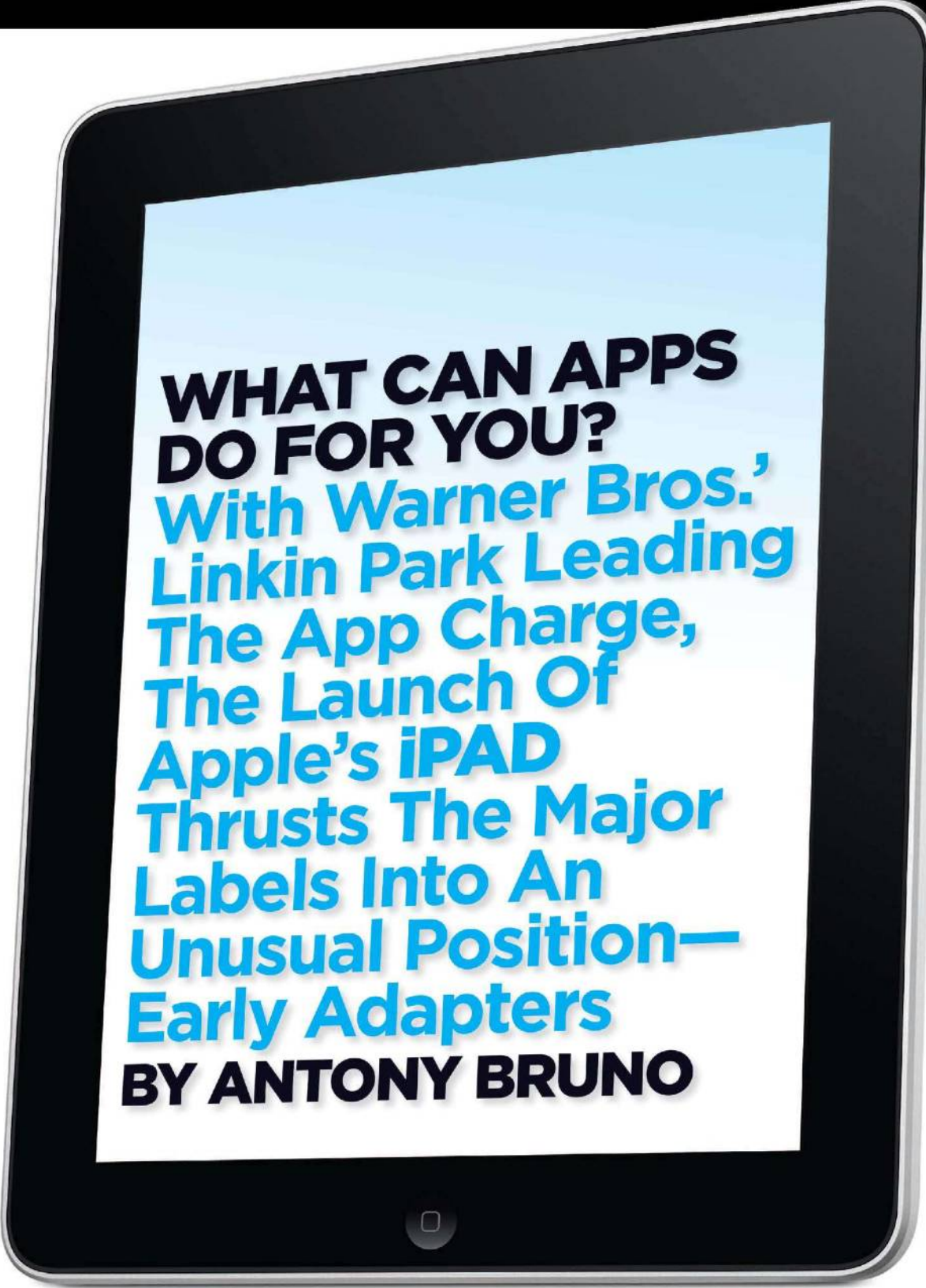
larly silences Saturday night conversations. If he's not the best singer in New Orleans, we'd like to meet his better. This CD contains "Treme Song," the theme for the show.



Trombone Shorty, "Backatown" (Verve/Forecast, available April 15): With his major-label debut CD, Troy "Trombone Shorty" Andrews displays what he calls "supafunkrock." He's one of a long line steeped in Treme tradition, and the latest to bust beyond it.

Donald Harrison, "Quantum Leap" (iTunes, available April 15): A leader of the pack when he moved north to New York in the '80s, the alto saxophonist returned to New Orleans in the '90s. On this latest CD, he further refines his rhythmic science and his distinct take on modern jazz.

Kermit Ruffins, "Livin' a Treme Life" (Basin Street): The trumpeter honors the neighborhood he discovered in his teens—the hothouse for jazz tradition that Simon calls "more than a place—a state of mind." —LB

An iPad is shown at an angle, displaying a text-based article. The text is in bold, sans-serif fonts. The main title is in black, and the sub-headline is in blue. The author's name is in black at the bottom of the text block.

**WHAT CAN APPS
DO FOR YOU?**
With Warner Bros.'
Linkin Park Leading
The App Charge,
The Launch Of
Apple's iPad
Thrusts The Major
Labels Into An
Unusual Position—
Early Adopters
BY ANTONY BRUNO

When avid technophile Mike Shinoda was approached backstage last year with an idea for developing a Linkin Park iPhone game, the band's co-frontman knew he wanted it to be more than just another run-of-the-mill artist app. ¶ "It was important to us to do something creative and fun," he says. "We didn't want to throw a bunch of songs at the game, slap our name on it and cash the checks." ¶ The result is "8-Bit Rebellion," a soon-to-be-released iPhone game with an iPad version on the way. Whereas most most artist-branded games tend to be rhythm-based, "8-Bit Rebellion" is an action game that has users fighting enemies alongside members of the band. The soundtrack features several Linkin Park hits in both standard and 8-bit fidelity, plus an exclusive track, "Blackbirds," for fans who complete the game. ¶ But according to Maryanna Donaldson, creative director of the game's developer, Artificial Life, the real innovation was the degree to which Linkin Park was involved. Each band member helped design a different "district" in which the game takes place, personalized to his individual interests. Shinoda himself designed the members' avatars and edited every line of dialogue. The process wound up taking the better part of a year, but Donaldson says the result sets a new bar for artist-branded apps.

"For it to be top quality and appealing to the fan, the artist should be very involved," she says.

Meanwhile, the band's label, Warner Bros. Records, is supporting the app's launch with a movie-style trailer that will run in the IGN gaming community as well as virally through Linkin Park's YouTube channel. There will also be a Web site where fans can create and post 8-bit avatars of themselves.

"We're treating this like the release of a Linkin Park album or song," Warner Bros. Records senior VP of new media Jeremy Welt says.

For critics of the music industry's approach to the app market, this is the kind of thing they've been waiting for. Labels that just six months ago said they were still evaluating the mobile app opportunity are today pointing to a cohesive strategy around the app and mobile market with a focus on

revenue-generating products. Much of that relies on artists who—inspired by the breakthrough success of Smule's "I Am T-Pain" app (more than 1 million downloads)—are now approaching mobile apps as a canvas of creative expression instead of simply promotion and distribution.

And Apple is upping the stakes for all with the newly introduced iPad, which sports not only new features but also opens up an entirely new class of apps, based on ways developers believe the device will be used. According to a recent comScore survey, music ranks third among the potential uses of the iPad, behind Web browsing and e-mail.

Solidifying the labels' newfound strategy is a simple breakdown of cost vs. revenue. Spending up to \$50,000 or more to create what amounts to little more than a mobile expression of an artist's Web site and then giving that away for free isn't a sustainable model. So major labels are instead turning their attention to optimizing their artists' Web sites for mobile browsers and skipping free apps altogether.

"The development costs of launching what are essentially Web content/marketing apps for multiple open-market app platforms are very, very high," Sony Music VP of global account management Sean Rosenberg says. "There are different ways of utilizing the mobile Web to meet our goals."

Instead, the focus is now on paid apps, preferably ones that offer something novel and entertaining. At the music-group level, that means creating games and other apps that can tap a label's entire catalog, such as the "Six String" app recently released by Universal Music Group, which in addition to the six songs included at sale also lets fans buy and download additional tracks over time for 99 cents each. The app costs \$5.

At the label level, it's all about the individual artist app. Warner Bros. Records senior VP of digital music Jack Isquith expects artist apps to be a significant revenue generator for the acts involved, more so than

simply licensing music to multi-artist apps like "Tap Tap Revenge" or even from the mobile extensions of streaming radio services.

"When we get to 2011 and 2012, the biggest opportunities are going to be having real hits with artist-specific apps," he says.

Research firm Gartner predicts mobile app revenue will increase worldwide from more than \$6 billion this year to almost \$20 billion by 2013, with the number of apps downloaded jumping from 4.5 billion to more than 21 billion in the same time frame.

But not every artist will have that opportunity. Labels are being very strategic about which acts from their rosters will get the app treatment. Isquith says the key is to select acts that have a proven track record of digital sales, a digital-savvy fan base and are engaged in creating the app itself. And developers hoping to capitalize on this interest should be prepared to shoulder much of the upfront risk, as labels are no longer interested in paying flat-fee development costs.

"We want developers to feel like they're being treated fairly, but to us this isn't like making albums and taking those types of risks," Isquith says. "We're really open-minded, and we've done some deals where we've financed the front end, but that's rare. More often we do a rev share and the risk is taken by the developer, but in turn we're making very tangible commitments to what our marketing and promotion will be for the app."

The advent of the iPad, meanwhile, opens a whole new market for apps and music services to the music industry. Although any iPhone app will work with the iPad, developing iPad-specific versions takes better advantage of the device's more advanced features, such as larger screen size, processing power and high-resolution visuals.

Getting in on the iPad early is significant. While iPhone apps have more than 150,000 other apps to compete with for attention, the iPad launched with slightly more than



3,000 available, and Apple said more than 1 million apps were downloaded to the device during the first weekend it was for sale. Many are music-related—such as the Shazam music ID service, Pandora's customized Internet radio and new music games like "Tap Tap Radiation" from Tapulous and Smule's "Magic Piano."

What kinds of apps are developed for the iPad going forward depends on how the iPad

is used, something no one is certain of given that it's a new device category. Apps monitoring firm Flurry says more than 40% of the apps in development for the iPad are games, so there's likely to be more "8-Bit Rebellion"-type games from artists who want to target iPad users.

Yet while some critics have called the iPad an oversized iPod Touch, there are several important differences between the devices

that may lead to other uses. Its larger size has many expecting it to be a less portable device, meaning it will likely be used mostly in the home in areas where consumers don't use their laptop or desktop computers. It also features a larger screen with better resolution for photos and videos, a more sensitive touch screen and longer battery life, so users are likely to interact with content on the iPad longer and in more diverse

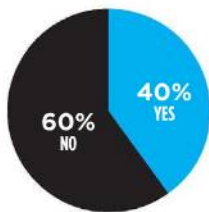
ways than on the iPhone.

This has developers creating apps for the iPad that are more immersive, or "lean-in," and designed to be used for hours, which is much different from the apps created for the iPhone that are meant to be used for only a few minutes. The driving theory is that the iPad will prove the missing link needed to bring digital entertainment to the living room.

THE BILLBOARD POLL: APPS

We surveyed a dozen top **APP DEVELOPERS** on their plans for the iPad and the music biz's steep learning curve.

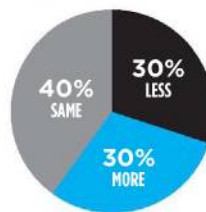
1. Did you have an app for the iPad available for sale at launch?



2. If not, are you developing or planning to develop apps for the iPad?



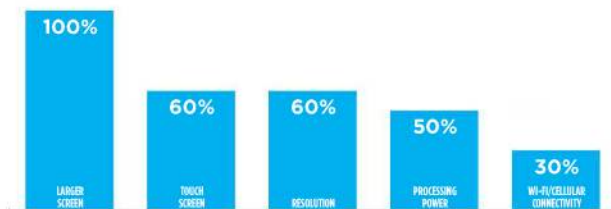
3. Will the iPad be more or less of a music platform than the iPhone?



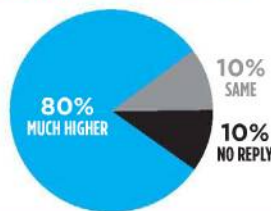
4. Where will iPad users interact with the device most?



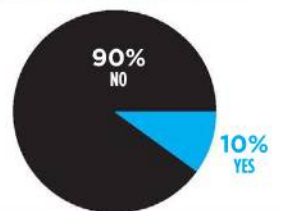
5. Which of the following iPad features are you excited about?



6. How will your 2010 revenue compare with your 2009 revenue?



7. Does the traditional music business "get" the app business?





Linkin logs (from left, opposite page): Character sketches from '8-Bit Rebellion'; MIKE SHINODA in the studio; '8-Bit' title page (top); the reward that awaits users who complete the game.

"The iPad is going to broadly redefine home entertainment," says Jeff Smith, CEO of Smule, which raked in around \$3 million in revenue last year and in December scored another \$8 million in third-round funding. "What we're seeing is the impact of two trends—gaming and social. So the opportunity as it relates to music is to have a shift in thinking in how you interact with music. What 'Guitar Hero' started will accelerate with the iPad."

Labels also hope the iPad will spark a return to the album format, specifically for the iTunes LP format.

"It's going to be interesting to see if it can bring that space to life," Sony's Rosenberg says. "Now that they have a device that's better-suited for the experience, there is a renewed focus on it. It's been a big part of conversation for major artist releases. It's definitely on the agenda now."

How aggressively that agenda is pursued depends on sales. Apple said the iPad sold more than 300,000 units its opening weekend, which exceeds initial sales of the iPhone. Morgan Stanley analyst Katy Huberty in a recent research note predicted 8 million-10 million iPad shipments this year with sales of 6 million. More than 2 million of those sales should occur in the first three months. Piper Jaffray analyst Gene Munster predicted sales of 4.3 million for the year after analyzing first-weekend results.

What's not yet fully clear is how digital music services will approach the device. While Napster and Rhapsody allow on-demand streaming via the Web, that functionality won't work on the iPad because it doesn't support the Flash technology from Adobe to do so. Rhapsody's iPhone app will work on the device, but the company is waiting for Apple to add the ability to run apps in the background before developing an

iPad-specific version. Napster won't release a mobile app version of its service until it can reach a better deal with the labels for mobile access to its service. MOG, meanwhile, which recently released a mobile app of its own, says it's working on an iPad app, but details or a timeline aren't yet available.

Should the iPad indeed be the in-home digital entertainment solution so many are seeking, it stands to reason that all music services will want to have a presence on the device. But looming over all these plans is Apple's much-rumored cloud-based music service, which sources say it's developing with help from the executive team behind Lala, which it purchased last year.

One thing is certain—the music industry is no longer holding back. Whereas it took the better part of a year for the industry to warm up to music apps, the lessons of the last 18 months are already being applied for the iPad.

"We're going to carefully watch for changes in the app marketplace three and six months from now, but we already think it's a business we need to be in," Warner's Isquith says. "It's impossible for us to imagine that anything we see and learn is going to push us away. We're committed to the app marketplace."

Billboard is now collecting entries for its first Mobile Music App Awards, honoring the best music-related mobile apps created for today's mobile phones. Submissions will be accepted through Aug. 1, with the winners announced at Billboard's Mobile Entertainment Live conference, taking place Oct. 5 in San Francisco as part of the CTIA Wireless I.T. & Entertainment event.

For more information on how to submit apps for consideration, contest rules and other details, go to mobileentertainmentlivefall.com.

THE APP KINGS

Coming up with a good idea for an app is only half the battle—you also need to partner with the right developer to bring the concept to fruition. Based on feedback from label executives and industry experts, Billboard rates the top developers based on their areas of expertise.



LES BORSAI, founder

IF YOU'RE IN THE MARKET FOR A KARAOKE APP:

GRIDMOB

Although a relative newcomer, Los Angeles-based GridMob (gridmob.com) has quickly emerged as the top karaoke iPhone app developer. Its "iOKI" karaoke app, launched in November, allows users to perform songs included in the app, as well as the ability to buy and download additional tracks and send their recordings to friends. It has deals with EMI, Sony/ATV, Universal Music Publishing Group, Disney Music Group and Warner/Chappell. The company also created a Lady Gaga-branded version with Interscope that functions much the same way, but with customized theme and song selection. **Also check out:** Rain (gravitymedia.com)

IF YOU'RE IN THE MARKET FOR A REMIX APP:

SKYROCKIT

Formerly known as Moderati, Skyrocket (skyrocket.com) is the company behind the Romplr iPhone remix platform, where fans of participating artists can remix their songs and share them with friends. It's been used by such acts as Soulja Boy Tell'Em, 50 Cent, LMFAO and Jeremih. It also has a stand-alone "ReMix" app with sponsor Vitamin Water for remixing any of the included songs, which are updated on a regular basis. **Also check out:** ZooZBeat (zoozbeat.com)



JON VLASSOPOULOS, CEO



EBERHARD SCHONEBURG, chairman/CEO

IF YOU'RE IN THE MARKET FOR A GAMES APP:

ARTIFICIAL LIFE

There haven't been many artist-based mobile games outside of the rhythm-game genre, but Artificial Life (artificial-life.com) is one of few developers addressing this nascent space. It created "8-Bit Rebellion" from Linkin Park and last year's "Robbie Williams Racing." It even did a mobile game for Tokio Hotel before the iPhone or App Store even existed. The company is particularly focused on licensed games, creating titles for the Starz original series "Spartacus: Blood and Sand," the movie "Shooter" and others for Red Bull and BMW. **Also check out:** Tapulous (tapulous.com)

IF YOU'RE IN THE MARKET FOR A MUSIC-CREATION APP:

SMULE

Few developers have staked out their claim on the music app space like Smule, or Sonic Mule (smule.com). The company made a huge splash with apps like "Leaf Trombone" and "Ocarina" that allowed users to create their own music. It then took on artist-based apps with "I Am T-Pain," the best-selling music app. It now has a music game for the iPad called "Magic Piano" and a new iPhone game based on TV's "Glee." The company insists on retaining creative control, but it has yet to have a flop. **Also check out:** RJDJ (rjdj.me)



JEFF SMITH, CEO



MICHAEL SCHNEIDER, CEO

IF YOU'RE IN THE MARKET FOR AN ENTRY-LEVEL APP:

MOBILE ROADIE

Sometimes an artist wants a basic app, without the bells and whistles, high costs or long development times. More than 100 artist- and music-related services have apps in Apple's App Store using Mobile Roadie's technology (mobileroadie.com). The company charges a \$500 setup fee and \$29 for monthly hosting where applicable. It also supports the iPhone and Android platforms and has an iPad version in the works. **Also check out:** iLike (ilike.com) —AB

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Beyond price: Service is as important as cost when choosing a bus company, My Morning Jacket tour manager ERIC MAYERS says. Gathered at New York's Radio City Music Hall are (from left) manager JAMIE SAMPSON, Mayers and the band's PATRICK HALLAHAN, BO KISTER, JIM JAMES, CARL BROEMEL and TOM BLANKENSHIP.



HEAVY BAGGAGE

Tour buses get the band and the crew to the show, making the entertainment coach company as important to a tour as the sound, lighting and staging vendors. ¶ Here we drill down with tour managers and entertainment coach companies to look at the most important issues and challenges facing this vital sector of the concert business.

CUTTING A DEAL

When something is for sale or lease, price is always an issue. With tour managers trying to squeeze budgets and bands trying to improve their profit margins, bus companies ride a fine line between pricing competitively and delivering quality buses and service.

Tour manager Eric Mayers (My Morning Jacket, the Decemberists) says going with a coach company simply based on price can lead to regret down the road.

"Service is so important, especially when there are problems," Mayers says. "Mechanical or personnel issues that can be rectified quickly and effectively go a long way to getting the comfort that you pay so dearly for back on track. You may get a new coach, but with continued headaches, the price stops being worth it with unrested band members or a pissed-off crew."

Companies Face Tough Challenges Moving Artists And Crews

BY RAY WADDELL

Tour manager Steve Lopez (Widespread Panic) says you get what you pay for. "You get a bus driver that works with you, that cares about the band and the safety of everyone in the touring party," he says. "Along with a good bus driver, you get a good bus. And this means that you might have to pay a little more than what another company might offer."

Hemphill Brothers Coach president/CEO Trent Hemphill says pricing pressure has been a big challenge this year. "The cost of new bus purchases, maintenance, labor and vehicle operational costs are all continuing to rise, but pricing pressure has also increased from bands looking to save on their transportation services while still expecting the same quality of vehicle and service," he says.

Like any other business, the laws of supply and demand come into play. In fact, balancing supply and demand can be the biggest challenge of all, as a bus that's not on the road costs the coach company money.

"We don't want to be short on buses and we don't want

to have too many buses sitting here," Pioneer Coach GM Doug Oliver says. "So it's about balancing seasonality and balancing our supply of buses and our customers' demands. Right now, demand is strong, but it changes from time to time."

Mayers says he doesn't try to hammer the coach company to get a better rate. "I try to be direct with what my bottom line is and see who can get there," he says. "I am not interested in beating up a vendor to the point that it is not worth it to them just to get the gig. Service and attitude suffer."

Senators Coach VP of leasing John Aiken notes that keeping prices low is a challenge. "Rates have been stagnant for 10 years, [while] costs have doubled," he says.

GETTING CREDIT WHERE IT'S DUE

An entertainment coach company striving to expand its business must invest hundreds of thousands of dollars in new equipment, making the flow of credit critical. And the past year has seen lenders become more cautious than ever.

"The credit markets have definitely tightened," Oliver says. "We still have funding in place for all the buses we need, but there are fewer coaches coming into the marketplace because of tighter credit markets. It's an advantage for us having an interiors shop [where the company builds its own coaches], and it's definitely an advantage **continued on >>p28**

from >>p27 having your funding in place."

Instead of having an impact on business development, Hemphill says credit difficulties affect his business when he tries to sell used vehicles to turn over his fleet.

"What we have experienced is potential buyers that are struggling to get financing in this market, making it harder to sell our used equipment than in years past," he says.

THE COSTS OF GOING GREEN

Many bands still have a deep desire to tour in an environmentally conscious manner. "This has always been a subject of talk with our guys," Lopez says, adding that Widespread Panic has tried to tour green.

"Our goal was to make our [carbon] footprint smaller," Lopez says. "We ran into some issues, such as insurance and warranty problems with the new engines. The fall/winter tour sometimes would cause problems, since we can't have our fuel freeze. The price of biofuel was higher in certain places, simply because we would have to have it delivered. We have backed away from biofuel only because of the engine compatibility."

There are still requests from artists to tour green, Mayers says, "although for the size tours I have been doing, it has not penciled out."

Oliver says Pioneer is seeing fewer requests for green tour buses running biodiesel fuel. "They're asking for it less," he says. "It's related to costs. Everybody wants to be green, but if you

have to pay a strong premium, they're not going to want to."

According to Hemphill, current laws allow tours to be greener by default. "There were laws put into place that required all 2007 buses and newer to be more fuel-efficient and have lower emissions," he says. "The 2010 regulations are even stiffer, and the emissions that come out of a new 2010 engine are as clean as the air you breathe."

Senators' Aiken says requests for green coaches aren't nearly as high as two years ago. "When the economy tanked, the demand for biodiesel touring dropped substantially," he says. "We expect it to rebound with the economy."



Green goals: Widespread Panic has sought to reduce its carbon footprint on the road, says tour manager STEVE LOPEZ (second from left), with band members (from left) JOHN BELL, TODD NANCE and DOMINGO ORTIZ.

HOW TO LOSE A TOUR

It seems that the secret to a happy touring home starts in the driver's seat. "Sending rookie drivers who have never been to the venues is going to cost [the bus company the tour]," Mayers says. "It really is all about the drivers. Matching the right guys to the tour is crucial to the smooth operation."

Of course, the importance of good drivers—and overall safety—is well-known to coach companies. "The worst thing a coach company can ever do is to send an unsafe and/or underinsured bus on the road," Hemphill says. "This includes not maintaining a strong control over driver safety."

Other than safety, personality is hugely important when it comes to drivers.

"If I get a driver that clashes with us, I ask for them to be replaced, but if it continues to happen more than two times, I start to look elsewhere," Lopez says. "I know that we are not the biggest-name touring act, nor do we use a large amount of buses, but I can guarantee you that we will be touring spring, summer, fall year after year. I will be bringing you business. If you can't send me good drivers, or keep a familiar one in a good new bus, then it's time to go elsewhere."

Mayers says "bad accounting" and underdelivering equipment-wise are also big problems, and Hemphill agrees. "The thing that would cost you a tour would be to misrepresent the level of equipment and service that a band is going to get," he says. "You cannot promise one thing and deliver something less."

The biggest mistake?

"Taking shortcuts," according to Oliver. "You can't try to save costs by not closely monitoring equipment and drivers." ■■■



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TRUCKIN' ON

Touring Equipment Movers Ride Through Economic Downturn

BY MITCHELL PETERS

Most concert gear transportation company executives agree that the challenged economy hasn't significantly affected their business in the past year. But some are beginning to see notable trends resulting from tour budget cutbacks.

Roadshow Services president David Kiely says that many tours are driving harder bargains, which has raised the level of competition among transportation companies. "They're not only trying to get a better [trucking] rate, but they're shopping the deals harder," Kiely says. "That makes it very competitive."

To stay ahead of the competition, Kiely has taken a page from the hotel industry playbook by offering client upgrades. "You give them newer equipment, a more senior driver or help getting in and out of rehearsal or the studio," he says.

Others in the transportation industry say that some acts that previously trucked their equipment are finding newer ways to be cost-effective. "Some are cutting back by putting a trailer behind each [tour bus] just to have a little bit something extra out there," Janco Trucking marketing and sales director Christopher Darling says. "Not just their band gear, but a little bit of sound or a special effect light to at least make their show more unique—and then they're using basic stuff locally [in] each city."

Internationally, some transportation companies find it increasingly more difficult to move production equipment through traditional channels—whether by air, land and sea—because carriers are reducing the number of airplanes and ships they offer, reflecting current economic conditions.

"With less money to spend and less product, there's more space on vessels," says Justin Carbone, VP at Sound Moves, which is currently working on the massive U2 trek. "So what they do is remove a vessel to cut their costs."

One way to deal with the cutbacks, Carbone says, is by paying higher premiums for the space or planning in advance to secure the space before another company. Paying higher premiums "negatively affects the touring industry because it's more costly," he says, but "any kind of advanced planning is extremely helpful. That way we can

plan with specific carriers when to move stuff."

Rock-It Cargo CEO David Bernstein has noticed another trend in the international touring world: Some groups are duplicating their band gear to reduce logistics costs.

"That means they can ocean freight one set to South Africa and the other one to Europe and not have the need to fly the band gear between those two points," says Bernstein, whose company is working on 2010 tours for the Black Eyed Peas, Lady Gaga and Bon Jovi, among others.

Despite the struggling economy, Rock-It Cargo has found business opportunities in new international territories, including cities in Libya, Ethiopia, Azerbaijan and India. But Bernstein notes that moving into new markets comes with a set of challenges. "You have to learn the new territory and all the government regulations and best available [transportation] options," he says. "But the number of territories that [acts are] willing to consider is continually growing."

Meanwhile, many transportation companies—especially in the trucking world—have focused heavily in the past several years on becoming more environmentally friendly. Roadshow Services' Kiely says his company's trucks are equipped with auxiliary power units, which run on electricity and cost about \$10,000 per unit.

"When we're at the venue or inside the venue, all we have to do is plug in, and therefore we don't have to run the motor at all," he says. "It's a hard expense in a down economy, but we believe it's the right thing to do for the integrity of our company."

Stage Call owner Loren Haas says his company is "one of the few out there that dabbles in biodiesel." He notes that the request for biofuel typically "comes from an artist who cares about the environment. We have worked with our drivers and our equipment to make sure that biodiesel is a feasible angle, and it definitely is."

Last year, Sound Moves helped transport gear internationally for green-friendly rock act Radiohead. "We used only ocean line shipping wherever available," Carbone says. "And it was an extremely small amount of airfreight, which was a very green way of doing a tour."



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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$8,087,140 (5,148,425 reales) \$266.93/\$80.08	METALLICA, SEPULTURA Estádio do Morumbi, São Paulo, Brazil, Jan. 30-31	84,435 125,120 two shows	T4F-Time For Fun
2	\$5,254,450 (9,505,360 reales) \$276.39/\$88.45	COLDPLAY, BAT FOR LASHES Estádio do Morumbi, São Paulo, Brazil, March 2	53,060 83,842	T4F-Time For Fun
3	\$3,086,830 (5,462,055 reales) \$226.06/\$67.82	GUNS N' ROSES Estádio Palestra Itália, São Paulo, Brazil, March 13	34,872 35,004	T4F-Time For Fun
4	\$2,970,490 (5,313,500 reales) \$269.38/\$134.69	COLDPLAY, BAT FOR LASHES Praça de Apoteose, Rio de Janeiro, Brazil, Feb. 28	26,821 34,360	T4F-Time For Fun
5	\$2,002,321 \$69.50/\$49.50/\$25	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Wachovia Center, Philadelphia, March 18-19	30,360 two sellouts	The Messina Group/AEG Live
6	\$1,982,970 (3,669,045 reales) \$135.72/\$4.86	METALLICA, HIBRIA Parque Condor, Porto Alegre, Brazil, Jan. 28	23,502 26,680	T4F-Time For Fun
7	\$1,801,690 (6,969,020 pesos) \$103.41/\$23.27	GUNS N' ROSES Estadio Vélez Sarsfield, Buenos Aires, Brazil, March 22	35,814 43,249	T4F-Time For Fun
8	\$1,711,591 \$59.50/\$49.50/\$25	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Palace of Auburn Hills, Auburn Hills, Mich., March 26-27	29,145 two sellouts	The Messina Group/AEG Live
9	\$1,495,060 (£980,846) \$43.44/\$22.10	THE X FACTOR LIVE S.E.C.C., Glasgow, Scotland, April 3-4	35,692 four sellouts	3A Entertainment
10	\$1,434,780 (2,539,715 reales) \$158.18/\$73.44	GUNS N' ROSES Gigantinho, Porto Alegre, Brazil, March 16	15,716 18,732	T4F-Time For Fun
11	\$1,190,210 (2,168,563 reales) \$274.42/\$131.72	GUNS N' ROSES Ginásio Nilson Nelson, Brasília, Brazil, March 7	11,260 11,700	T4F-Time For Fun
12	\$1,174,480 (£788,948) \$42.43/\$21.59	THE X FACTOR LIVE Metro Radio Arena, Newcastle, England, March 26-27	28,470 three sellouts	3A Entertainment
13	\$1,065,690 (€754,354) \$70.64/\$50.86	DEPECHE MODE Sportpaleis, Antwerp, Belgium, Jan. 23	16,789 sellout	Live Nation International
14	\$969,914 (1,739,900 reales) \$278.73/\$66.89	GUNS N' ROSES Mineirinho, Belo Horizonte, Brazil, March 10	12,665 16,200	T4F-Time For Fun
15	\$884,580 \$69.50/\$49.50	MICHAEL BUBLÉ KeyArena, Seattle, April 3	11,170 sellout	Beaver Productions
16	\$880,676 \$125.98/\$59.50	SHAQUILLE O'NEAL'S ALL STAR COMEDY JAM Nokia Theatre, Grand Prairie, Texas, Feb. 11-12	8,705 11,265 two shows one sellout	AEG Live
17	\$773,365 \$86.50/\$66.50/\$48.50	ERIC CLAPTON, ROGER DALTREY Sprint Center, Kansas City, Mo., March 3	9,650 sellout	AEG Live
18	\$728,155 \$89.50/\$49.50	MICHAEL BUBLÉ Pepsi Center, Denver, March 30	9,188 sellout	Beaver Productions
19	\$666,890 \$85/\$45	MICHAEL BUBLÉ Rose Garden, Portland, Ore., April 2	9,793 sellout	Beaver Productions
20	\$664,305 \$59.50/\$49.50/\$25	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA John Paul Jones Arena, Charlottesville, Va., March 20	11,858 sellout	The Messina Group/AEG Live
21	\$645,592 \$59.50/\$49.50/\$25	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA U.S. Bank Arena, Cincinnati, March 28	11,208 sellout	The Messina Group/AEG Live
22	\$587,056 (£389,582) \$58.02	DAVE MATTHEWS BAND O2 Arena, London, March 6	10,119 10,382	Live Nation-U.K.
23	\$575,460 (\$62572 Canadian) \$84.08/\$65.29	RASCAL FLATTS, DARIUS RUCKER John Labatt Centre, London, Ontario, Jan. 28	7,597 sellout	Live Nation
24	\$554,957 \$80.75/\$26.75	TIM MCGRAW Van Andel Arena, Grand Rapids, Mich., Feb. 27	11,258 sellout	Live Nation
25	\$537,317 (9,911.00 reales) \$169.48/\$90.39	A-HA Ginásio Nilson Nelson, Brasília, Brazil, March 16	6,758 14,500	T4F-Time For Fun
26	\$532,262 \$66/\$36	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD Sprint Center, Kansas City, Mo., March 22	9,568 sellout	Live Nation, Mammoth
27	\$531,816 (940,150 reales) \$131/\$56.57	A-HA Chevrolet Hall, Recife, Brazil, March 18	10,726 12,886	T4F-Time For Fun
28	\$530,531 \$69.50/\$49.50	CHELSEA HANDLER, HEATHER McDONALD Fox Theatre, Atlanta, March 28	8,958 two sellouts	Live Nation
29	\$530,364 (2,047,725 pesos) \$124.32/\$25.90	DREAM THEATER Luna Park, Buenos Aires, March 13-14	10,364 12,112 two shows	T4F-Time For Fun
30	\$528,902 (\$61567 Canadian) \$84.29/\$65.46	RASCAL FLATTS, DARIUS RUCKER Scotiabank Place, Ottawa, Jan. 29	7,092 8,963	Live Nation
31	\$527,770 (\$574,200 Australian) \$82.63	LADY GAGA, ALPHABEAT, SEMI PRECIOUS WEAPONS Newcastle Entertainment Centre, Newcastle, Australia, March 18, 30	7,182 7,225	Michael Coppel Presents
32	\$525,823 \$80/\$41	RASCAL FLATTS, DARIUS RUCKER Amphitheater at the Wharf, Orange Beach, Ala., March 6	7,354 9,536	Live Nation
33	\$524,150 \$65/\$50	RASCAL FLATTS, DARIUS RUCKER i wireless Center, Moline, Ill., Feb. 20	8,822 9,479	Live Nation
34	\$512,138 (\$553,439 Australian) \$82.89	THE PIXIES Brisbane Conv. & Exhibition Centre, Brisbane, Australia, March 18, 30	6,948 8,384 two shows	Michael Coppel Presents
35	\$512,088 \$69/\$39	BRAD PAISLEY, MIRANDA LAMBERT, JUSTIN MOORE Mandalay Bay Events Center, Las Vegas, Feb. 20	8,992 10,520	Live Nation

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Building green: The Amway Center in Orlando, Fla., will open in October with LEED certification.

GREEN ARENAS

LEED Certification Is Complex Process

When it comes to an arena's ability to tout itself as a green venue, nothing carries more weight than meeting the requirements of the U.S. Green Building Council's (USGBC) Leadership in Energy and Environmental Design certification.

But no one says being LEED-certified is easy. "The process is not so much difficult as it is complex," says **Steve Miller**, GM of the SMG-managed Lucas County Arena in Toledo, Ohio, which opened last October and is awaiting final confirmation on LEED certification.

"The difficulty," he says, "comes in tracking, collecting and verifying the necessary documentation required for submittal to substantiate the sustainable design objectives to the [USGBC]. Several items require field-obtained proof that the energy-efficient devices are operating as intended."

There are several fees and costs associated with obtaining certification of any building, including a registration fee that ranges from \$900 to \$1,200. For new building projects, Miller says the fee for the design team to track, submit, follow up and coordinate with the USGBC varies by building size and amounted to 0.5% of the total project cost in Toledo. The Lucas County Arena project certification cost—including installed equipment, controls, commission, testing, fees and design—was 3%-3.5% of the total construction cost of \$85 million.

Miller points out that beyond the sustainability aspect and "bragging rights," there are tangible cost savings in venue operations. The payback period ranges from five to 10 years, depending on energy and water costs in the region.

The new \$380 million Amway Center arena project in Orlando, Fla., will boast LEED status upon its October opening, which required much "preplanning, analysis of options and evaluation of opportunities," according to **Robert Rayborn**, the LEED-accredited construction executive for Turner Construction, the lead firm on building the Amway Center.

He says attaining certification was a priority with the design team, architects and engineers and was achieved without increasing the construction budget. He adds that the build-

ing is initially striving for basic certification, with features such as treatment of storm-water runoff, special roofing material to reduce the building cooling load, low-flow plumbing fixtures, the use of recycled materials during construction, a green housekeeping program and green signage.

Attaining certification isn't limited to new arena projects, however, as shown by the efforts of Atlanta's Philips Arena, which opened in 1999. Becoming LEED-certified was a 12-month process for the busy venue, according to **Trey Fezell**, senior VP at the building. The arena was certified in April 2009.

Simply put, the Philips Arena changed the way it operates to become LEED-certified, and it didn't take the easiest path.

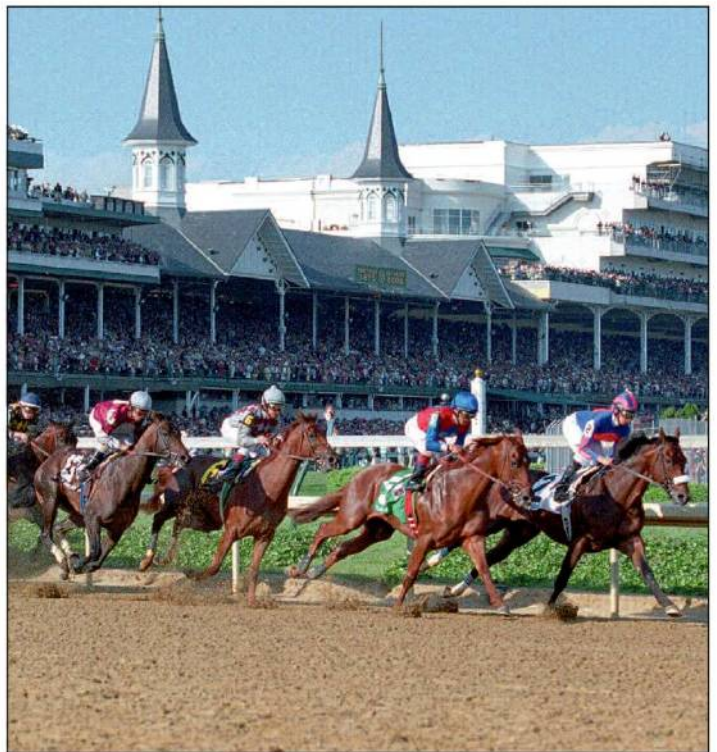
"One of the things that made our greening efforts more difficult than other buildings is that we didn't merely buy carbon offsets," Fezell says. "We actually made operational changes in order to achieve our water, energy and waste savings."

Fezell says the arena achieved certification without capital expenditures for new equipment, but rather through those operational changes. That's not to say the process was inexpensive.

"Our hard-cost cash investment was just about \$120,000, which included a \$13,000 filing fee and approximately \$105,000 for technical assistance and expertise in upgrading our energy performance, water consumption, indoor air quality and waste-stream management," he says. Added to those fees was sweat equity. "The biggest investment in this project was our staff's hard work, as the value of their combined time equated into approximately \$200,000."

Like Miller in Toledo, Fezell, too, believes the initial investment of hard and soft costs at the arena will be amortized through cash savings as a result of the facility's energy and water consumption reduction strategies.

"Going green and, in the process, achieving LEED certification was and is just a good business decision," Fezell says. "Finding ways to both reduce operating costs and use less natural resources are wins for any building or business." ■■■■



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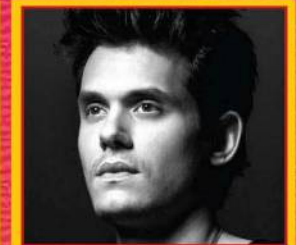
JUSTIN TIMBERLAKE **BILL WITHERS**

IN CONVERSATION



QUINCY JONES **LUDACRIS (INTERVIEWER)**

"I CREATE MUSIC" INTERVIEW



JOHN MAYER

"I CREATE MUSIC" INTERVIEW

Attendance by panelists and speakers is tentative and subject to change at anytime.

CONFIRMED PANELISTS TO DATE:

JESSI ALEXANDER, ANTONINA ARMATO, BILLY AUSTIN, KLAUS BADELT, AUREO BAQUEIRO, DAVE BASSETT, ERIC BEALL, STEPHEN DAVID BECK, AMANDA BERMAN, DEREK BERMEI, LOUIS BIANCANELLO, BILLY J, STEPHEN BISHOP, KERRY "KRUCIAL" BROTHERS, KENNETH BURGOMASTER, KENNY BURRELL, BRIAN CAMELIO, LISA COLEMAN, MICHELLE CONCEISON, WHITNEY DAANE, VIDAL DAVIS, STEVE DIAMOND, RAMIN DJAWADI, AVNER DORMAN, DOT DA GENIUS, MARIA EGAN, MIKE ELIZONDO, ROY ELKINS, HILLEL FRANKEL, ESQ., PATRICK FAUCHER, JOHN FORTÉ, TOBY GAD, JUSTIN GAGE, ASHLEY GORLEY, LUKASZ "DR. LUKE" GOTTWALD, WILL GRIGGS, BLUE HAMILTON, CHUCK HARMONY, KUK HARRELL, ANDRE "DRE" HARRIS, LIVIO HARRIS, CHRIS "DEEP" HENDERSON, RUPERT HINE, AUTUMN HOUSE, MARK ISHAM, CHRISTIAN JACOBS, JEAN-BAPTISTE, RON JONES, WALTER JONES, JUST BLAZE, KEVIN KADISH, LENNY KAYE, ROB KNOX, JAMES LEVINE, JON LIND, KENNY MACPHERSON, BEAR MCCREARY, JONATHAN MCHUGH, WENDY MELVOIN, MATEO MESSINA, RAUL MIDÓN, DECLAN MORRELL, JASON MRAZ, ROBERT ELLIS ORRALL, PETER OTTO, NANCY PEACOCK, CARL PEEL, LINDA PERRY, PAT PRESCOTT, JOHN RUDOLPH, GORDIE SAMPSON, STACEY SCHLITZ, ESQ., DON SCHLITZ, SCOTT SCHULTZ, JANET A. SEWELL-BLEPIC, ALEX SHAPIRO, OWEN J. SLOANE, ESQ., JILL SOBULE, JUDY STAKEE, BILLY STEINBERG, C. TRICKY STEWART, ALISON SUDOL (A FINE FRENZY), JERMI THOMAS, BRIAN TYLER, KUBILAY UNER, PHIL VASSAR, CHRIS VINSON, LOUDON WAINWRIGHT III, HATE WALKA, DON WAS, SAM WATTERS, GREG WELLS, PAUL WILLIAMS AND MANY MORE...

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BOWERY BABY
Jesse Malin's love letter to New York



NICE SHOT
Bullet for My Valentine pushes metal's limits



'MARRIED' TO IT
Music supervisor Joel C. High talks soundtracks



RADIO FORCE
Christina Aguilera is back with new single



FIRST BASE
Scouting for Girls snags U.K. No. 1 song

34

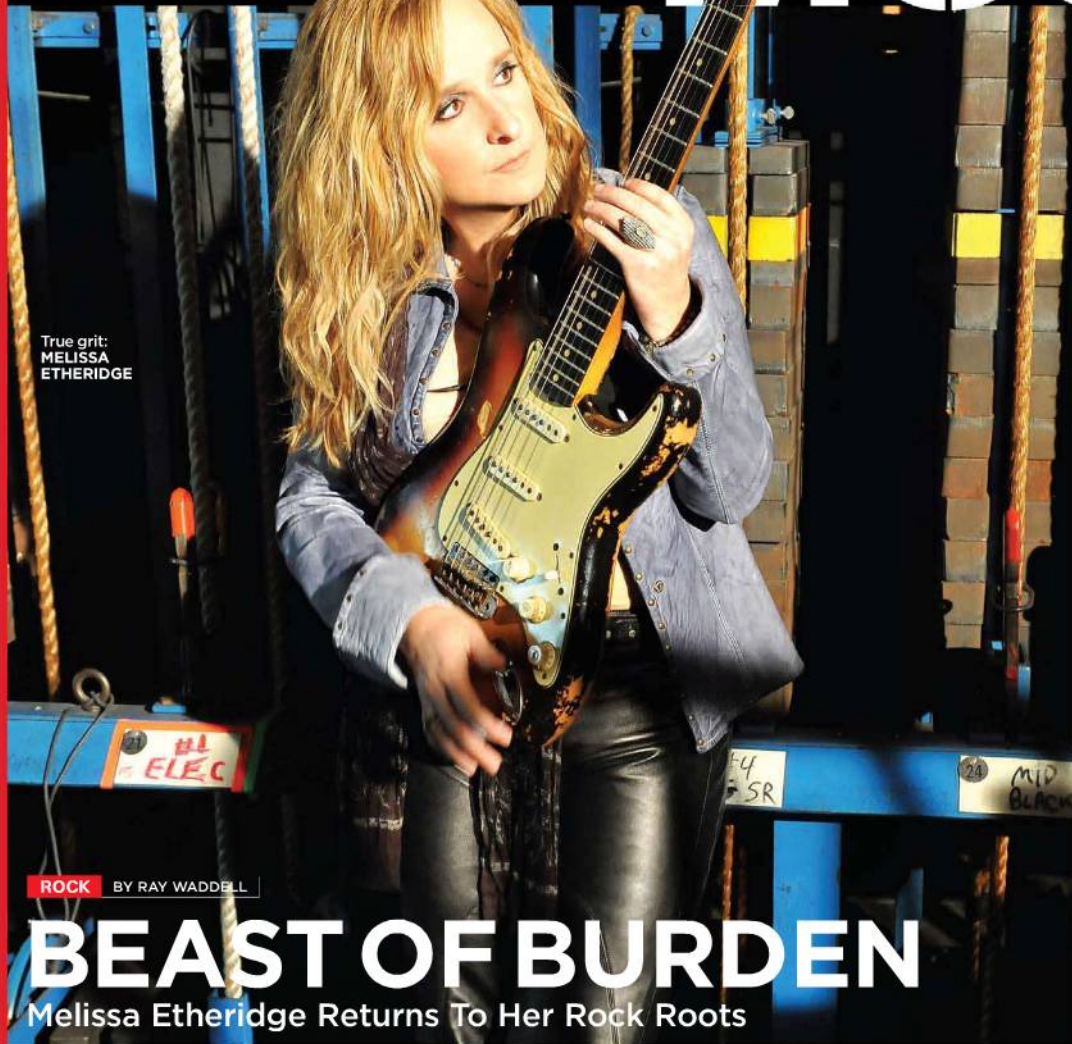
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MUSIC



True grit: MELISSA ETHERIDGE

ROCK BY RAY WADDELL

BEAST OF BURDEN

Melissa Etheridge Returns To Her Rock Roots

"I've laid down my burden, the one where I have something I should prove," Melissa Etheridge wails on "Heaven on Earth," one of many rock anthems that populate her new Island Def Jam (IDJ) album "Fearless Love," due April 27.

More than 20 years into her career, Etheridge does seem to have shed that particular burden.

"On my journey of doing this—recording, rock star, whatever all this stuff is that I do—there was always this feeling that there's more, there's a place that I have to get to," she says.

"You come to realize the ones who are finding satisfaction in their work and enjoying the art that they're making are the ones that have laid down that burden of having something to prove. You start enjoying the work that you do. And that's what this album is for me."

After 2007's quieter effort "The Awakening," the new record marks a return to Etheridge's gritty rock origins, as well as a reunion with longtime collaborator John Shanks, who produced "Fearless Love." Shanks was Etheridge's

original guitarist and produced her albums "Breakdown" (1999) and "Lucky" (2004).

Working with Shanks allows Etheridge to tap into her classic rock leanings while maintaining a contemporary vibe. The aim was a big rock sound with cuts that would feel at home on the airwaves.

"I sat down with John in 2008 and said, 'Dude, I've got to make this album that's like what we loved to listen to, that's got the Who and Led Zeppelin, to be as dangerous as they used to

be," Etheridge says. "And John is one of the most contemporary producers out there: His sound is what's on the radio today. So I got both of those things."

The title-track first single is No. 10 on Billboard's Triple A chart and moves 24-26 in its ninth week on Adult Top 40.

IDJ VP of marketing Garrett Schaeffer says that Etheridge's classic sound represents a return to form. "She's come back with this record that I think her core fans are really going to love," he says. "Even though she didn't go anywhere, there's going to be a feeling that she's back."

A return to familiar rock territory may well lead to a sales improvement over "The Awakening," which has sold 167,000 units in the United States, according to Nielsen SoundScan. Etheridge's total SoundScan-era sales top 10.6 million; her biggest seller is "Your Little Secret" (1995), with 1.3 million copies.

For the new album, her team has assembled a campaign that reaches traditional and new media. "We put together a two-week period around the release of the album that's going to make her really visible," Schaeffer says. "Everybody's going to know she's out there and has a new album."

The campaign begins on TV with an April 20 appearance on QVC. Two days later, the team rolls into a release week that "any artist of her level would love to have," Schaeffer says. That week includes "The Tonight Show With Jay Leno" (April 26), a band performance on "Dancing With the Stars" (April 27), Clear Channel's "Stripped" and AOL Sessions (April 29). On April 30, she will appear on "Good Morning America" and "The View" and will also conduct a live chat on YouTube.com.

The team believes Etheridge has a significant online following, and her involvement with social causes provides opportunity. IDJ is working with digital marketing firm Special Ops Media to target lifestyle sites as well as those of the causes Etheridge supports. "Part of the advertising we do is search engine marketing, and we run engagement ads to help build up her Facebook following," Schaeffer says.

Details of her tour (Etheridge is booked by Creative Artists Agency) are still being finalized, but she does say she's working on "the perfect three-hour show" before she heads out. Plans call for a brief European run in June, followed by touring all summer in North America.

"We'll tour for a long time on this record," Etheridge says. "A lot of these songs have great 'live' energy, and I'm excited to play them." ♦♦♦

LESTER COHEN

LATEST BUZZ

>>>RIHANNA TO TOUR WITH NICKI MINAJ, KE\$HA

Rihanna will hit the road this summer for her Last Girl on Earth tour. She's tapped Lil Wayne protégée Nicki Minaj and pop singer Ke\$ha to open up for her on the trek, which kicks off July 2 in Seattle and wraps Aug. 25 in Chicago. The 25-date tour will also stop in Los Angeles, New York, Las Vegas and Tampa, Fla., as well as in Canada. Tickets go on sale at LiveNation.com April 9. Additional dates will be announced soon.

>>>LADY GAGA, SOUNDGARDEN, ARCADE FIRE TOP LOLLA 2010

Lady Gaga, Green Day, a reunited Soundgarden, Arcade Fire, the Strokes and Phoenix will headline this year's Lollapalooza, festival organizers confirmed April 6. The National, Spoon, Devo, Cypress Hill, Cut Copy, the New Pornographers, Erykah Badu, Slightly Stoopid, Grizzly Bear, Gogol Bordello, Chromeo, Wolfmother, Yeasayer and X Japan are also among the 130-plus acts and DJs set to perform Aug. 6-8 in Chicago's Grant Park. Tickets for the three-day festival are \$215.

>>>JACKSON DOCTOR'S CASE ASSIGNED TO TRIAL JUDGE

With Michael Jackson's mother, father and three of his siblings looking on, Dr. Conrad Murray began the process toward trial April 5 with the appointment of a judge and the setting of another hearing to handle pending matters in his involuntary manslaughter case. Murray made quick back-to-back appearances in separate courtrooms. First, Supervising Superior Court Judge Peter Espinoza assigned the matter to another judge for all further proceedings. Then, spectators, media and fans followed Murray down to a lower floor, where he appeared before Judge Michael Pastor.

Reporting by Mariel Concepcion, Linda Deutsch and David J. Prince.

Downtown boy: JESSE MALIN (foreground)



ROCK BY CORTNEY HARDING

I Sing The Bowery Electric

Downtown Renaissance Man Jesse Malin Stands On His Own

Sitting at a table in his newest restaurant, a dimly lit East Village joint called Black Market, Jesse Malin is attempting to outline his musical history and explain his trajectory from teenage hardcore star to singer/songwriter with a new album, "Love It to Life," out April 27 on Sideonedummy.

Malin got his start at 13 in the hardcore band Heart Attack; after the group split, he went on to front the glam rock D Generation for most of the '90s. Reinventing himself again, Malin worked with his friend Ryan Adams to produce a solo album, "The Fine Art of Self-Destruction." "I've had a lot of re-births," Malin says. But after seven years on the road supporting "Self-Destruction" and two subsequent solo efforts, he almost threw in the towel. "While I was out on tour, all my friends got domesticated," he says. "I came back and I was living on my sister's couch on the Upper East Side and I knew I needed a break."

Malin kept busy DJ'ing at weddings, doing spoken-word performances, working on a documentary about Bad Brains and tending to his small nightlife empire. "I opened [East Village bar] Niagara 12 years ago because I wanted a place to drink for free," he jokes. "I wanted it to be a corner bar that really treated bands well and was a place for touring acts to go." He also had a club, Coney Island High, that closed in the early part of the decade, the result of an anti-dancing ordinance passed

by then-Mayor Rudy Giuliani. More recently, he's opened another bar, Bowery Electric, and a speakeasy, Cabin Down Below.

But he couldn't stay away from music for too long and started work on his new album. "I started rereading [J.D.] Salinger and it hit a nerve," he says. "I was inspired to start writing again and hooked up with a new band."

The result of that inspiration might come as a shock to those who know Malin as just a downtown scenester and nightlife impresario. "Love It to Life" is a smart, heartfelt rock album that recalls Neil Young, Bruce Springsteen and former collaborator Adams. Songs like first single "Burning the Bowery" have anthemic choruses and driving drums, while "The Archer" is a slow, soft ode to lost love.

"Burning the Bowery" is at the center of a campaign to promote the album, according to Sideonedummy co-owner Joe Sib. "We had a great first week of adds at triple A radio for the track," he says, noting that it was added at influential alternative WRXP New York and eight others. Sib says Malin will also make a video, which he says will serve as a key promotional piece in Europe and the United Kingdom. "We'll put it on YouTube... but it's better-suited for places overseas where they still put videos on TV."

Sib adds that the promotion will center on defining Malin as an artist. "There are no guests on this album; he really wanted to stand on his own this time around," he says. "Lots of people think they know who Jesse is, but they'll see a totally different side of him when they hear the album."

●●●●●
'While I was out on tour, all my friends got domesticated. I came back and I was living on my sister's couch on the Upper East Side and I knew I needed a break.'

—JESSE MALIN

ROCK BY EMMA JOHNSTON

PASS THE AMMUNITION

Bullet For My Valentine Loads Up For Comeback

Success and satisfaction aren't necessarily the same thing, as Welsh metal band Bullet for My Valentine discovered on its last album.

While 2007's "Scream Aim Fire" catapulted the band into rock's big leagues as a surprise top five hit on the Billboard 200 and the U.K. albums chart, Bullet singer/guitarist Matt Tuck says the band was too concerned with what other people thought to enjoy the achievement.

"Scream" was a successful album but it wasn't the album we wanted to make," he says. "We wanted to make it for other people, the critics. We weren't being true to ourselves."

The band's fourth album, "Fever"—arriving April 26 in the United Kingdom on Columbia/Sony and a day later in the United States on Zomba/Jive—finds the band in a more posi-

tive state of mind, both mentally and musically.

Whereas "Scream" was a straightforward thrash record—a reaction to criticism in the rock press and from metal fans online that the band's melodies were too pretty to be "true" metal—with the frontman's scream notably toned down, "Fever" combines towering melodies with crunching riffs and a snarling, theatrical performance from Tuck.

"We wanted to capture the same vibe as on [2006 second album] 'The Poison,'" Tuck says. "We wanted to go back to what made us 'us' in the first place."

Bullet's fan base has grown steadily since its 2005 debut mini-album, which was self-titled in the United Kingdom but released as "Hand of Blood" (Trustkill) in the United States. "Scream" has sold 355,000 U.S. copies, according to Nielsen SoundScan, and 101,000 in the United Kingdom, according to the Official

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>SO FAR, SOHO

In February 2009, before the Aussie record biz even knew of alt-rock act Violent Soho's existence, it signed to Universal-distributed Ecstatic Peace, the label helmed by the band's hero, Sonic Youth's Thurston Moore.

Another of the group's idols, Gil Norton (Pixies, Echo & the Bunnymen, Foo Fighters) produced its self-titled debut album, released March 9 in North America. The single "Jesus Stole my Girlfriend" hit No. 38 on Billboard's Rock Songs chart March 27 and climbed to No. 21 on the Modern Rock tally April 3.

Violent Soho laid a foundation for its stateside break-

through on separate U.S. tours with Dinosaur Jr. and Built to Spill in the latter part of 2009—and it has a solid touring itinerary throughout 2010, says manager Dave Bengé, director of Melbourne and Sydney-based Speak 'n' Spell. "For the immediate future, America is our focus," he adds.

Violent Soho is represented by Mushroom Music Publishing and booked in the United States and United Kingdom by the Agency Group and in Australasia by Village Sounds. U.S. shows with the Bronx wrap April 22 in Anaheim, Calif., while U.K. dates will follow in May and an Australian tour kicks off in July.

"This is a long-term project,"

Downtown massacre: VIOLENT SOHO



Charts Co. Executives say rewarding fan loyalty is a key element to the campaign.

The band—which includes bassist Jason James, guitarist Michael Paget and drummer Michael Thomas—released a Valentine's Day download, "Begging for Mercy," available free to fans who posted updates on their social networking pages with a link to the track.

"It took off like wildfire as soon as we put it up," Jive Label Group senior director of marketing Dan Mackta says. "Around the world there's pull for this band, and people can-

not wait to get their hands on this album."

While the first U.K. single will be the poppy, upbeat "The Last Fight," in the States the lead track is the notably heavier "Your Betrayal," which impacted active rock, alternative and rock formats March 9. So far, it's peaked at No. 18 on Active Rock, No. 23 on Mainstream Rock and No. 36 on Alternative Rock.

The band's U.S. tour, booked by Pinnacle Entertainment, starts April 28 at the Palladium in Worcester, Mass., before it headlines the Download Festi-

val's second stage June 11.

At retail, Hot Topic will carry an exclusive special edition of the album featuring a contest and access to unique digital content. Mackta is confident sales can match those of "Scream" and "The Poison," which has scanned 566,000 U.S. copies.

"Even though the market has deteriorated, interest in Bullet has not waned," says Mackta, who adds that the band has the potential to be as big as its hero Iron Maiden. "They have grown to be a band that could really thrive on that larger stage." ◆◆◆



Shot through the heart: BULLET FOR MY VALENTINE

Benge says, "that is going to slowly connect as we introduce the band to the world."

—Lars Brandle

>>>FILTHY FILMS

Last year, Edinburgh, Scotland-based Isa & the Filthy Tongues proved its Jesus and Mary Chain-style alt-rock could appeal to filmmakers as well as U.K. concertgoers.

The band's songs were featured in a number of 2009 movies, with "Big Star" heard in the Ashton Kutcher/Anne Heche comedy "Spread" and "New Town Killers" from second album "Dark Passenger" (Neon Tetra) providing the title track to the cult U.K. thriller of the same name.

"New Town Killers" director Richard Jobson invited the band to contribute three songs after being impressed with its live performances, Neon Tetra co-director Tony Gaughan says.

The three male members of Isa & the Filthy Tongues—completed by U.S. vocalist Stacey Chavis—were formerly in '80s Scottish alt-rock band Goodbye Mr McKenzie alongside

future Garbage vocalist Shirley Manson. On "New Town Killers," they're joined on guest vocals by another Scottish new wave veteran—Jobson himself, who formerly fronted punk-era band the Skids.

Now the band is concentrating on its own career, with Neon Tetra issuing the album March 15 in the United Kingdom and internationally (digitally, through the Independent Online Distribution Alliance). "They have a punky sound," Gaughan says, "but 'Dark Passenger' takes it on a level—more commercial but still edgy. We'll be looking for more TV and movie deals."

The self-booked act is playing U.K. club dates during April; its publishing is through Blokshok Productions.

—Steve Adams

>>>YEAH OYEAH

Last summer Italian hip-hop artist Jovanotti played a string of 16 sold-out club dates in New York in a series of shows he dubbed the "Soleluna NY Lab." This spring, he's back stateside promoting a live recording of those shows, the

album "Oyeah" (Verve Forecast). Universal Italy president/CEO Alessandro Massara says the set is "an authorized bootleg of his New York concerts, intended as a calling card for the American market."

Since his recording debut in 1988, Jovanotti's Italian-language rapping and singing has built a fan base in several continental European markets. In Italy, Massara says, latest album "Safari" has sold 550,000 copies, "which makes it the top-selling album [domestically] in the last three years."

"Oyeah," Jovanotti's U.S. debut, was released digitally in December but won't be issued in Italy. Massara says the artist has "one of the best Italian live shows around," which will be on display during a seven-date North American tour, beginning April 22 in Washington, D.C., and ending May 4 in Toronto. Summer festival dates on the West Coast are also being planned.

Milan-based Trident Agency handles Jovanotti's booking, and his publishing is with Universal Music Publishing Italy.

—Mark Worden

6 QUESTIONS

with JOEL C. HIGH
by GAIL MITCHELL

Music supervisor Joel C. High's professional relationship with Tyler Perry dates back to the writer/director/producer's first film, 2005's "Diary of a Mad Black Woman." Their ninth film pairing, "Why Did I Get Married Too?," finished second at the box office the weekend of April 3 (\$29.3 million). Featuring "Nothing," a new single by the film's co-star Janet Jackson, the So So Def/Malaco soundtrack is available digitally on Amazon and will be released physically April 27. High, founder of the Los Angeles-based company Creative Control, recently finished work on two upcoming films: "Black, White and Blues" and "Fort McCoy."

1 How does Tyler Perry view the relationship between music and film?

He told me early on that whether it's a play, TV or film, he wants to entertain three generations: the kids, their parents and grandparents. He wants songs that are going to help him tell the story and help the audience feel the story. He isn't somebody who cares about the next big thing or flash-in-the-pan, fad music. And he doesn't want to get into soundtrack deals where somebody is telling him what to do.

So I try to pick the best songs that will help him do all that; something not too distracting or too recognizable but also a good mix. But we also love doing music that's unique to the film. In the case of "Married Too?," we were lucky to have Janet involved, especially at a time when she was going through a lot. We were basically finished with the picture when she told Tyler she wanted to write something. It's a strong love song that plays three times in the movie and is our big end-title finish.

2 What other songs are on the "Married Too?" soundtrack?

There's another original song, Ziggy Marley's "Love You Too." It's the main title song and will also be on his new album. Christel Alsos, a new artist from Norway, contributes the spare, heart-breaking song "Still." Because Tyler has an affinity for the Bahamas, where the film was shot, he wanted to give something back. So two veteran Bahamian acts also appear on the soundtrack: Ronnie Butler and the Falcons.

3 How has music supervision changed in the last few years?

Radio used to be the way to break records. Now if you put something to good use in a big motion picture, more people are going hear that song than if it's played on a few stations in some sort of rotation. And those people will then go to a Web site to find that music, thanks to the rise of the Internet. Because of that, music supervisors have really come into their own in terms of being tastemakers. When I started doing this, it was a very niche thing to do. And now music supervisors are one of the surest ways to help break records. The good news is that there are more outlets for what music su-

supervisors can do, including television, cable and videogames.

But like every other industry, the entertainment industry dollar is being spread thinner. So music supervision has also become more competitive, especially as record labels shed jobs and more people enter the marketplace. Everybody thinks they can be a music supervisor. From a layman's viewpoint, it's a job that carries a lot of appeal working with film and music people, picking out songs to go in scenes. But the reality is different. I start my projects from the script stage, breaking out a budget for what I think the script is going to call for and then putting together a schedule. I also do all the business affairs, making sure the chosen artists are properly contracted and showing up on time; hiring a composer who can work with the budget and the director. Picking songs is just part of the process.

4 What other skills should a music supervisor possess?

Besides the ability to juggle various issues, you must pay attention to your work relationships. The music supervisor has to be able to guide the director and producer to what they want creatively when it may not be exactly what they said. Filmmakers know songs and what they want. But you may not be able to afford a particular song or perhaps the rights holders don't want that song used in the film. You have to make sure the filmmakers know that their wishes and creativity are going to be husbanded. They have to trust that the music supervisor will take their creative desires and make them happen.

5 It's been reported that Janet Jackson and Mariah Carey will join Tyler for his next film, "For Colored Girls." Can you give any more details?

At this point I can say that singers Janet, Mariah, Macy Gray and Loretta Devine will be among the film's cast. We're already prepping some things for the shoot, which is supposed to start in May.

6 And is a Madea reunion in your near future?

Oh, I'm sure you haven't heard the last of Madea. ◆◆◆



ALBUMS

JAZZ

MOSE ALLISON

The Way of the World

Producer: Joe Henry
Anti- Records

Release Date: March 23

Although the sound of Mose Allison's first studio album in more than a decade, "The Way of the World," has been slightly updated for the occasion (thanks to production by chamber-roots specialist Joe Henry), the 82-year-old singer/pianist's mordant wit retains its vintage charm. In fact, Allison probably could have sung any of these new tunes about aging just as credibly 50 years ago. That even goes for the excellent opener, "My Brain," on which he charts the slow degradation of his noodle over a boogie-woogie groove that starts out perky but keeps slackening bit by bit. Fans of Randy Newman's 2008 album, "Harps and Angels," will appreciate the cheerfully profane "Modest Proposal" ("Let's give God a vacation/ He must be tired of it all") and a laid-back, sax-enriched take on "Everybody Thinks You're an Angel," a wry jazz-country tune by Allison's daughter, Amy. "I'm not the first, I'm not the most, of this

town I am not the toast," he sings with an audible shrug in "Ask Me Nice." Happily, "The Way of the World" provides some evidence to the contrary.—*MW*

POP

JUSTIN BIEBER

My World 2.0

Producers: various
RBMG/Island/IDJMG

Release Date: March 23

Mammoth-sized expectations. A fast-tracked recording process. Looming puberty. What could have contributed to a drastic sophomore slump instead all worked in Justin Bieber's favor on his latest album, "My World 2.0." The 16-year-old's follow-up to last November's "My World" shrewdly elevates him from a fleeting teen phenom into an evolving pop artist. The songs "Somebody to Love" and "Eenie Meenie" are hardwired for top 40, while the breezy groove of "Runaway Love" recalls both Janet Jackson's "Runaway" and Justin Timberlake's "Rock Your Body." And with a Motown vibe, "U Smile" should appeal to some older listeners. It's all very sweet until "That Should Be Me," an or-



OZOMATLI

Fire Away

Producer: Tony Berg
Downtown/Mercer

Release Date: April 20

On its fifth studio album, "Fire Away," Ozomatli shows a remarkable ability to innovate with its most expansive and energetic set in years. While the opening track, "Are You Ready?," recalls the brass-infused Latin dance party that

chestral ballad where Bieber plays the scorned ex. (He sings over Pro Tools sheen, "Did you forget all the plans that you made with me?") The premise couldn't be further from the truth, but giving his fans the power remains Bieber's greatest weapon.—*MH*

"Love Hangover" boost the set's energy. The latter track's synth-driven pulse, combined with Derulo's energetic falsetto on the narrative chorus ("And all I remember is me saying, 'Give it to me'/Then you came in"), provide a dancefloor excursion.—*MB*

drew fans to the band's debut, the new set is full of moments that conjure up an image of a group in the studio getting excited about trying something new. The results are almost all wonderful, particularly the picture-perfect '60s funk of "45," the Southern bluesy anthem "Gay Vatos in Love" and the effects-laden ballad "Love Comes Down," with its psychedelic distorted bridge. These musical detours are what keep "Fire Away" so interesting; just when you think you've got a song—or Ozomatli—figured out, the band hits you with something new.—*ABY*



SLASH

Slash

Producer: Eric Valentine
Dik Hayd Records

Release Date: April 6

He may not be Axl Rose's favorite person these days, but Slash still has plenty of friends—and he's corralled an impressive group of them on the 14 tracks of his new self-titled solo effort. Filling the gap as he prepares for Velvet Revolver's (presumed) return, the guitarist kicks out some heavy jams with the Cult's Ian Astbury ("Ghost"), Motörhead's Lemmy Kilmister ("Doctor Alibi"), Iggy Pop ("We're All Gonna Die"), Ozzy Osbourne on the goth-flavored "Crucify the Dead" and M. Shadows of Avenged Sevenfold for the speeding horror rocker "Nothing to Say." And longtime colleague Duff McKagan and Dave Grohl join Slash for the jagged-groove instrumental "Watch This." But the top hat-wearing guitarist traipses in other stylistic directions, exploring rootsy, Americana-flavored terrain with Kid Rock ("I Hold On"), melodic pop (albeit with a bluesy solo) with Maroon 5's Adam Levine ("Gotten") and a slinky "Beautiful Dangerous" that gives us Fergie as we've never heard her before. "Slash" shoots a little too wide for its own good, but the album showcases him as the guitar hero we've always known and as the songwriter we probably haven't appreciated enough.—*GG*

JASON DERULO

Jason Derulo

Producer: J.R. Rotem
Beluga Heights/Warner Bros. Records

Release Date: March 2

Jason Derulo's self-titled debut finds the 20-year-old singer/songwriter/dancer crooning about what most young adults at his age ponder: love, flings and other fantasies. Having already achieved acclaim for penning songs for rappers Pitbull and Birdman, Derulo's solo career took a new direction last November when his single "Whatcha Say" topped the Billboard Hot 100. But the nine-song album's softer ballads—like the piano-driven "What If"—distract from Derulo's powerhouse vocals. His talent is somewhat misused on the tune, blanketed beneath equal parts Auto-Tune and lyrical vagueness. However, the inclusion of club bangers like "The Sky's the Limit" and

LATIN

JULIETA VENEGAS

Otra Cosa

Producers: Cachorro Lopez, Julieta Venegas
Sony Music Latin

Release Date: March 16

Julieta Venegas has a talent for using both simple language and harmonies to capture profoundly emotional moments in time. She employs the less-is-more aesthetic to great effect on her new album, "Otra Cosa," where she again walks a tightrope between accessible pop and quirky alternative. Venegas is at her best with happy-sounding sad songs ("Ya Conocerán") and ones where she revels in the present ("Eterno"). In Venegas' hands, the accordion is neither stereotypically plaintive nor cheerily upbeat, but lends a melodic shine to everything she does. The exception to the otherwise simple production is the gorgeous "Revolucion," which

brings to mind a fife-and-drum corps marching in the name of love—replete with banjo, brass section and clarinet.—*ABY*

R&B

MONICA

Still Standing

Producers: various
J Records

Release Date: March 23

Monica is all grown up. And much like her BET reality show "Still Standing," the 29-year-old's latest album of the same name cements her place as a mature R&B singer.



GRETCHEN WILSON

I Got Your Country Right Here

Producers: Blake Chancey, John Rich, Gretchen Wilson
Redneck Records

Release Date: March 30

Gretchen Wilson's fourth studio album, "I Got Your Country Right Here," doesn't plow any new ground compared with previous efforts, but it's difficult to dismiss it as same old same old. Her new set covers familiar working-class territory with lead single "Work Hard, Play Harder," on which she sings, "I'm the first to clock in, but the last to pass out." And the more-redneck-than-thou themes are accentuated by the jingoistic "Blue Collar Done Turn Red," where she unconvincingly jousts at windmills with lines like "Still think about the way it was when you could still speak your mind," which bemoans an imaginary loss of that basic American freedom. As with many of Wilson's young female country counterparts, the hotter tempo, the less clearly she enunciates the lyrics. So the standout tracks here are the two ballads—"I'm Only Human" sends a clear message that even ass-kicking redneck girls show weakness, and "I'd Love to Be Your Last" is a study in great classic country singing and songwriting. Bombast and difficult-to-discern lyrics aside, Wilson plays to her core fans who turned up in eyebrow-raising numbers for her first three outings.—*WJ*

THE BILLBOARD REVIEWS

SINGLES

On the song "One in a Lifetime," over violin strings, she praises her lover: "The love you've given me is equal to 10." Monica flips the script on "Stay or Go," giving her partner an ultimatum atop a simple piano arrangement and drums, while letting her man on the side know that she's available if he wants her ("If you need to love somebody, baby let me be that body") over a bluesy guitar riff on the Ester Dean-penned "Here I Am." Still, while the album is fluid lyrically and musically, it's missing one thing: Monica's spunk and sass (think "So Gone" and "Knock Knock"). Let's hope she'll bring her swagger back on the next one.—*MC*

ROCK

FLOBOTS

Survival Story

Producer: Mario Caldato Jr. *Universal Republic Records*
Release Date: March 16
On its latest album, "Survival Story," Denver-based rap-rock band Flobots continue to mix multiple genres (imagine a jam session involving P.O.D., Atmosphere and the Red Hot Chili Peppers) to send a political message. While the group's new set features a heavier rock sound than previous efforts, the rapping can be monotonous and overly political. The track "Cracks in the Surface" presents an idea that's at the core of "Survival Story": the portrayal of a world sinking under the weight of war and corruption. In that vein, with a dance beat and funky bassline, "Whip\$ and Chain\$" bashes corporations, banks, governments and everything else that's wrong with soci-

ety. Rise Against guitarist Tim McIlrath joins the group on "White Flag Warrior," a blatant protest song with high-energy vocals that proclaims, "War is child abuse." But at times the MCs try too hard to deliver a rebellious message and forget about their flow.—*IS*

TITUS ANDRONICUS

The Monitor

Producer: Kevin McMahon *XL Recordings*
Release Date: March 9
It's not every day that a folksy punk band uses the Civil War as an extended metaphor for a young man's migration from New Jersey to Boston. But on its second album, "The Monitor," New Jersey-based Titus Andronicus has done just that. Over a Dinosaur Jr.-like guitar riff, the band opens the song "A More Perfect Union" with a quote from Abraham Lincoln before quickly transitioning to a reference of the Garden State Parkway. But the album's hero apparently hasn't found greener pastures in Boston. Alongside a twangy country fiddle on "Theme From 'Cheers,'" lead singer Patrick Stickles muses, "I need a timeout/I need an escape from reality." An oddly moving bagpipe melody closes the nearly 15-minute "The Battle of Hampton Roads," on which the protagonist admits defeat and returns home. "The Monitor" probably could've borrowed more firepower from the ironclad battleship for which it's named, but the album nevertheless meshes old-fashioned themes with a modern twist.—*EC*

COUNTRY

JASON ALDEAN

Crazy Town (3:04)

Producer: Michael Knox *Broken Bow*
Writers: R. Clawson, B. Jones
Publishers: various
Jason Aldean spent five weeks atop Billboard's Hot Country Songs chart in 2009 with two consecutive No. 1s from his "Wide Open" album—"She's Country" and "Big Green Tractor"—and another two this February with "The Truth." Written by Rodney Clawson and Brett Jones, new single "Crazy Town" again finds Aldean in top lyrical form, as the Georgia country rocker sizes up the Nashville scene in his pleasant baritone. "It's a crazy town full of neon dreams/Everybody plays, everybody sings," Aldean belts. "Hollywood with a touch of twang/To be a star you gotta bang, bang, bang." Aldean's been known to kick off his live shows with this tune, and it's no wonder—the song's aggressive guitar riffs and chaotic violins are fit for a lively amphitheater.—*MM*

ROCK

THE NATIONAL

Bloodbuzz Ohio (4:36)

Producer: The National *4AD*
Writer: M. Berninger
Publishers: Val Jester Music/ABD 13 Music (ASCAP)
"I was carried to Ohio in a

swarm of bees," Matt Berninger sings on "Bloodbuzz Ohio," the National's lead single from its first studio album in three years, "High Violet." The insects may have drawn Berninger and his bandmates to the Buckeye State, but it's the band's pristine, atmospheric indie rock sound that has made it a sensation, from 2005's turning-point album "Alligator" to 2007's widely acclaimed "Boxer." Here, backed by Bryan Devendorf's steady drumbeat and a pair of swelling synths, Berninger's trademark baritone tells a haunting tale of money, sultry romance and how "Ohio don't remember me . . . the floors are falling out from everybody I know." Let's hope Berninger's not too attached to local pastures, because all signs point to another big year for the National that will undoubtedly keep it away from home.—*EL*

ELECTRONIC

NEON INDIAN

Sleep Paralyzist (4:31)

Producers: Alan Palomo, Chris Taylor *Green Label Sound*
Writer: A. Palomo
Publisher: Alan Palomo (BMI)
Neon Indian makes good on the "neon" part of its name on "Sleep Paralyzist," as frontman Alan Palomo crafts a track so '80s-infused, it's the next best thing to taking a ride in the "Back to the Future" De-

CHRISTINA AGUILERA
Not Myself Tonight (3:07)
Producer: Polow Da Don
Writers: J. James, E. Dean
Publishers: My Diet Starts Tomorrow/Universal Music Publishing/Dat Damn Dean/peermusic (BMI)
RCA
In the four years since Christina Aguilera released her last studio album, "Back to Basics," pop ingénues like Katy Perry, Lady Gaga and Ke\$ha have built their careers on bold theatrics, neo-feminist personas and throbbing club beats. Aguilera brings all of that to the table on "Not Myself Tonight," her lead single from the upcoming "Bionic," but ups the stakes considerably with her trademark, octave-straddling runs and glory notes. Aguilera channels a more Euro-glamorous version of her former "dirty" alter-ego Xtina on "Tonight," dashing lyrics about self-reinvention with breathy chants and naughty expletives. Producer Polow Da Don, who co-wrote "Tonight" with "Drop It Low" singer/songwriter Ester Dean, adds dripping synths, pulsing basslines and tribal house drums that sound appealingly unfinished. Paired with Aguilera's unmatched vocal range, "Tonight" proves that the current dance-pop craze would be incomplete without her.—*MM*

Lorean. The song starts off with electronic sounds that seem to be pulled from an old arcade game, then launches into a ping-ponging, scratchy beat under flat vocals. The Texas-born, Brooklyn-based group's music is often described as "chillwave," and Neon Indian certainly doesn't

project any warmth on "Sleep Paralyzist"—it's the definition of cool and disaffected. The song is the perfect track to play on the drive home from the rager, while wearing your sunglasses at night. Too bad this wasn't the soundtrack to the John Hughes tribute at the Academy Awards.—*CH*



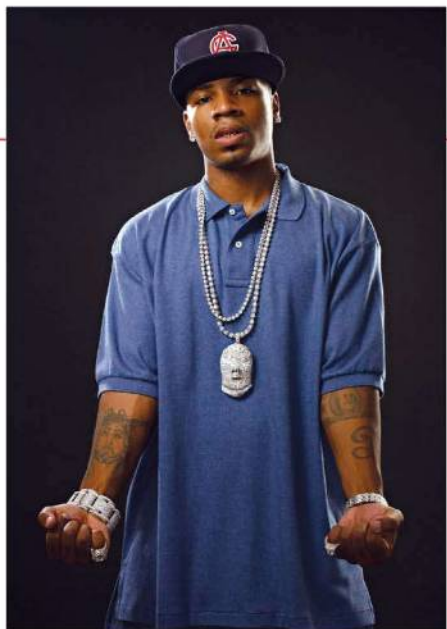
PLIES

She Got It Made (3:27)

Producers: Clinton Sparks, Kamau Georges
Writers: various
Publishers: various

Big Gates/Slip-N-Slide/Atlantic

On his latest single, Florida rapper Plies continues to display his insatiable appetite and keen appreciation for women (think "Bust It Baby Pt. 2"), this time looking for a female he can turn into "a spoiled brat." "I can get your own chauffeur, I can put you on a plane . . . Buy stocks, buy your bonds, I can put them in your name," he raps over an upbeat, piano-based production. The self-professed goon's generosity knows no bounds, as he goes on to offer his lucky lady a mink, Gucci and Prada, "big cribs, nice whips" and a vacation with "your girls and your momma," with the option of staying "as long as you wanna." At the end of it all, Plies is a fair man—you give him some "Becky" (Google it), he'll buy you expensive gifts and take you on lavish trips, among other treats.—*MC*



LEGEND & CREDITS

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

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

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POP BY GAIL MITCHELL

'Bionic' Woman

Radio Embraces Christina Aguilera's New Single 'Not Myself Tonight'

Against the tribal house-inspired rhythms percolating throughout "Not Myself Tonight," Christina Aguilera issues a sexy proclamation: "I'm doing things that I normally wouldn't do. The old me's gone. I feel brand new." But gauging by radio's reaction to the lead single from "Bionic" (RCA Records, June 8)—Aguilera's first studio set in four years—the singer's hitmaking instincts are still intact.

"Not Myself Tonight" is the No. 1 most-added song at mainstream top 40 and rhythmic radio this week. According to Nielsen BDS, the song posted 73 adds at top 40 (99 in two weeks) and 19 adds at rhythmic. Receiving 886 plays in six days at top 40 and reaching a Billboard Hot 100 audience of 11.8 million after seven days of airplay (including other non-top 40 formats), the song is poised to debut high next week on the Mainstream Top 40 chart.

By comparison, "Ain't No Other Man," the



Hot stuff: CHRISTINA AGUILERA

lead single from Aguilera's 2006 studio album "Back to Basics," received 789 plays in four days at top 40 and reached a Hot 100 audience of 16.5 million after six days of airplay in its first week. It debuted at No. 21 its second week and peaked at No. 8 on Mainstream Top 40. "Keeps Gettin' Better," the single from the singer's 2008 greatest-hits set "Keeps Gettin' Better: A Decade of Hits," debuted on that chart at No. 37 and peaked at No. 11.

After only seven days of airplay, "Not Myself Tonight" is the No. 1-requested song at WHTZ (Z100) New York. PD Sharon Dastur says it beats the No. 2-requested song by more than triple the requests. "The audience was anxiously waiting to see what the new single would be like," Dastur adds, "and Christina definitely delivered on that high expectation. It's well-produced, offering the tempo and energy that top 40 needs heading into spring, not to mention an amazing vocal."

Polow Da Don co-wrote the single with his Zone 4/Interscope singing/

songwriting protégée Ester Dean. Polow—whose production credits include Keri Hilson, Usher and Fergie—also produced the track. "This song was just me and Ester freestyling one day as another friend of mine was jumping and dancing around the studio," he says. "Christina's people reached out and asked if I had anything hot for her. I sent this, which happened to fit the fresh, different angle Christina told me she wanted to hit people with on this album."

As Aguilera notes in a message to fans on her Web site, "Bionic" "was put together to represent those different parts of myself. I chose to collaborate with a variety of artists and producers across different musical genres. I was able to explore and create a fresh, sexy feel using both electronic and organic elements."

"Bionic" also features the Grammy Award-winning singer collaborating with Sia, Christopher "Tricky" Stewart, Le Tigre, Hill & Switch and Ladytron. And she reunites with songwriter Linda Perry, who contributes the ballad "Lift Me Up." (Perry wrote the singles

"Hurt" and "Candyman" from "Back to Basics" and Aguilera's 2002 hit "Beautiful.") "Back to Basics" has sold 1.7 million copies, according to Nielsen SoundScan. "Keeps Gettin' Better: A Decade of Hits" has sold 338,000.

"You don't get the number of adds we've gotten based on faith," RCA Music Group executive VP of promotion Richard Palmese says of the early reaction to "Not Myself Tonight." "It's apparent that programmers share our belief that it's a slamming track. But more important than us are the listeners, who are clearly excited. I think we're onto a big one."

The video for "Not Myself Tonight" is being shot at the end of this week. The single will be at all digital providers April 13. In the midst of finishing up "Bionic," Aguilera recently completed her first film role in the musical drama "Burlesque," which co-stars Cher. The movie is set to premiere this fall.

Additional reporting by Keith Caulfield, Monica Herrera and Silvio Pietroluongo.

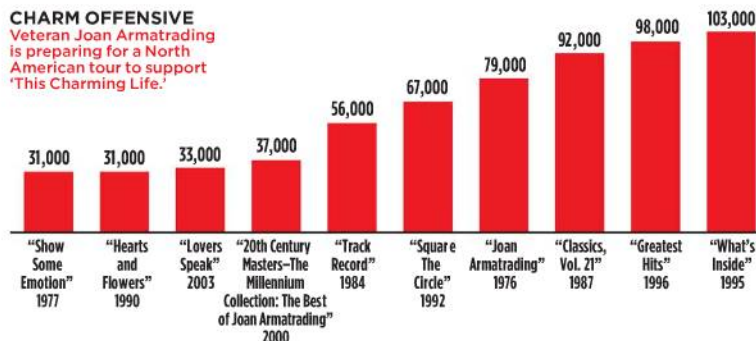
'LIFE' BEGINS

Joan Armatrading returns with "This Charming Life" (SLG), which bows at No. 4 on Billboard's Folk Albums chart (viewable at billboard.biz/charts). The set's start marks Armatrading's second-highest rank on a Billboard survey. The singer/songwriter last charted in 2007, when "Into the Blues" crowned Top Blues Albums. ♣ "Life" arrives with sales of 2,000, upping Armatrading's total to 731,000 albums sold in the United States since Nielsen SoundScan began tracking sales in 1991. ♣ The West Indian-born, Birmingham, England-raised artist has placed 12 titles on the Billboard 200, peaking as high as No. 28 with "Me Myself I" in 1980. She made one appearance on the Billboard Hot 100, reaching No. 78 in a six-week chart run with "Drop the Pilot" in 1983. ♣ After touring Europe through early June, Armatrading is set to play 15 dates in the United States and Canada in July and August.

—Gary Trust

CHARM OFFENSIVE

Veteran Joan Armatrading is preparing for a North American tour to support "This Charming Life."



Return engagement: JOAN ARMATRADING



Tip top: SCOUTING FOR GIRLS

with Greg Churchouse and Peter Ellard. "We had reasonably high hopes but thought, 'If we got a top 10, that would be amazing.' This is nuts."

Getting radio onboard early was key to the track's breakout success, Epic U.K. managing director Nick Raphael says. The song was serviced to national top 40 network BBC Radio 1 10 weeks ahead of release. A March 26 live performance on prime-time ITV 1 show "Comedy Rocks With Jason Manford" also provided a boost.

Released in September 2007, Scouting for Girls' self-titled debut studio album has sold 825,000 units in the United Kingdom, according to the OCC. Raphael is confident "Everybody" will retain the band's platinum status at home, as well as help the act make its first inroads internationally.

"We were so busy last time trying to break in the U.K., there wasn't a big [international] pickup. But this album is a complete contrast," Raphael says, citing strong interest from U.S. Sony labels and early radio support for "This Ain't a Love Song" in Germany, where the album will be released April 30 on Four Music/Sony. Negotiations are also under way with Sony partner labels in other territories.

"If Keane and Snow Patrol can do well in America, I don't see any reason why Scouting for Girls can't do well," Raphael adds, suggesting modern rock as an ideal format for the trio.

"We're looking forward to seeing what Sony wants to do [internationally]," says Stride, who wants the band to maintain its U.K. formula of breaking into new territories through consistent touring. "That's how people connect with us," he adds. "We'll start doing smaller clubs and build up."

Scouting for Girls—published by EMI Music Publishing—embarks on a 23-date U.K. tour that begins April 19 and wraps May 24. Booked by Creative Artists Agency, the trio will then perform at various European summer festivals.

POP BY RICHARD SMIRKE

Scouting For Hits

London Trio Scores First U.K. No. 1 Single

U.K. pop-rock band Scouting for Girls' campaign for its second album is off to a flying start, thanks to a No. 1 debut on the Official Chart Co.'s April 4 singles listing for "This Ain't a Love Song." The debut also marks the group's highest single entry on home turf.

The piano-led ballad's memorable hook features

singer Roy Stride declaring, "I'm a little bit lost without you, and I'm a bloody big mess inside." Mess aside, the track has become a bloody big hit for the trio, selling 72,000 copies in its first week, according to the OCC. It's the first track to be lifted from the group's album "Everybody Wants to Be on TV" (Epic/Sony Music Entertainment), which will be released April 12 in the United Kingdom.

"It's an honest lyric and I think people can see that," says Stride, who formed the group in 2005

BUILDING A CAREER

After sharing the stage with Daughtry on a U.S. trek last fall, St. Louis rock act Cavo has rejoined the band and special guest Lifehouse on a spring tour. The North American run coincides with the growing radio momentum behind Cavo's "Let It Go," which is No. 28 on Billboard's Adult Contemporary chart. The song is the third single from the group's second album, "Bright Nights Dark Days."

Since the release of "Bright Nights" on Warner Bros.' Reprise Records last August, Cavo has watched its single "Champagne" top the Mainstream Rock chart and its fan base grow with each arena performance. "We do a meet-and-greet after every show, and the line has gotten longer every night," vocalist Casey Walker says. "People come up to us and say, 'I've never heard of you guys, but you blew me away.'"

Success has been slow coming for Cavo, which originally formed in March 2001. After bassist Brian Smith joined Walker, guitarist Chris Hobbs and drummer Chad Laroy in 2006,

the band self-released its debut album, "The Painful Art of Letting Go," that same year and opened for Staind in 2007.

Although multiple labels courted Cavo, Reprise's long-term vision for the band resulted in a deal in October 2008. "Other labels were talking about 'Champagne' and having crazy hit singles, but Warner Bros. was the first label to sit us down and say, 'We want to make a career for you guys,'" Walker says.

Recorded from winter 2008 to spring 2009 and produced by David Bendeth (Breaking Benjamin, Paramore), "Bright Nights" features anthemic alt-pop tunes like second single "Crash" and midtempo rockers like "Let It Go," which was featured on the soundtrack to "Transformers: Revenge of the Fallen." Cavo showcased the



On the road: CAVO

songs while opening for Mötley Crüe and Godsmack on last summer's Crüe Fest 2 tour.

Reprise's marketing strategy for the band has been primarily radio-driven, with "Champagne" and "Crash" being pushed to rock stations before "Let It Go" expanded the band's reach to hot AC. Cavo has also spent the past year developing its stage show, which Warner

Bros. senior VP of marketing Rob Gordon believes is a rare quality.

"They came in as shy little guys from St. Louis," Gordon says, "and they've blossomed into this complete rock band."

After the Daughtry tour wraps in June, Cavo will continue writing new songs while considering its touring options, including a possible string of solo dates. —Jason Lipshutz



Tu amor: TITO 'EL BAMBINO'

ON FIRE

It's been a banner year for Tito "El Bambino." The Puerto Rican artist (born Efraim Fines Nevarez) is the leading finalist for this year's Billboard Latin Music Awards, with nods in 18 categories including Latin artist, hot Latin song, hot Latin songs artist, Latin album and Latin albums artist of the year. Those came courtesy of his single "El Amor"—which went to No. 1 on the Hot Latin Songs chart last year and was remixed and played by a variety of radio formats—as well as his album, "El Patron."

Also a songwriter/producer who licenses his material to Siente Music/Universal through his On Fire Music label, Tito is a multiple threat on the Latin charts this week. His last single, "Mi Cama Huele A Ti" featuring reggaeton duo Zion & Lennox, hit No. 6 on Hot Latin Songs last fall and is now No. 16 on the tropical airplay tally. New single "Te Pido Perdon" is No. 7 on Hot Latin Songs, while "El Patron" is No. 9 on Top Latin Albums.

Key to the success of "El Amor" is its crossover appeal. Alternate versions of the pop-friendly midtempo track with salsa artist India and regional Mexican singer Jenni Rivera ferried Tito to radio formats beyond his urban base, including pop, tropical and regional Mexican. In keeping with Tito's vision that "each remix needed its own identity," videos were shot for each remix and promoted by the label almost as singles on their own.

After the Billboard Latin Music Awards, set for April 29 in Puerto Rico, Tito will head to Mexico for his first tour of that country. He has already toured behind "El Patron" in Latin America with concerts promoted by Veneshows, the live entertainment company associated with the Vene-music label—with which Universal has a joint venture in Siente Music.

—Ayala Ben-Yehuda

Tito "El Bambino" will speak on the "Rising Above: The Evolution of the Latin Urban Movement" panel April 27 at the Billboard Latin Music Conference. For more, go to billboardlatinconference.com.

MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524/jserrette@billboard.com

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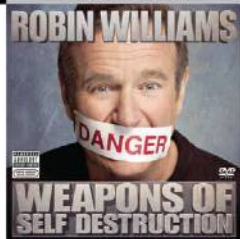


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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



READY, AIM...
 >> Robin Williams ends an almost 27-year drought from the Billboard 200, as "Weapons of Self Destruction" blasts in at No. 59. It also starts at No. 1 on Top Comedy Albums (see page 44). Williams last charted on the Billboard 200 with "Throbbing Python of Love" in 1983 (No. 119).

HOT SHOT 'HEART'
 >> Jack Johnson previews his June 1 album release "To the Sea" with first single "You and Your Heart." After five days at radio, the song soars in as the Hot Shot Debut on Rock Songs (see page 48) at No. 38 with 2 million in audience.



'LAST' TO FIRST
 >> Composer Aaron Zigman nets his first chart hit as an artist as his "Steve's Theme" (from the film "The Last Song") rises to No. 1 on New Age Digital Songs (see page 47). Billboard Hot 100 fans may also remember Zigman as the co-writer of the Jets' 1986 No. 3 hit "Crush on You."

Billboard CHARTS

Usher's Third No. 1; Bieber's Second-Week Spike

Usher scores his third straight No. 1 album on the Billboard 200 as "Raymond v Raymond" bumps Justin Bieber's "My World 2.0" out of the top slot, selling 329,000 copies in its first week, according to Nielsen SoundScan. That's 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).



Usher topped the Billboard 200 his last time out in 2008 with "Here I Stand," selling 443,000 in its opening frame. The star's No. 1 streak started with his first chart-topper—2004's "Confessions."

He supported the new set's release last week with stops on "American Idol" and "The Ellen DeGeneres Show," and on both he performed his

new single, "OMG." It debuts on Hot Digital Songs at No. 7 with 130,000 downloads and concurrently makes a splash on the Billboard Hot 100, entering at No. 14.

And wasn't Usher great on "Idol" as a mentor to the contestants? He came across as genuine, warm and had some great feedback for the participants.

Now, the folks in the peanut gallery (read: mostly anonymous people on the Web) would like to believe that Usher's career is in the dumps. They've been crowing about how he's been in free-fall since "Here I Stand" underwhelmed the masses. The snarky commentators say that his family and management drama has distracted his audience and affected his ability to generate hits and sell records. They carp that fans can't see how the divorced father of two will be able to get his swagger back.

Seriously? Ouch. While "Here I Stand" may have fizzled when compared with "Confessions" (1.2 million vs. 9.8 million), the latter album was likely a once-in-a-lifetime event that no one should expect to happen again.

With the new set, the jury is still out on how it will do in the long run, but sometimes all it takes is one big smash hit to blow an album up and change everyone's perception of an artist.

So far, none of the new album's singles have impacted the Mainstream Top 40 radio air-play chart, but "OMG" is on its way. The pulsating electro-dance/hip-hop number—produced by and featuring Will.i.am—could be the kind of "Yeah!"-sized hit Usher is seeking.



Over The Counter

KEITH CAULFIELD

BIEBERMANIA: Justin Bieber's "My World 2.0" dips to No. 2 on the Billboard 200 with 291,000 copies, though it's up 3% in sales. There's no doubt that Easter basket shopping helped its second-week sales, as the holiday fell on Sunday, April 4—the final day of the sales tracking week.

That second-week gain (from a No. 1 debut of 283,000) is rare. While there have been instances of No. 1-debuting albums earning sales increases in their second week, they almost always happen because the set was issued on an off-cycle release date.

The last No. 1 debut to post a sales

increase in its second week was Michael Bublé's "Crazy Love" last October. It landed a 55% gain in first week, but only after its abbreviated first week. It was released on Friday, Oct. 9, so its first week was actually three full days of sales. Thus, it was natural for the set to make a jump in its second, full-week frame.

But Bieber's "My World 2.0" was released on a Tuesday, so a second-week jump is very notable. It marks the first time a No. 1 debut—issued on a traditional Tuesday release schedule—has posted an increase in its second week since 2002. In the week ending March 31—during which Easter also fell—the "Now 9" compilation dipped from No. 1 to No. 2 but with an 11% gain (moving from 419,000 to 463,000).

The last time an artist's or group's album that was released on a Tuesday had a second-week increase from a No. 1 debut was even earlier—during Thanksgiving week of 2000. The Beatles' hits set "1" claimed an 11% increase in its second frame, moving from No. 1 the previous week (595,000) to No. 2 that week (662,000).

I can imagine Bieber's fans are holding their breath at the mention of the Beatles in the same sentence as the 16-year-old pop star. Wait, Bieber's fans know who the Beatles are, right? ♦♦♦

CHART BEAT

>> Stone Temple Pilots complete a three-week vault (40-2-1) to the top of Rock Songs with "Between the Lines." The song is also the reunited group's highest rank on Mainstream Rock (7-3), viewable at billboard.biz/charts, since "Lady Picture Show" became the band's sixth and most recent No. 1 on the list in January 1997.

>> Nostalgia abounds on Billboard's dance charts. Yoko Ono collects a fab fourth consecutive No. 1, and sixth overall, on Hot Dance Club Songs, where "Give Me Something" rises 2-1. On Hot Dance Airplay, Jes debuts at No. 21 with "Lovesong." The track reinvents the Cure's alternative classic, which reached No. 2 on the Billboard Hot 100 in 1989.

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

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,844,000	1,563,000	22,679,000
Last Week	6,034,000	1,512,000	20,936,000
Change	13.4%	3.4%	8.3%
This Week Last Year	7,115,000	1,462,000	23,293,000
Change	-3.8%	6.9%	-2.6%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	89,024,000	81,955,000	-7.9%
Digital Tracks	315,361,000	312,377,000	-0.9%
Store Singles	363,000	506,000	39.4%
Total	404,748,000	394,838,000	-2.4%
Albums w/TEA*	120,560,000	113,192,700	-6.1%

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

ALBUM SALES

'09	89.0 million
'10	82.0 million

SALES BY ALBUM FORMAT

CD	69,602,000	59,454,000	-14.6%
Digital	18,834,000	21,843,000	16.0%
Vinyl	569,000	646,000	13.5%
Other	19,000	10,000	-47.4%

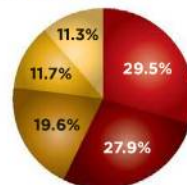
For week ending April 4, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by:



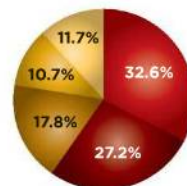
Distributors' Market Share: 03/01/10-04/04/10

● UMG ● SME ● WMG ● Indies ● EMI

Total Albums



Current Albums



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	DEBT	PEAK POSITION
101	66	49	CELTIC WOMAN MANHATTAN 58366/BIG (18.98) ☼		Songs From The Heart	9	
102	91	85	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013446/UMRG (9.98)		So Far Gone (EP)	6	
103	83	76	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 013645*/IGA (13.98)		Timbaland Presents Shock Value II	36	
104	172	-	SOUNDTRACK HOLLYWOOD DIGITAL EX (7.98)		The Last Song	104	
105	82	69	VARIOUS ARTISTS WORD-CUR/EMI CMG/VERITY 02442/JULG (14.98)		WOW Gospel 2010	40	
106	126	128	SOUNDTRACK WALT DISNEY 0050101 (18.98)		Hannah Montana: The Movie	1	
107	97	103	KID CUDI DREAM ON/GOOD/UNIVERSAL MOTOWN 013195*/UMRG (13.98) ☼		Man On The Moon: The End Of Day	4	
108	58	63	MELANIE FIONA SINO/INTERSCOPE 020700W/013150/UMRG (10.98)		The Bridge	27	
109	100	81	BEYONCÉ MUSIC WORLD/COLUMBIA 18492/SONY MUSIC (11.98)		I Am...Sasha Fierce	2	1
110	NEW	1	PAPER TONGUES A&M/OCTONE 013970/IGA (12.98)		Paper Tongues	110	
111	104	96	PARAMORE FUELED BY RAMEN 518250*/AG (18.98)		Brand New Eyes	2	
112	81	4	VARIOUS ARTISTS RAZOR & TIE 89305 (13.98)		The Edge	4	
113	23	-	SCORPIONS SCORPIONS 008 014055/UMG (13.98)		Sting In The Tail	23	
114	195	-	PAGE VESPER LACE 03962/ZOMBA (9.98)		Confessions	1	
115	95	83	JOURNEY COLUMBIA 44493 (13.98) ☼		Journey's Greatest Hits	10	
116	106	95	ONEREPUBLIC MOSLEY/INTERSCOPE 013607/IGA (13.98)		Waking Up	21	
117	NEW	1	TECH N9NE STRANGE 74 EX (6.98)		The Lost Scripts Of K.O.D. (EP)	117	
118	101	88	PHOENIX LOYALTY 0105*/GLASSNOTE (11.98)		Wolfgang Amadeus Phoenix	37	
119	181	-	SOUNDTRACK WALT DISNEY 0050101 (12.98)		Disney: Phineas And Ferb	59	
120	112	107	BOB MARLEY AND THE WALLERS TUNE GROUP/ISLAND 422-846-210/UMG (13.98 8.98) ☼		Legend: The Best Of Bob Marley And The Wallers	54	
121	RE-ENTRY	5	DJ ENFERNO ULTRA 2317 (18.98)		Ultra Dance 11	37	
122	61	11	THE WHITE STRIPES THIRD MAN 521119*/WARNER BROS. (18.98) ☼		Under Great White Northern Lights (Soundtrack)	11	
123	87	77	ORIANTHI TAL/GEFFEN 013502/IGA (9.98)		Believe	77	
124	107	99	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)		Defying Gravity	1	
125	74	-	DISTURBED CAPITOL NASHVILLE 92386*/WARNER BROS. (13.98)		The Sickness	4	29
126	119	109	ALICE IN CHAINS VIRGIN 67158*/CAPITOL (18.98)		Black Gives Way To Blue	5	
127	155	139	KENNY CHESNEY BNA 65555/SMM (11.98)		Greatest Hits II	3	
128	137	120	TIM MCGRAW CURB 79152 (18.98)		Southern Voice	2	
129	120	106	MICHAEL JACKSON EPIC/LAACY 94287/SONY MUSIC (19.98)		The Essential Michael Jackson	2	54
130	NEW	1	E-40 HEAVY ON: THE DRUID 57 EX (29.98)		Revenge Retrievin': Day Shift/Night Shift	130	
131	135	125	THREE DAYS GRACE JIVE 49254/IG (13.98)		Life Starts Now	3	
132	128	114	FLYLEAF A&M/OCTONE 013512/IGA (13.98)		Memento Mori	8	
133	138	127	MICHAEL BUBLE 143/REPRISE 48946*/WARNER BROS. (18.98) ☼		It's Time	3	7
134	136	134	REBA STARBUCK M0100/VALDRY (18.98) ☼		Keep On Loving You	1	
135	132	115	GUNS N' ROSES GEFFEN 50171/AMT/INTERSCOPE (18.98)		Greatest Hits	4	3
136	148	-	VARIOUS ARTISTS SONY MUSIC 013423/SONY MUSIC (18.98)		NOW That's What I Call Country Vol. 2	10	
137	109	110	MAXWELL COLUMBIA 89142/SONY MUSIC (11.98) ☼		BLACKsummers'night	1	
138	108	90	CORINNE BAILEY RAE CAPITOL 99378 (18.98)		The Sea	7	
139	140	130	RASCAL FLATTS LYRIC STREET 002604 (18.98)		Unstoppable	1	
140	113	105	CREDENCE CLEARWATER REVIVAL FANTASY 3*/CONCORD (17.98/12.98)		Chronicle The 20 Greatest Hits	8	99
141	141	142	MICHAEL BUBLE 143/REPRISE 10013*/WARNER BROS. (18.98)		Call Me Irresponsible	1	
142	89	28	PEARL JAM MONSIEUR PNEUMA 9274* (18.98)		Backspacer	1	
143	122	94	THE XX YOUNG TURKS 450* (14.98)		xx	94	
144	144	148	SOUNDTRACK WALT DISNEY 004885 (18.98)		The Princess And The Frog	80	
145	112	119	COLBIE CAILLAT UNIVERSAL REPUBLIC 013194/UMRG (13.98) ☼		Breakthrough	1	
146	RE-ENTRY	8	NICK JONAS & THE ADMINISTRATION HOLLYWOOD 005196 (18.98) ☼		Who I Am	1	
147	169	161	MOTLEY CRUE MOTLEY 3887/BLUES STEEL (12.98) ☼		Greatest Hits	94	
148	143	-	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 00845/CAPITOL (18.98)		NOW That's What I Call Faith	143	
149	NEW	1	SHO BARAKA REACH 8146 (21.98)		Lions & Liars	149	
150	188	183	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN 65111*/CAPITOL (18.98)		This Is War	19	

104
As expected, the soundtrack to the Miley Cyrus film rallies with a 95% gain in its second week after the movie debuted March 31.

114
While he debuts at No. 1, his 2004 set — also the 20th-best-selling album (9.7 million) of the Nielsen SoundScan era (1991-present) — earns its best sales week (6,000) since June 2008.

121
The album was sale-priced at Target last week for \$7.98 and gains by 94%. Target's \$7.98 special also helps Lady Gaga (No. 17, up 36%), Jason Derulo (No. 54, up 15%), Vampire Weekend (No. 62, up 9%) and Mariah Carey (No. 90, up 87%).

146
With its first sales gain since its release, the album re-enters with a 57% jump. The gain is probably owed to Easter shopping, a repeat of Jonas' appearance on "Ellen" and the recent debut of the Jonas Brothers' new Disney Channel show, "Living the Dream."

165
At No. 91, his new "Somebody" digital EP debuts with slightly more than 7,000 downloads. It includes a live version of the title track and three previously unreleased songs.



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	DEBT	PEAK POSITION
151	92	-	EL TRONO DE MEXICO FOXVOXIA 354484/UMLE (11.98)		Quiero Decirte Que Te Amo	92	
152	153	147	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)		Tha Carter III	3	1
153	150	141	MICHAEL JACKSON EPIC/VERITY 17986*/SONY MUSIC (17.98)		Thriller	1	
154	99	-	MGMT COLUMBIA 19512*/SONY MUSIC (9.98)		Oracular Spectacular	38	
155	142	138	BON JOVI ISLAND 013700/UMG (13.98) ☼		The Circle	1	
156	185	180	THEORY OF A DEADMAN 604 618009/ROADRUNNER (13.98) ☼		Scars & Souvenirs	26	
157	157	149	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (16.98)		Greatest Hits	8	
158	147	122	AVENTURA PREMIUM LATIN 2008/SONY MUSIC LATIN (14.98)		The Last	2	
159	114	36	THEM CROOKED VULTURES DOG/INTERSCOPE 013783*/IGA (13.98)		Them Crooked Vultures	12	
160	NEW	1	FLATFOOT 56 OLD SHOE 10010 EX (9.98)		Black Thorn	160	
161	152	144	JUSTIN MOORE VALORY 0100 (10.98)		Justin Moore	10	
162	193	169	BILLY CURRINGTON MERCURY NASHVILLE 00855/UMGN (13.98)		Little Bit Of Everything	13	
163	194	-	FRANCESCA BATTISTELLI FERNET 88738*/WARNER BROS. (11.98)		My Paper Heart	91	
164	186	195	BRAD PAISLEY ARISTA NASHVILLE 47325/SMI (12.98)		American Saturday Night	2	
165	RE-ENTRY	28	ROB THOMAS EMBLEM/ATLANTIC 117814/AG (18.98) ☼		Cradlesong	3	
166	187	177	MICHAEL BUBLE 143/REPRISE 48376*/WARNER BROS. (18.98)		Michael Buble	47	
167	111	133	CHAYANNE SONY MUSIC LATIN 01972 (14.98)		No Hay Imposible	23	
168	158	150	SLIPKNOT ROADRUNNER 617838 (18.98) ☼		All Hope Is Gone	1	
169	146	117	ROB ZOMBIE LORD & BURROUGHS 617792*/ROADRUNNER (18.98)		Hellbilly Deluxe 2	8	
170	183	126	PASSION GUSTERS 02175/SPARROW (17.98)		Passion: Awakening	15	
171	124	111	BEBE & CECE WINANS BAC 31105/MALACO (14.98)		Still	12	
172	76	22	DRIVE-BY TRUCKERS ATO 0084* (14.98)		Big To-Do	22	
173	173	145	SNOO DOGG DOGGYSTYLE/PRIORITY 00842*/CAPITOL (18.98)		Malice N Wonderland	23	
174	166	154	FIVE FINGER DEATH PUNCH PROSPECT PARK 50108* (13.98) ☼		War Is The Answer	7	
175	RE-ENTRY	20	KUTLESS BSC 67114 (12.98)		It Is Well	42	
176	176	-	LED ZEPPELIN SWAN SONG 31348*/ATLANTIC (19.98) ☼		Mothership	2	7
177	200	156	VARIOUS ARTISTS EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC (18.98)		NOW 31	1	
178	156	152	CAGE THE ELEPHANT DSP 49658*/JIVE (13.98)		Cage The Elephant	67	
179	191	168	TOBY KEITH SHOW DGG-UNIVERSAL 627 (18.98)		American Ride	3	
180	151	131	ABBA POLYGRAM 517007/A&M (18.98/12.98)		Gold - Greatest Hits	3	63
181	162	155	JASON MRAZ 613/ATLANTIC 44859*/AG (18.98) ☼		We Sing. We Dance. We Steal Things.	3	
182	154	132	50 CENT SHADY/AFTERMATH/INTERSCOPE 012393*/IGA (13.98 CD/DVD) ☼		Before I Self-Destruct	5	
183	164	-	THE BEATLES APPLE S.J. 383/CAPITOL (18.98)		Abbey Road	1	
184	116	-	SCHOOL GYRLS NCRE/DIBLE/ISLAND 014072/UMG (9.98) ☼		School Gyrls	118	
185	116	-	ERIC CHURCH CAPITOL NASHVILLE 20610* (12.98)		Carolina	17	
186	175	179	ORIGINAL BROADWAY CAST RECORDING DECCA Broadway 00182/DECCA (18.98)		Wicked	128	
187	171	165	FOO FIGHTERS RDWELL/RAJA 39821*/RMG (11.98) ☼		Greatest Hits	11	
188	110	25	DROPKICK MURPHYS BORN & BRED 823487*/JLG (13.98) ☼		Live On Lansdowne, Boston MA	25	
189	163	171	PINK FLOYD HARVEST SMAS 11163/CAPITOL (18.98/10.98)		Dark Side Of The Moon	1	
190	168	185	PASSION PIT FRENCHKISS 43886/COLUMBIA (12.98)		Manners	51	
191	164	-	THE BEATLES APPLE S.J. 4214/CAPITOL (24.98)		The Beatles	1	
192	177	173	JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGA (12.98)		That Lonesome Song	28	
193	133	91	DJ KHALED WE THE BEST 2024/E1 (17.98)		Victory	14	
194	RE-ENTRY	150	CARRIE UNDERWOOD 18/ARISTA/ARISTA NASHVILLE 71197/RMG (9.98)		Some Hearts	2	
195	RE-ENTRY	5	NEVER SHOOT NEVER LOVE/WYR/SIRE 52294*/WARNER BROS. (9.98)		What Is Love?	24	
196	45	-	GOLDFRAPP MUTE 9442 (15.98)		Head First	45	
197	125	86	PETER GABRIEL HOL WORLD 1 (16.98)		Scratch My Back	26	
198	116	136	K.D. LANG NONE/SUCH 523288*/WARNER BROS. (16.98)		Recollection	36	
199	RE-ENTRY	159	NICKELBACK ROADRUNNER 618300 (18.98) ☼		All The Right Reasons	1	
200	RE-ENTRY	75	HOLLYWOOD UNDEAD A&M/OCTONE 013311/IGA (12.98)		Swan Songs	22	

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NEVER SHOOT NEVER	185	BRAD PAISLEY	104	CORINNE BAILEY RAE	138	SCORPIONS	113	SOUNDTRACK	113	GLEE: SEASON ONE: THE MUSIC VOLUME 2	87	TECH NINE	117	THREE DAYS GRACE	131	KEITH URBAN	124	NOW 32	64	THE WHITE STRIPES	122	CHRIS YOUNG	98
NICKELBACK	50, 199	PAPER TONGUES	110	RASCAL FLATTS	139	BOB SEGER & THE SILVER BULLET BAND	157	ALMOST ALICE	51	HANNAH MONTANA: THE MOVIE	106	THEY CROOKED	106	CHRIS TOMLIN	48	VAMPIRE WEEKEND	62	NOW THAT'S WHAT I CALL COUNTRY VOL. 2	136	ROBB WILLIAMS	59	YOUNG MONEY	38
		PARAMORE	111	REBA	134	ALVIN AND THE CHIMPANZEES	14	THE LAST SONG	159	THE PRINCESS AND THE FROG	104	VULTURES	159	TROY SONGS	41	THE THEORY OF A DEADMAN	158	NOW THAT'S WHAT I CALL FAITH	148	GRECHEN WILSON	34	ROB ZOMBIE	169
		PASSION WORSHIP BAND	116	RIHANNA	25	BLAKE SHELTON SHINEDOWN	83	THE FRIG	144	THE FRIG	144	THEORY OF A DEADMAN	158	EL TRONO DE MEXICO	151	ROB THOMAS	3	RADIO DISNEY JAMS 12	26	BEBE & CECE WINANS	171		
		PARAMORE	117	BLAKE SHELTON	28	SQUAKQUEL	73	THE PRINCESS AND THE FROG	104	STARBUCK	137	ROB THOMAS	3	JOSH TURNER	56	DISNEY MANIA 7: MUSIC CD&S SING DISNEY	105	WOW DISNEY JAMS 12	26				
		PASSION PIT	190	SKILLET	155	DISNEY: PHINEAS AND FERB	59	STARBUCK	137	THE TWILIGHT SAGA: THE NEW MOON	32	ROB THOMAS	3	THE THEORY OF A DEADMAN	158	THE THEORY OF A DEADMAN	158	WOW DISNEY JAMS 12					

TOP INDEPENDENT™		
THIS WEEK	LAST WEEK	TITLE
1	HOT SHOT DEBUT	#1 BARENAKED LADIES All In Good Time
2	1	SHE & HIM Volume Two
3	NEW	GRETCHEN WILSON I Got Your Country Right Here
4	NEW	E-40 Revenue Retrievin': Day Shift
5	NEW	E-40 Revenue Retrievin': Night Shift
6	5	JASON ALDEAN Wide Open
7	6	VAMPIRE WEEKEND Contra
8	2	SOUNDTRACK CRAZY HEART
9	NEW	TECH N9NE The Lost Scripts Of K.O.D. (EP)
10	11	PHOENIX Wolfgang Amadeus Phoenix
11	29	GREATEST DJ ENFERNO Ultra Dance 11
12	NEW	E-40 Revenue Retrievin': Day Shift/Night Shift
13	10	PEARL JAM Backspacer
14	13	THE XX xx
15	23	MOTLEY CRUE Greatest Hits
16	NEW	SHO BARAKA Lions & Liars
17	NEW	FLATFOOT 56 Black Thorn
18	15	BEBE & CECE WINANS Still
19	8	DRIVE-BY TRUCKERS Big To-Do
20	21	FIVE FINGER DEATH PUNCH War Is The Answer
21	19	CAGE THE ELEPHANT Cage The Elephant
22	12	DROPKICK MURPHYS Live On Lansdowne, Boston MA
23	18	DJ KHALED Victory
24	4	GOLDFRAPP Head First
25	16	PETER GABRIEL Scratch My Back
26	5	MUMFORD & SONS Sigh No More
27	NEW	JEDI MIND TRICKS PRESENTS ARMY OF THE PHAROHS The Uhhlyy Terror
28	7	BROTHA LYNCH HUNG Dinner And A Movie
29	15	SOUNDTRACK The Twilight Saga: New Moon: The Score
30	24	JOAN JETT AND THE BLACKHEARTS Greatest Hits
31	20	SPOOK Transference
32	9	THE DILLINGER ESCAPE PLAN Option Paralysis
33	3	JOE BONAMASSA Black Rock
34	22	BEACH HOUSE Teen Dream
35	26	JAMES FORTUNE & FIYA Encore
36	27	FLOGGING MOLLY Live At The Greek Theatre
37	4	BLACK REBEL MOTORCYCLE CLUB Beat The Devil's Tattoo
38	35	SILVERSN PICKUPS Swoon
39	NEW	JOAN ARMATRADING This Charming Life
40	RE-ENTRY	NORMAN TABERNACLE CHORUS AT TEMPLE SQUARE
41	47	PRINCE & BRIA VALENTE Lotus Flow 3r/MPLSOUND/Elix3r
42	43	JIMMY BUFFETT Buffet Hotel
43	33	JOE Signature
44	RE-ENTRY	THE COUNTDOWN KIDS 50 Silly Songs
45	28	JOANNA NEWSOM Have One On Me
46	49	EDWARD SHARPE & THE MAGNETIC ZEROS Up From Below
47	30	FRIGHTENED RABBIT Winter Of Mixed Drinks
48	44	OMARION Oblusion
49	45	THE MORNING BENDERS Big Echo
50	RE-ENTRY	BRIAN COURTNEY WILSON Just Love

Lady Gaga's "The Fame" (No. 7) spends a 71st week on the Top Digital Albums chart, extending the record for the longest-charting set on the tally. (Kings of Leon's "Only by the Night" is in second place with 64 weeks.) Selling about 10,000 downloads per week, "The Fame" may soon overtake Coldplay's "Viva La Vida or Death and All His Friends" (773,000 downloads) as the best-selling digital album of all time.



TOP DIGITAL™		
THIS WEEK	LAST WEEK	TITLE
1	NEW	#1 USHER Raymond V Raymond
2	NEW	ERYKAH BADU NEW AMERYKAH: Part Two: Return Of The Ankh
3	1	JUSTIN BIEBER My World 2.0
4	NEW	BARENAKED LADIES All In Good Time
5	NEW	METH/GHOST/RAE Wu-Massacre
6	4	LADY ANTEBELLUM Need You Now
7	5	LADY GAGA The Fame
8	NEW	ROBIN WILLIAMS Weapons Of Self Destruction
9	NEW	ROB THOMAS Someday EP
10	NEW	ALAN JACKSON Freight Train
11	3	SHE & HIM Volume Two
12	25	SOUNDTRACK The Last Song
13	10	LUDACRIS Battle Of The Sexes
14	2	MONICA Still Standing
15	7	BROKEN BELLS Broken Bells
16	14	KESHA Animal
17	8	GORILLAZ Plastic Beach
18	13	THE BLACK EYED PEAS The E.N.D.
19	NEW	AMY GRANT Somewhere Down The Road
20	9	SOUNDTRACK The Twilight Saga: New Moon
21	NEW	E-40 Revenue Retrievin': Day Shift/Night Shift
22	20	LADY GAGA The Fame Monster (EP)
23	6	JUSTIN BIEBER My World (EP)
24	17	ZAC BROWN BAND The Foundation
25	16	RIHANNA Rated R

TOP INTERNET™		
THIS WEEK	LAST WEEK	TITLE
1	2	#1 JUSTIN BIEBER My World (EP)
2	NEW	USHER Raymond V Raymond
3	NEW	FLATFOOT 56 Black Thorn
4	3	MONICA Still Standing
5	NEW	BARENAKED LADIES All In Good Time
6	4	JIMI HENDRIX Valleys Of Neptune
7	NEW	TECH N9NE The Lost Scripts Of K.O.D. (EP)
8	NEW	ALAN JACKSON Freight Train
9	5	SHE & HIM Volume Two
10	NEW	ERYKAH BADU NEW AMERYKAH: Part Two: Return Of The Ankh
11	8	SADE Soldier Of Love
12	1	JUSTIN BIEBER My World 2.0
13	NEW	AMY GRANT Somewhere Down The Road
14	9	LADY ANTEBELLUM Need You Now
15	11	VARIOUS ARTISTS NOW 33
16	23	ADAM LAMBERT For Your Entertainment
17	RE-ENTRY	THE CANADIAN TENORS The Canadian Tenors
18	13	BROKEN BELLS Broken Bells
19	12	SOUNDTRACK CRAZY HEART
20	21	LADY GAGA The Fame
21	17	GORILLAZ Plastic Beach
22	24	MICHAEL BUBLE Crazy Love
23	7	SCORPIONS Sing In The Tail
24	15	VARIOUS ARTISTS The Edge
25	22	TAYLOR SWIFT Fearless

I LIKE LIBRARIES: MOST ADDED		
THIS WEEK	LAST WEEK	TITLE
1	7	#1 RUDE BOY
2	3	BAD ROMANCE
3	4	HEY, SOUL SISTER
4	2	TELEPHONE
5	6	IN MY HEAD
6	7	POKER FACE
7	5	IMMA BE
8	8	TIK TOK
9	-	OMG
10	14	PAPARAZI
11	10	NEED YOU NOW
12	9	THE BLACK EYED PEAS
13	11	THE BLACK EYED PEAS
14	15	FIREFLIES
15	12	MEET ME HALFWAY

LALA SONGS		
THIS WEEK	LAST WEEK	TITLE
1	1	#1 SAY AAH
2	2	I GOTTA FEELING
3	3	TIK TOK
4	8	HEY, SOUL SISTER
5	9	RUDE BOY
6	-	IN DA CLUB
7	-	CELEBRATION
8	10	FIREFLIES
9	5	EMPIRE STATE OF MIND
10	7	BEDROCK
11	6	I GOTTA FEELING
12	11	TELEPHONE
13	21	BAD ROMANCE
14	16	NOTHIN' ON YOU
15	12	NEED YOU NOW

TOP COMEDY ALBUMS™		
THIS WEEK	LAST WEEK	TITLE
1	-	#1 WEAPONS OF SELF DESTRUCTION
2	1	INCREDIBAD
3	-	TALKING MONKEYS IN SPACE
4	2	BO BURNHAM
5	3	THE ESSENTIAL "WEIRD AL" YANKOVIC
6	5	ISOLATED INCIDENT
7	4	INTIMATE MOMENTS FOR A SENSUAL EVENING
8	8	KING BABY
9	6	I TOLD YOU I WAS FREAKY (SOUNDTRACK)
10	7	FEEL THE STEEL
11	9	SERIOUSLY, WHO PARTED?
12	26	AGED AND CONFUSED
13	28	TAILGATE PARTY
14	11	BEHAVIORAL PROBLEMS
15	10	EL NINO LOCO

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HOT 100 AIRPLAY™			TITLE			ARTIST (IMPRINT/PROMOTION LABEL)		
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	8	1	26	29	8	26	29
2	2	29	2	27	37	4	27	37
3	3	9	3	26	27	6	26	27
4	4	17	4	29	31	26	29	31
5	5	14	5	30	36	49	30	36
6	6	19	6	31	37	17	31	37
7	7	10	7	32	37	12	32	37
8	8	21	8	33	30	12	33	30
9	9	23	9	34	34	16	34	34
10	10	11	10	35	42	6	35	42
11	11	9	11	36	28	13	36	28
12	12	12	12	37	26	14	37	26
13	13	15	13	38	39	12	38	39
14	14	6	14	39	35	21	39	35
15	15	11	15	40	47	4	40	47
16	16	10	16	41	41	43	41	41
17	17	15	17	42	33	10	42	33
18	18	24	18	43	51	4	43	51
19	19	27	19	44	44	11	44	44
20	20	10	20	45	40	13	45	40
21	21	7	21	46	46	7	46	46
22	22	18	22	47	45	28	47	45
23	23	9	23	48	52	5	48	52
24	24	19	24	49	43	17	49	43
25	25	10	25	50	50	7	50	50

ROCK™			TITLE			ARTIST (IMPRINT/PROMOTION LABEL)		
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	13	1	2	13	2	2	13
2	2	13	2	3	13	3	3	13
3	3	13	3	4	13	4	4	13
4	4	13	4	5	13	5	5	13
5	5	13	5	6	13	6	6	13
6	6	13	6	7	13	7	7	13
7	7	13	7	8	13	8	8	13
8	8	13	8	9	13	9	9	13
9	9	13	9	10	13	10	10	13
10	10	13	10	11	13	11	11	13
11	11	13	11	12	13	12	12	13
12	12	13	12	13	13	13	13	13
13	13	13	13	14	13	14	14	13
14	14	13	14	15	13	15	15	13

COUNTRY™			TITLE			ARTIST (IMPRINT/PROMOTION LABEL)		
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	13	1	2	13	2	2	13
2	2	11	2	3	12	3	3	12
3	3	12	3	4	12	4	4	12
4	4	12	4	5	12	5	5	12
5	5	13	5	6	13	6	6	13
6	6	13	6	7	13	7	7	13
7	7	13	7	8	13	8	8	13
8	8	13	8	9	13	9	9	13
9	9	13	9	10	13	10	10	13
10	10	13	10	11	13	11	11	13
11	11	13	11	12	13	12	12	13
12	12	13	12	13	13	13	13	13
13	13	13	13	14	13	14	14	13
14	14	13	14	15	13	15	15	13

HOT DIGITAL SONGS™			TITLE			ARTIST (IMPRINT/PROMOTION LABEL)		
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	26	1	26	29	8	26	29
2	2	8	2	27	27	3	27	27
3	3	9	3	28	24	23	28	24
4	4	6	4	29	25	14	29	25
5	5	11	5	30	36	8	30	36
6	6	19	6	31	29	22	31	29
7	7	1	7	32	11	22	32	11
8	8	16	8	33	28	21	33	28
9	9	7	9	34	17	34	34	17
10	10	12	10	35	30	43	35	30
11	11	17	11	36	35	14	36	35
12	12	9	12	37	41	8	37	41
13	13	10	13	38	26	17	38	26
14	14	22	14	39	33	22	39	33
15	15	13	15	40	37	6	40	37
16	16	15	16	41	60	4	41	60
17	17	1	17	42	46	4	42	46
18	18	23	18	43	38	36	43	38
19	19	16	19	44	31	3	44	31
20	20	21	20	45	13	45	45	13
21	21	26	21	46	44	5	46	44
22	22	16	22	47	42	33	47	42
23	23	19	23	48	43	33	48	43
24	24	17	24	49	40	34	49	40
25	25	17	25	50	54	5	50	54

R&B/HIP-HOP™			TITLE			ARTIST (IMPRINT/PROMOTION LABEL)		
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	8	1	2	13	2	2	13
2	2	10	2	3	13	3	3	13
3	3	13	3	4	13	4	4	13
4	4	13	4	5	13	5	5	13
5	5	13	5	6	13	6	6	13
6	6	13	6	7	13	7	7	13
7	7	13	7	8	13	8	8	13
8	8	13	8	9	13	9	9	13
9	9	13	9	10	13	10	10	13
10	10	13	10	11	13	11	11	13
11	11	13	11	12	13	12	12	13
12	12	13	12	13	13	13	13	13
13	13	13	13	14	13	14	14	13
14	14	13	14	15	13	15	15	13

LATIN™			TITLE			ARTIST (IMPRINT/PROMOTION LABEL)		
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	13	1	2	13	2	2	13
2	2	13	2	3	13	3	3	13
3	3	13	3	4	13	4	4	13
4	4	13	4	5	13	5	5	13
5	5	13	5	6	13	6	6	13
6	6	13	6	7	13	7	7	13
7	7	13	7	8	13	8	8	13
8	8	13	8	9	13	9	9	13
9	9	13	9	10	13	10	10	13
10	10	13	10	11	13	11	11	13
11	11	13	11	12	13	12	12	13
12	12	13	12	13	13	13	13	13
13	13	13	13	14	13	14	14	13
14	14	13	14	15	13	15	15	13

SOUL™			TITLE			ARTIST (IMPRINT/PROMOTION LABEL)		
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	13	1	2	13	2	2	13
2	2	13	2	3	13	3	3	13
3	3	13	3	4	13	4	4	13
4	4	13	4	5	13	5	5	13
5	5	13	5	6	13	6	6	13
6	6	13	6	7	13	7	7	13
7	7	13	7	8	13	8	8	13
8	8	13	8	9	13	9	9	13
9	9	13	9	10	13	10	10	13
10	10	13	10	11	13	11	11	13
11	11	13	11	12	13	12	12	13
12	12	13	12	13	13	13	13	13
13	13	13	13	14	13	14	14	13
14	14	13	14	15	13	15	15	13

NEW AGE™			TITLE			ARTIST (IMPRINT/PROMOTION LABEL)		
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	10	1	2	13	2	2	13
2	2	13	2	3	13	3	3	13
3	3	13	3	4	13	4	4	13
4	4	13	4	5	13	5	5	13
5	5	13	5	6	13	6	6	13
6	6	13	6	7	13	7	7	13
7	7	13	7	8	13	8	8	13
8	8	13	8	9	13	9	9	13
9	9	13	9	10	13	10	10	13
10	10	13	10	11	13	11	11	13
11	11	13	11	12	13	12	12	13
12	12	13	12	13	13	13	13	13
13	13	13	13	14	13	14	14	13
14	14	13	14	15	13	15	15	13

HOT 100 AIRPLAY: (L) 21 stations, (M) 21 stations, (R) 21 stations, (S) 21 stations, (T) 21 stations, (U) 21 stations, (V) 21 stations, (W) 21 stations, (X) 21 stations, (Y) 21 stations, (Z) 21 stations, (AA) 21 stations, (AB) 21 stations, (AC) 21 stations, (AD) 21 stations, (AE) 21 stations, (AF) 21 stations, (AG) 21 stations, (AH) 21 stations, (AI) 21 stations, (AJ) 21 stations, (AK) 21 stations, (AL) 21 stations, (AM) 21 stations, (AN) 21 stations, (AO) 21 stations, (AP) 21 stations, (AQ) 21 stations, (AR) 21 stations, (AS) 21 stations, (AT) 21 stations, (AU) 21 stations, (AV) 21 stations, (AW) 21 stations, (AX) 21 stations, (AY) 21 stations, (AZ) 21 stations, (BA) 21 stations, (BB)

WEEKS ON CHART			WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART	
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	16	1	1	12	1	1	16
MAINSTREAM TOP 40								
TITLE ARTIST (IMPRINT / PROMOTION LABEL)								
1	1	16	1	1	12	1	1	16
#1 TELEPHONE LADY ANTEBELLUM (CAPITOL, NASHVILLE/CAPITOL)								
2	2	11	2	2	35	2	2	18
#2 NEED YOU NOW LADY ANTEBELLUM (CAPITOL, NASHVILLE/CAPITOL)								
3	4	16	3	4	26	3	4	16
#3 IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)								
4	3	15	4	3	31	4	3	15
#4 IMMA BE THE BLACK EYED PEAS (INTERSCOPE)								
5	7	7	5	6	14	5	7	7
#5 RUDE BOY RIHANNA (SRP/DEF JAM/JMG)								
6	9	10	6	5	38	6	9	10
#6 HEY, SOUL SISTER TRAIN (COLUMBIA)								
7	13	7	7	7	43	7	13	7
#7 NOTHIN' ON YOU B.O.B FEAT BRUNO MARS (REBEL ROCK/DAVID MUSTEL/ATLANTIC)								
8	8	17	8	10	14	8	8	17
#8 CARRY OUT DAVID DREW (JUSTIN TIMBERLAKE/ROSELIE/BLACKGROUND/INTERSCOPE)								
9	5	25	9	9	27	9	5	25
#9 TIK TOK KE\$HA (KEMOSABE/RCA/RMG)								
10	11	17	10	8	41	10	11	17
#10 BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)								
11	15	7	11	11	19	11	15	7
#11 BREAK YOUR HEART TAIO CRUZ FEAT LUDACRIS (MERCURY/JMG)								
12	6	11	12	12	14	12	6	11
#12 BEDROCK YOUNG MONEY FEAT LLOYD (CASH MONEY/UNIVERSAL MOTOWN)								
13	14	16	13	13	12	13	14	16
#13 WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)								
14	16	20	14	14	22	14	16	20
#14 ALL THE RIGHT MOVES ONE REPLIC (MOSLEY/INTERSCOPE)								
15	10	24	15	15	7	15	10	24
#15 BAD ROMANCE LADY GAGA (STREAMLINE/KON/LIVE/CHERRYTREE/INTERSCOPE)								
16	12	20	16	18	6	16	12	20
#16 ACCORDING TO YOU ORIANTHI (TAL GEFEN/INTERSCOPE)								
17	17	22	17	16	14	17	17	22
#17 LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)								
18	20	8	18	20	4	18	20	8
#18 SAY AAH TREY SONGZ FEAT. FABIOLUS (SONG BOOK/ATLANTIC)								
19	18	28	19	17	3	19	18	28
#19 SEXY CHICK DAVID GUETTA FEAT. AKON (SONI/ASTRA/WEA/RCA/CAPITOL)								
20	23	8	20	19	5	20	23	8
#20 TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)								
21	19	19	21	22	9	21	19	19
#21 LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)								
22	24	10	22	21	9	22	24	10
#22 NATURALLY SELENA GOMEZ & THE SCENE (HOLLYWOOD)								
23	21	10	23	23	6	23	21	10
#23 BABY JUSTIN BIEBER FEAT. LUDACRIS (SOLID/BOY/REMY/NO. 1/ISLAND/UMG)								
24	25	12	24	24	3	24	25	12
#24 HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)								
25	28	7	25	28	2	25	28	7
#25 SOLO DRAKE (TRACE IS MONEY/BELUGA HEIGHTS/REPRISE)								
26	NEW	1	26	NEW	1	26	NEW	1
#26 GREATEST GAINER YOUR LOVE IS MY DRUG KE\$HA (KEMOSABE/RCA/RMG)								
27	30	9	27	30	9	27	30	9
#27 HALFWAY GONE LIFHOUSE (GFFEN/INTERSCOPE)								
28	22	10	28	22	10	28	22	10
#28 BLAH BLAH BLAH KE\$HA FEAT. JONAS (KEMOSABE/RCA/RMG)								
29	32	5	29	32	5	29	32	5
#29 BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)								
30	31	7	30	31	7	30	31	7
#30 SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)								
31	26	12	31	26	12	31	26	12
#31 TIE ME DOWN NEW BOY FEAT. RAY J. (SHQTTY/ASYLUM/WARNER BROS.)								
32	27	12	32	27	12	32	27	12
#32 HOW LOW LUDACRIS (SRP/DEF JAM/JMG)								
33	33	5	33	33	5	33	33	5
#33 I MADE IT (CASH MONEY HEROES) KNOX ROBERT FEAT. BRUNO MARS, AN DRAKE, ALLI WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)								
34	35	4	34	35	4	34	35	4
#34 YOUNG FOREVER JAY-Z & MR. HUDSON (RDC NATION)								
35	NEW	1	35	NEW	1	35	NEW	1
#35 ALEJANDRO LADY GAGA (STREAMLINE/KON/LIVE/CHERRYTREE/INTERSCOPE)								
36	34	3	36	34	3	36	34	3
#36 I'M AWESOME SPOKE (UNIVERSAL REPUBLIC)								
37	36	3	37	36	3	37	36	3
#37 EENNIE MEENIE SEAN KINGSTON & JUSTIN BIEBER (BELUGA HEIGHTS/EPIC)								
38	37	3	38	37	3	38	37	3
#38 IF WE EVER MEET AGAIN TIMBALAND FEAT. KEY PERRY (MOSLEY/BLACKGROUND/INTERSCOPE)								
39	39	3	39	39	3	39	39	3
#39 ALL I EVER WANTED KELLY CLARKSON (19/RCA/RMG)								
40	NEW	1	40	NEW	1	40	NEW	1
#40 BILLIONAIRE TRAVIS MCGOFF FEAT. BRUNO MARS (FUELED BY RAMEN/DECA/VEVA/RRP)								

In its 17th week on **Mainstream Top 40**, the Script's "Breakeven" reaches the top 10 (11-10). The song marks the longest trip to the top 10 by a group with its first chart entry since "Over My Head (Cable Car)" by fellow Epic Records acts the Fray likewise reached the top bracket in its 17th frame in July 2006.

Atop **Adult Top 40** for a fourth week, Lady Antebellum's "Need You Now" rewrites the record for most weekly plays in the chart's 14-year history.

Eighty-five reporters played the song a combined 4,129 times in the survey's March 29-April 4 tracking period, an average of 49 plays per station (or one spin every three-and-a-half hours).

The sum passes the 4,043 plays logged by Hoobastank's "The Reason" on Aug. 7, 2004, chart.



THE SCRIPT

WEEKS ON CHART			WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART	
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	12	1	1	12	1	1	12
ADULT CONTEMPORARY								
TITLE ARTIST (IMPRINT / PROMOTION LABEL)								
1	1	12	1	1	12	1	1	12
#1 NEED YOU NOW LADY ANTEBELLUM (CAPITOL, NASHVILLE/CAPITOL)								
2	2	35	2	2	35	2	2	35
#2 FALLIN' FOR YOU CARRIE UNDERWOOD (UNIVERSAL REPUBLIC)								
3	4	26	3	4	26	3	4	26
#3 ALREADY GONE KELLY CLARKSON (19/RCA/RMG)								
4	3	31	4	3	31	4	3	31
#4 HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)								
5	6	14	5	6	14	5	6	14
#5 GREATEST GAINER HEY, SOUL SISTER TRAIN (COLUMBIA)								
6	5	38	6	5	38	6	5	38
#6 YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)								
7	7	43	7	7	43	7	7	43
#7 NO SURPRISE DAUGHTRY (19/RCA/RMG)								
8	10	14	8	10	14	8	10	14
#8 SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)								
9	9	27	9	9	27	9	9	27
#9 SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)								
10	8	41	10	8	41	10	8	41
#10 PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)								
11	11	19	11	11	19	11	11	19
#11 FIREFLIES HEWL CITY (UNIVERSAL REPUBLIC)								
12	12	14	12	12	14	12	12	14
#12 HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)								
13	13	12	13	13	12	13	13	12
#13 FIFTEEN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)								
14	14	22	14	14	22	14	14	22
#14 CHASING PIRATES NORMAN CORSE (JIVE/NOT/CAPITOL)								
15	15	7	15	15	7	15	15	7
#15 LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)								
16	16	6	16	16	6	16	16	6
#16 LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)								
17	16	14	17	16	14	17	16	14
#17 PAPA RAZZI LADY GAGA (STREAMLINE/KON/LIVE/CHERRYTREE/INTERSCOPE)								
18	20	4	18	20	4	18	20	4
#18 BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)								
19	17	3	19	17	3	19	17	3
#19 WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)								
20	19	5	20	19	5	20	19	5
#20 WHEN I LOOK AT YOU MILEY CYRUS (HOLLYWOOD)								
21	22	9	21	22	9	21	22	9
#21 NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RRP)								
22	21	9	22	21	9	22	21	9
#22 EMPIRE STATE OF MIND (PART II) BROKEN DOWN ALICIA KEYS (MCA/J/RMG)								
23	23	6	23	23	6	23	23	6
#23 WALK WITH YOU EDWIN MCCAIN (SAGUARO ROAD)								
24	24	3	24	24	3	24	24	3
#24 TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)								
25	28	2	25	28	2	25	28	2
#25 HALFWAY GONE LIFHOUSE (GFFEN/INTERSCOPE)								

WEEKS ON CHART			WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART	
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	13	1	1	13	1	1	13
ADULT TOP 40								
TITLE ARTIST (IMPRINT / PROMOTION LABEL)								
1	1	13	1	1	13	1	1	13
#1 NEED YOU NOW LADY ANTEBELLUM (CAPITOL, NASHVILLE/CAPITOL)								
2	2	33	2	2	33	2	2	33
#2 HEY, SOUL SISTER TRAIN (COLUMBIA)								
3	4	24	3	4	24	3	4	24
#3 LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)								
4	3	23	4	3	23	4	3	23
#4 HALFWAY GONE LIFHOUSE (GFFEN/INTERSCOPE)								
5	6	21	5	6	21	5	6	21
#5 LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)								
6	8	30	6	8	30	6	8	30
#6 BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)								
7	7	13	7	7	13	7	7	13
#7 ACCORDING TO YOU ORIANTHI (TAL GEFEN/INTERSCOPE)								
8	5	19	8	5	19	8	5	19
#8 HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)								
9	9	24	9	9	24	9	9	24
#9 HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)								
10	10	18	10	10	18	10	10	18
#10 BAD ROMANCE LADY GAGA (STREAMLINE/KON/LIVE/CHERRYTREE/INTERSCOPE)								
11	11	27	11	11	27	11	11	27
#11 ALL THE RIGHT MOVES ONE REPLIC (MOSLEY/INTERSCOPE)								
12	12	14	12	12	14	12	12	14
#12 WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)								
13	13	9	13	13	9	13	13	9
#13 I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)								
14	14	15	14	14	15	14	14	15
#14 TIK TOK KE\$HA (KEMOSABE/RCA/RMG)								
15	15	16	15	15	16	15	15	16
#15 UPRISING MU\$E (HELENA-J/WARNER BROS.)								
16	17	10	16	17	10	16	17	10
#16 SUPERMAN TONIGHT DON JOVI (ISLAND/JMG)								
17	19	4	17	19	4	17	19	4
#17 GREATEST GAINER ALL I EVER WANTED KELLY CLARKSON (19/RCA/RMG)								
18	18	8	18	18	8	18	18	8
#18 ALL OR NOTHING THE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)								
19	22	6	19	22	6	19	22	6
#19 TELEPHONE LADY GAGA FEAT. BERYNKE (STREAMLINE/KON/LIVE/CHERRYTREE/INTERSCOPE)								
20	16	12	20	16	12	20	16	12
#20 SYNDICATE THE TRIP (EPIC)								
21	25	3	21	25	3	21	25	3
#21 THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)								
22	23	11	22	23	11	22	23	11
#22 JUST SAY YES SNOW PATROL (POLYDOR/FICTION/GFFEN/INTERSCOPE)								
23	21	11	23	21	11	23	21	11
#23 YOU RUN AWAY BARNEKAND LADIES (BASIS/1)								
24	20	11	24	20	11	24	20	11
#24 JUST BREATHE PEARL JAM (MCA/WEA/FRENCH)								
25	26	5	25	26	5	25	26	5
#25 TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)								

WEEKS ON CHART			WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART	
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	2	3	1	2	3	1	2	3
ROCK SONGS								
TITLE ARTIST (IMPRINT / PROMOTION LABEL)								
1	2	3						

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	CERT.	PEAK POSITION
1	2	4	#1 HIGHWAY 20 RIDE <small>K STEGALL, T BROWN, G BROWN, W DURRETTE</small>	Zac Brown Band <small>HOME GROWN ATLANTIC BIGGER PICTURE</small>		1
2	4	6	AMERICAN HONEY <small>P WOLFE, J LADY ANTEBELLEUM, J S STEVENS, C R BARNOWE, H LINDSEY</small>	Lady Antebellum <small>CAPITOL NASHVILLE</small>		2
3	3	1	A LITTLE MORE COUNTRY THAN THAT <small>G CHAMBERLAIN, D J POTTER, S J L FEEK, K W VARBLE</small>	Easton Corbin <small>MERCURY</small>		1
4	1	2	TEMPORARY HOME <small>M BRIGHT, G UNDERWOOD, L LAIRD, Z MALOY</small>	Carrie Underwood <small>19 ARISTA NASHVILLE</small>		1
5	5	5	TIL SUMMER COMES AROUND <small>D HUFF, K URBAN, M POWELL, J KURBAN</small>	Keith Urban <small>CAPITOL NASHVILLE</small>		5
6	7	9	AIN'T BACK YET <small>B CANNON, K CHESNEY, G WISEMAN, C TOMPKINS</small>	Kenny Chesney <small>BNA</small>		6
7	9	11	GIMMIE THAT GIRL <small>M WRIGHT, R AKINS, D WARDEN, B HAYSLEP</small>	Joe Nichols <small>SHOW DOG-UNIVERSAL</small>		7
8	6	3	HILLBILLY BONE <small>R AKINS, G WISEMAN, L LAIRD</small>	Blake Shelton Featuring Trace Adkins <small>WARNER BROS. WAIN</small>		8
9	10	14	GREATEST THE MAN I WANT TO BE GAINER <small>J STRAUSS, R JAMES, L KICHENS</small>	Chris Young <small>19 RCA</small>		9
10	12	13	KEEP ON LOVIN' YOU <small>D HUFF, G STAPLETON, T WILLIAMS</small>	Steel Magnolia <small>BIG MACHINE</small>		10
11	11	10	FEARLESS <small>N CHAPMAN, T SWIFT, T SWIFT, L ROSE, H LINDSEY</small>	Taylor Swift <small>BIG MACHINE</small>		10
12	15	16	I GOTTA GET TO YOU <small>T BROWN, G STRAIT, J LAUDERDALE, J RITCHIE, B LARSEN</small>	George Strait <small>MCA NASHVILLE</small>		12
13	13	12	UNSTOPPABLE <small>D HUFF, RASCAL FLATTS, J DEMMUS, H LINDSEY, J T SLATER</small>	Rascal Flatts <small>LYRIC STREET</small>		11
14	14	15	BACKWOODS <small>J STEVENS, J MOORE, J PAULINI, J S STEVENS</small>	Justin Moore <small>VALORY</small>		14
15	16	17	HELL ON THE HEART <small>J JOYCE, C CHURCH, D BUTTAN, J SPILLMAN</small>	Eric Church <small>CAPITOL NASHVILLE</small>		15
16	17	17	IT'S JUST THAT WAY <small>K STEGALL, V MCGHEE, K SACKLEY, K STEGALL</small>	Alan Jackson <small>ARISTA NASHVILLE</small>		16
17	18	11	WRONG BABY WRONG <small>D HUFF, M MCBRIDE, S B LILES, R ORRALL, B WARREN, B WARREN</small>	Martina McBride <small>RCA</small>		17
18	19	20	STILL <small>B GALLIMORE, T MCGRAW, D SMITH, L BRICE, K JACOBS, J LEATHERS</small>	Tim McGraw <small>CORB</small>		18
19	20	21	SHE WON'T BE LONELY LONG <small>K STEGALL, D JOHNSON, RYDOWSKI, G GRIFFIN</small>	Clay Walker <small>CORB</small>		19
20	21	22	AIR POWER <small>R MCGHEE, T BROWN, R DUNN, T MCGHEE</small>	Reba <small>STARBUCK VALORY</small>		20
21	22	7	THE HOUSE THAT BUILT ME <small>F LIDDELL, M WRUCKE, T DOUGLAS, A SHAMBLIN</small>	Miranda Lambert <small>COLUMBIA</small>		21
22	23	4	CRAZY TOWN <small>M KNOX, R CLAWSON, B JONES</small>	Jason Aldean <small>BROKEN BOW</small>		22
23	25	13	RAIN IS A GOOD THING <small>J STEVENS, L BRYAN, A DAVIDSON</small>	Luke Bryan <small>CAPITOL NASHVILLE</small>		23
24	24	23	HIP TO MY HEART <small>N CHAPMAN, K PERRY, R PERRY, R PERRY, B BEAVERS</small>	The Band Perry <small>REPUBLIC NASHVILLE</small>		23
25	33	38	WATER <small>F ROGERS, B PAISLEY, C DUBOIS, K LONELACE</small>	Brad Paisley <small>ARISTA NASHVILLE</small>		25



Song is the first debut single by rookie duo to crack the top 10 since the Wreckers' "Leave the Pieces" hit the upper tier in the summer of 2006. The 30-week climb to the top 10 is the longest since David Nail's "Red Light" needed 38 weeks last fall.



With 1.2 million impressions at 24 stations monitored for the chart, singer swipes Hot Shot Debut and a career-best start with lead track from second installment of his "Six-Pak" EP series, due this summer. His prior best was a No. 48 bow with "The Baby" in November 2002.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	CERT.	PEAK POSITION
26	28	30	EVERY DOG HAS ITS DAY <small>T KEITH, T KEITH, B PINSON, J WAPEL</small>	Toby Keith <small>SHOW DOG-UNIVERSAL</small>		26
27	27	28	LOVE LIKE CRAZY <small>D JOHNSON, D JOHNSON, T JAMES</small>	Lee Brice <small>CORB</small>		27
28	26	27	DANCING IN CIRCLES <small>J COOPER, R E ORRALL, G B LILES, R E ORRALL, R SPRINGER</small>	Love And Theft <small>LYRIC STREET</small>		25
29	29	29	MY BEST DAYS ARE AHEAD OF ME <small>M BRIGHT, M GREEN, K BLATZ</small>	Danny Gokey <small>19 RCA</small>		29
30	30	32	LOVER, LOVER <small>D BRAINARD, J NIEMANN, D PRITZKER</small>	Jerrod Niemann <small>SEA GAYLE-ARISTA NASHVILLE</small>		30
31	31	31	WORK HARD, PLAY HARDER <small>G WILSON, J RICH, B CHANCEY, G WILSON, J RICH, W MCGHEE</small>	Gretchen Wilson <small>REDNECK CDS</small>		30
32	32	34	PRAY FOR YOU <small>COMITY, J J LOWENSTEIN, J BRENTLINGER</small>	Jaron And The Long Road To Love <small>JARONWOOD UNIVERSAL REPUBLIC BIG MACHINE</small>		32
33	34	33	THIS AIN'T NOTHIN' <small>PO DONNELL, G MORGAN, C DUBOIS, K K PHILLIPS</small>	Craig Morgan <small>BNA</small>		33
34	36	36	SMILE <small>R CAVALLI, M SHAFER, B DALY, J HARDING, J BOSE</small>	Uncle Kracker <small>TOP DOG ATLANTIC BIGGER PICTURE</small>		34
35	35	35	THE CALL <small>J STROUD, M KENNEDY, N GORDON, J CAMPBELL</small>	Mark Kennon <small>BAMA-JAN STROUD/ARISTAVARS</small>		33
36	39	41	LITTLE WHITE CHURCH <small>W KIRKPATRICK, LITTLE BIG TOWN, K FARCHILD, W KIRKPATRICK, K SCHAFFMAN, S WELT, WESTBROOK</small>	Little Big Town <small>CAPITOL NASHVILLE</small>		36
37	38	12	STAY HERE FOREVER <small>N CHAPMAN, J KILCHER, D DAVIDSON, B PINSON</small>	Jewel <small>VALORY</small>		37
38	37	39	TURNING HOME <small>F LIDDELL, K CHESNEY, S CARUSO</small>	David Nail <small>MCA NASHVILLE</small>		37
39	40	9	GIDDY ON UP <small>M SHIMSHACK, D B BUNDY, J COHEN, M SHIMSHACK</small>	Laura Bell Bundy <small>MERCURY</small>		39
40	42	-	GET OFF ON THE PAIN <small>M BRIGHT, S ALLAN, G DROMAN, R LUTHER, B JAMES, J WEAVER</small>	Gary Allan <small>MCA NASHVILLE</small>		40
41	41	42	JACKSON HOLE <small>D FRIESELL, B CLAWSON, R CLAWSON, M CRISWELL</small>	James Wesley <small>BROKEN BOW</small>		41
42	59	58	WAY OUT HERE <small>M KNOX, J THOMPSON, C BEATHARD, D L MURPHY</small>	Josh Thompson <small>COLUMBIA</small>		42
43	43	43	BLUE SKY <small>M BRIGHT, J WEST, G BURR</small>	Emily West Featuring Keith Urban <small>CAPITOL NASHVILLE</small>		43
44	44	46	GROOVY LITTLE SUMMER SONG <small>J OTTO, W POKRY, L J OTTO, A ANDERSON, C CHAMBERLAIN</small>	James Otto <small>WARNER BROS. WAIN</small>		44
45	HOT SHOT DEBUT	1	ALL ABOUT TONIGHT <small>S HENDRICKS, B AKINS, R HAYSLEP, DAVIDSON</small>	Blake Shelton <small>REPUBLIC WAIN</small>		45
46	49	52	AIN'T NO STOPPING HER NOW <small>NEW VOICE ENTERTAINMENT, A BOWERS, K JACOBS</small>	Ash Bowers <small>STONEY CREEK</small>		46
47	45	11	BEST OF BOTH WORLDS <small>J BROWN, K GRANTT, D WORLEY, J BROWN</small>	Darryl Worley <small>STROUD/ARISTAVARS</small>		47
48	47	47	BRING ON THE LOVE <small>W KIRKPATRICK, K KADISH, K KADISH, B JANE L, CRUTCHFIELD, W KIRKPATRICK</small>	Coldwater Jane <small>MERCURY</small>		43
49	52	53	SUNSHINE (EVERYBODY NEEDS A LITTLE) <small>S AZAR, J NEIBAK, E AZOR, J YOUNG</small>	Steve Azar <small>RIDE</small>		49
50	53	50	CHILLIN' <small>J RITCHIE, G LARSEN, E M HILL, P O'DONNELL</small>	Blaine Larsen <small>TREHOUSE</small>		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	10	#1 LADY ANTEBELLEUM <small>K STEGALL, CAPITOL NASHVILLE 87702 (19.98)</small>	Need You Now		1
2	HOT SHOT DEBUT	1	ALAN JACKSON <small>ARISTA NASHVILLE 62660-SMN (11.98)</small>	Freight Train		2
3	3	4	GREATEST GAINER TAYLOR SWIFT <small>BIG MACHINE 0202 (18.98) ☉</small>	Fearless		5
4	2	2	ZAC BROWN BAND <small>HOME GROWN ATLANTIC BIGGER PICTURE 5169 (16.98)</small>	The Foundation		2
5	6	6	CARRIE UNDERWOOD <small>19 ARISTA NASHVILLE 45922-SMN (13.98)</small>	Play On		1
6	NEW	1	GRETCHEN WILSON <small>SEA GAYLE-ARISTA NASHVILLE 810654 (12.98)</small>	I Got Your Country Right Here		6
7	4	5	BLAKE SHELTON <small>REPUBLIC WAIN 810654 (12.98)</small>	Hillbilly Bone (EP)		2
8	7	7	EASTON CORBIN <small>MERCURY 813864-UMGN (10.98)</small>	Easton Corbin		4
9	5	4	GARY ALLAN <small>MCA NASHVILLE 013362-UMGN (10.98)</small>	Get Off On The Pain		2
10	12	13	JASON ALDEAN <small>BROKEN BOW 7637 (18.98)</small>	Wide Open		2
11	14	14	MIRANDA LAMBERT <small>COLUMBIA 48534-SMN (12.98)</small>	Revolution		1
12	9	10	JOSH TURNER <small>MCA NASHVILLE 013362-UMGN (13.98)</small>	Haywire		2
13	11	10	LADY ANTEBELLEUM <small>CAPITOL NASHVILLE 63206 (12.98)</small>	Lady Antebellum		1
14	10	9	DANNY GOKEY <small>19 RCA 60554-SMN (11.98)</small>	My Best Days		3
15	8	8	SOUNDTRACK <small>FOX FOX SEARCHLIGHT 6184-NEW WEST (17.98)</small>	Crazy Heart		6
16	13	11	JOHNNY CASH <small>MCA NASHVILLE 013362-UMGN (10.98)</small>	American VI: Aint No Grave		2
17	16	15	DARIUS RUCKER <small>CAPITOL NASHVILLE 63206 (12.98)</small>	Learn To Live		1
18	17	17	CHRIS YOUNG <small>MCA NASHVILLE 013362-UMGN (11.98)</small>	The Man I Want To Be		6
19	15	16	LUKE BRYAN <small>CAPITOL NASHVILLE 65823 (18.98)</small>	Doin' My Thing		2
20	19	21	PACE SETTER SOUNDTRACK <small>WALT DISNEY 03101 (19.98)</small>	Hannah Montana: The Movie		1
21	18	18	KEITH URBAN <small>CAPITOL NASHVILLE 35751* (18.98)</small>	Defying Gravity		1
22	25	24	KENNY CHESNEY <small>MCA 65555-SMN (11.98)</small>	Greatest Hits II		1
23	20	21	TIM MCGRAW <small>STARBUCK VALORY (18.98)</small>	Southern Voice		1
24	20	23	REBA <small>STARBUCK VALORY (18.98)</small>	Keep On Loving You		1
25	23	32	VARIOUS ARTISTS <small>UNIVERSAL 85559-MISC (9.98)</small>	NOW That's What I Call Country Vol. 2		4

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	22	22	RASCAL FLATTS <small>LYRIC STREET 002684 (18.98)</small>	Unstoppable		1
27	24	25	JUSTIN MOORE <small>VALORY 0100 (10.98)</small>	Justin Moore		3
28	29	27	BILLY CURRINGTON <small>MERCURY 00550-UMGN (13.98)</small>	Little Bit Of Everything		2
29	27	30	BRAD PAISLEY <small>ARISTA NASHVILLE 47322-SMN (13.98)</small>	American Saturday Night		1
30	28	26	TOBY KEITH <small>SHOW DOG-UNIVERSAL 027 (18.98)</small>	American Ride		1
31	26	37	ERIC CHURCH <small>REPUBLIC WAIN 810654 (12.98)</small>	Carolina		4
32	31	29	BROOKS & DUNN <small>ARISTA NASHVILLE 49223-SMN (13.98)</small>	#1s ... And Then Some		1
33	33	34	EASTON CORBIN <small>MCA NASHVILLE 013173-UMGN (13.98)</small>	Twang		1
34	30	28	JOSH THOMPSON <small>COLUMBIA 58838-SMN (9.98)</small>	Way Out Here		2
35	32	35	RASCAL FLATTS <small>LYRIC STREET 002764 (13.98)</small>	Greatest Hits Volume 1		2
36	36	41	JOE NICHOLS <small>SHOW DOG-UNIVERSAL 012989 (13.98)</small>	Old Things New		15
37	38	40	KELLIE PICKLER <small>19 RCA 67811-SMN (11.98)</small>	Kellie Pickler		1
38	34	19	BRANTLEY GILBERT <small>AVERAGE JOES 215 (14.98)</small>	Halfway To Heaven		19
39	35	52	GLORIANA <small>EMULDA REPUBLIC WARNER BROS. 519780-WMN (13.98)</small>	Gloriana		2
40	43	46	MARTINA MCBRIDE <small>RCA 34190-SMN (17.98)</small>	Shine		1
41	44	43	GRETCHEN WILSON <small>COLUMBIA 61894-SMN (9.98)</small>	Greatest Hits		24
42	40	45	ROSANNE CASH <small>MCA NASHVILLE 013362-UMGN (13.98)</small>	The List		5
43	37	33	VARIOUS ARTISTS <small>STARBUCK VALORY 810654 (12.98)</small>	Good Of Nashville		24
44	46	47	DIKES BENTLEY <small>CAPITOL NASHVILLE 02158 (18.98)</small>	Feel That Fire		12
45	42	38	SARAH BUXTON <small>LYRIC STREET 160661 (10.98)</small>	Sarah Buxton		12
46	41	42	CHRIS CAGLE <small>CAPITOL NASHVILLE 00791-CAPITOL (13.98)</small>	Best Of Chris Cagle		34
47	39	39	DAILEY & VINCENT <small>CRACKER BARREL 61064-ROUNDER</small>	Dailey & Vincent Sing The Statler Brothers		19
48	47	49	JAKE OWEN <small>RCA 31287-SMN (12.98)</small>	Easy Does It		2
49	45	53	DAVID NAIL <small>MCA NASHVILLE 013003-SMN (10.98)</small>	Im About To Come Alive		19
50	49	50	RANDY TRAVIS <small>WARNER BROS. 519780-WMN (18.98)</small>	I Told You So: The Ultimate Hits Of Randy Travis		3

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	7	#1 CAROLINA CHOCOLATE DROPS <small>WENDELL SUTHERLAND 11866-WARNER BROS.</small>	Genuine Negro Jig	
2	2	9	DAILEY & VINCENT <small>CRACKER BARREL 61064-ROUNDER</small>	Dailey & Vincent Sing The Statler Brothers	
3	6	27	PATTY LOVELESS <small>SAGUARO ROAD 24976</small>	Mountain Soul II	
4	3	59	STEVE MARTIN <small>40 SHARPE 61064**-ROUNDER</small>	The Crow: New Songs For The Five-String Banjo	
5	NEW	1	THE GRASCALS <small>ROUNDER 61064-1</small>	The Famous Lefty Fly	
6	7	29	THE WALIN' JENNYS <small>RED HOUSE 230</small>	Live At The Mauch Chunk Opera House	
7	4	30	THE ISAACS <small>46014</small>	The Isaacs ... Naturally: An Almost A Cappella Collection	
8	5	4	VARIOUS ARTISTS <small>ROUNDER 610656</small>	Bluegrass Special	
9	NEW	1	REMO & SMILEY SPECIAL GUEST THE STANLEY BROTHERS <small>RURAL RHYTHM 1058</small>	Bluegrass 1963	
10	12	26	THE DEVIL MAKES THREE <small>MILAN 36426*</small>	Do Wrong Right	

BETWEEN THE BULLETS

'RIDE' TO THE TOP

Zac Brown Band claims its third No. 1 (and second straight leader) on Hot Country Songs, as "Highway 20 Ride" steps 2-1. The act spent two weeks atop the chart with "Chicken Fried" in December 2008, followed by a No. 2 peak with "Whatever It Is" and then two weeks at No. 1 with "Toes." The new leader marks the most turnover atop the chart in more than 15 years, following four separate titles that each spent one week at No. 1. The chart hasn't churned this many No. 1s since November/December 1994, when it rotated through five new No. 1s in five weeks.

—Wade Jensen

CHRISTIAN SONGS™			TITLE	ARTIST	IMP/INT / PROMOTION LABEL
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	2	10	#1 ALL OF CREATION	MercyMe	ING
2	1	28	WHAT FAITH CAN DO	KUTLESS BEG. TOOTH & NAIL	
3	3	26	THERE IS A WAY	NEWWORLDSON INPOP	
4	4	29	FORGIVEN	SANCTUS REAL SPARROW/EMI CMG	
5	6	8	GET BACK UP	TOBYMAC FOREFRONT/EMI CMG	
6	5	26	SAFE	PHIL WICKHAM FEAT. BART MILLARD INO	
7	8	32	UNTIL THE WHOLE WORLD HEARS	CASTING CROWNS BEACH STREET/REUNION.PLG	
8	7	14	SOMETHING BEAUTIFUL	NEEDTOBREATHE ATLANTIC/WORD-CURB	
9	11	14	BEFORE THE MORNING	JOSH WILSON SPARROW/EMI CMG	
10	9	34	CITY ON OUR KNEES	TOBYMAC FOREFRONT/EMI CMG	
11	13	13	HEALING HAND OF GOD	JEREMY CAMP BEG. TOOTH & NAIL	
12	10	46	HOLD MY HEART	TENTH AVENUE NORTH REUNION.PLG	
13	15	28	LET THE WATERS RISE	WIKESHAM CURB	
14	12	39	THE WORDS I WOULD SAY	SIDEWALK PROPHETS FERVENT/WORD-CURB	
15	17	7	GREATEST GAINER BETTER THAN A HALLELUJAH	AMY GRANT SPARROW/EMI CMG	
16	14	12	HOLD US TOGETHER	MATT MAHER ESSENTIAL.PLG	
17	16	7	EVERYTHING FALLS	FEE INO	
18	20	5	BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI FERVENT/WORD-CURB	
19	18	13	CAN ANYBODY HEAR ME	MEREDITH ANDREWS WORD-CURB	
20	21	19	WALK ON THE WATER	BRITT NICOLE SPARROW/EMI CMG	
21	19	23	YOUR HANDS	JJ HELLER STONE TABLE	
22	23	14	SAVE A PLACE FOR ME	MATTHEW WEST SPARROW/EMI CMG	
23	22	13	LOVE NEVER FAILS	BRANDON HEATH MONODROME/REUNION.PLG	
24	24	13	MORE LIKE FALLING IN LOVE	JASON GRAY CENTRICITY	
25	25	5	OUR GOD	CHRIS TOMLIN SIXTEENS SPARROW/EMI CMG	
26	26	7	LOVE HAS COME	MARK SCHULTZ WORD-CURB	
27	27	22	LIVE LIKE WE'RE DYING	KRIS ALLEN 19 JUNE/JLG	
28	29	4	HEALING BEGINS	TENTH AVENUE NORTH REUNION.PLG	
29	28	8	BEAUTIFUL HISTORY	PLUMBS CURB	
30	30	5	MY HELP COMES FROM THE LORD	THE BROTHERS BROTHERS BEG. TOOTH & NAIL	
31	35	3	POWER OF YOUR NAME	LINDOLA BREWSTER FEAT. DARLENE ZSZECH INTEGRITY	
32	33	3	YOU'RE TO TAKE	JIMMY NEEDHAM INPOP	
33	32	11	YOU'RE THE ONE	CHRIS AND CONRAD VSR	
34	42	4	BLINK	REVIVE ESSENTIAL.PLG	
35	31	14	STAND FOR YOU	JOHNNY BAZ INO	
36	36	12	WHAT A SAVIOR	CATALYST MUSIC PROJECT FEAT. LAURA STORY INO	
37	34	8	I'LL BE	NEWSBOYS INPOP	
38	37	7	AWAKE AND ALIVE	SKILLNET ARDENT INO	
39	40	7	BORN AGAIN	NEWSBOYS INPOP	
40	41	15	DESPERATE	FIREFLIGHT FLICKER.PLG	
41	39	17	MESS OF ME	SWITCHFOOT CENTRAL ATLANTIC/EMI CMG	
42	RE-ENTRY		GOD GAVE ME YOU	DAVE BARNES RAZOR & TIE	
43	38	7	COME TOGETHER NOW (MUSIC CITY UNITES FOR HAITI)	VARIOUS ARTISTS DEER VALLEY	
44	44	4	SOME KIND OF LOVE	PHIL STACEY REUNION.PLG	
45	43	16	NEVER SAW YOU COMING	REBO NORMAN BEG. TOOTH & NAIL	
46	46	19	I AM LOVED	ABOVE THE GOLDEN STATE SPARROW/EMI CMG	
47	47	9	WE SHINE	STELLAR KART INO	
48	RE-ENTRY		ALREADY HOME	THOUSAND FOOT KRUTCH TOOTH & NAIL	
49	49	20	SOMETIMES	MATT BROUWER BLACK SHOE	
50	NEW		OH, HAPPINESS	DAVID CROWDER BAND SIXTEENS SPARROW/EMI CMG	

MercyMe's ninth leader is the most by any act on Hot Christian AC Songs since the chart launched in 2003. The band was previously tied for second place at eight apiece with Casting Crowns and Third Day. With 8.1 million listening impressions, the song also steps 2-1 on the audience-based Christian Songs list.



TOP CHRISTIAN ALBUMS™			TITLE	ARTIST	IMP/INT / PROMOTION LABEL	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART				
1	1	8	#1 TOBYMAC	TONIGHT FOREFRONT 6571/EMI CMG	CD	
2	NOT SHOT DEBUT		AMY GRANT	BETTER THAN A HALLELUJAH 487/EMI CMG	CD	
3	2	32	SKILLNET	AWAKE ARDENT INO/ATLANTIC 2554/PROVIDENT-INTGTY		
4	5	20	CASTING CROWNS	UNTIL THE WHOLE WORLD HEARS 350/BEACH STREET/REUNION 1035/PROVIDENT-INTGTY		
5	13	7	GREATEST GAINER THE CANADIAN TENORS	THE CANADIAN TENORS DECCA 013809		
6	3	5	VARIOUS ARTISTS	WOW WORSHIP (PURPLE) 716/EMI CMG 887696/WORD-CURB		
7	4	26	VARIOUS ARTISTS	WOW HIS 2009 WORD-CURB/PROVIDENT-INTGTY 4857/EMI CMG		
8	6	21	FLYLEAF	MEMENTO MORI ASH O'CONNOR 013512/EMI CMG		
9	7	2	VARIOUS ARTISTS	NOW THIS IS HOW I LIVE 1975/EMI CMG 958396/PROVIDENT-INTGTY		
10	NEW		SHO BARAKA	LIONS & LIARS REACH 8146		
11	NEW		FLATFOOT 56	BLACK THORN OLD SHOE 10010 EX		
12	9	76	FRANCESCA BATTISTELLI	MY PAPER HEART FERVENT 687378/WORD-CURB		
13	8	4	PASSION	PASSION: AWAKENING SIXTEENS SPARROW 7175/EMI CMG		
14	11	24	KUTLESS	THE IS WELL BEG. 7174/EMI CMG		
15	12	28	DAVID CROWDER BAND	CHURCH MUSIC SIXTEENS SPARROW 6515/EMI CMG		
16	14	32	NEEDTOBREATHE	THE OUTSIDERS ATLANTIC 519702*/WORD-CURB		
17	17	4	SANCTUS REAL	PIECES OF A REAL HEART SPARROW 6506/EMI CMG		
18	20	5	POINT OF GRACE	NO CHANGING US WORD-CURB 887924		
19	24	52	MERCYME	THE END OF THE ROAD PROVIDENT-INTGTY		
20	22	21	SWITCHFOOT	HOLD MY HEART FERVENT 687378/WORD-CURB		
21	16	4	DEMON HUNTER	THE WORLD IS A THORN OLD SHOE 10010 EX		
22	19	8	FIREFLIGHT	FOR THOSE WHO WANT RICHER 10000/PROVIDENT-INTGTY		
23	25	13	WORON	TABERNACLE CHOR ORCHESTRA AT TEMPLE SQUARE HEAVENSONG MORNING TABERNACLE CHOR 5035926		
24	23	24	SIDEWALK PROPHETS	THESE SIMPLE TRUTHS FERVENT 887696/WORD-CURB		
25	21	76	MARY MARY	THE SOUND OF HOLINESS COLUMBIA 35274/PROVIDENT-INTGTY		
26	27	34	BRITT NICOLE	THE LOST GET FOUND SPARROW 2388/EMI CMG		
27	28	22	STEVEN CURTIS CHAPMAN	BEAUTY WILL RISE SPARROW 6516/EMI CMG		
28	31	33	PHILLIPS, CRAIG & DEAN	FEARLESS INO 4506/PROVIDENT-INTGTY		
29	45	9	FEE	HOPE RISING INO 4667/PROVIDENT-INTGTY		
30	15	6	GUY PENROD	BREATHING DEEP CENTRAL GAITHER 8052/EMI CMG		
31	35	75	MICHAEL W. SMITH	A NEW HALLELUJAH REUNION 10133/PROVIDENT-INTGTY		
32	44	17	PHIL WICKHAM	HEAVEN & EARTH INO 3803/PROVIDENT-INTGTY		
33	49	6	MATT MAHER	ALIVE AGAIN ESSENTIAL 18006/PROVIDENT-INTGTY		
34	39	56	JEREMY CAMP	SPEAKING LOUDER THAN BEFORE BEG. 6780/EMI CMG		
35	36	60	KARI JOBE	KARI JOBE INTEGRITY 4550/PROVIDENT-INTGTY		
36	29	30	GAITHER VOCAL BAND	REUNITE GAITHER 6844/EMI CMG		
37	41	60	RED	INNOVANCE & INSTINCT ESSENTIAL 10893/PROVIDENT-INTGTY		
38	33	30	THOUSAND FOOT KRUTCH	WELCOME TO THE MASQUERADE TOOTH & NAIL 4783/EMI CMG		
39	10	2	ROBBIE SEAY BAND	MIRACLE SPARROW 6354/EMI CMG		
40	34	26	VARIOUS ARTISTS	SONGS 4 WORSHIP 00 INTEGRITY 24702/TIME LIFE		
41	48	4	STELLAR KART	EVERYTHING IS DIFFERENT NOW INO 4869/PROVIDENT-INTGTY		
42	38	24	MARK SCHULTZ	COME ALIVE WORD-CURB 8878284		
43	26	6	VARIOUS ARTISTS	NOW HEAR THIS 818/EMI CMG 672		
44	32	6	NEWWORLDSON	NEWWORLDSON INPOP 1503/EMI CMG		
45	RE-ENTRY		KEITH & KRISTYN GETTY	AWAKEN THE DAWN GETTYMUSIC 91958 EX		
46	RE-ENTRY		VARIOUS ARTISTS	WOW HIS 2009/EMI CMG 887696/WORD-CURB		
47	42	31	SELAH	YOU BELIEVE ME CURB 79138/WORD-CURB		
48	30	10	GAITHER VOCAL BAND	BETTER DAY GAITHER 6031/EMI CMG		
49	RE-ENTRY		MATTHEW WEST	SOMETHING TO SAY SPARROW 4520/EMI CMG		
50	40	12	NEWSONG	GIVE YOURSELF AWAY HIM 5543/EMI CMG		

Veteran singer Amy Grant returns with her first studio set in five years, snaring the Hot Shot Debut at No. 2 on Top Christian Albums with 13,000 copies sold. Up 850,000 impressions (29%), lead single "Better Than a Hallelujah" jumps 17-15 on Christian Songs.



HOT CHRISTIAN AC SONGS™			TITLE	ARTIST	IMP/INT / PROMOTION LABEL
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	2	9	#1 ALL OF CREATION	MercyMe	ING
2	1	28	WHAT FAITH CAN DO	KUTLESS BEG. TOOTH & NAIL	
3	3	19	THERE IS A WAY	NEWWORLDSON INPOP	
4	4	21	FORGIVEN	SANCTUS REAL SPARROW/EMI CMG	
5	5	27	SAFE	PHIL WICKHAM FEAT. BART MILLARD INO	
6	7	13	BEFORE THE MORNING	JOSH WILSON SPARROW/EMI CMG	
7	6	32	UNTIL THE WHOLE WORLD HEARS	CASTING CROWNS BEACH STREET/REUNION.PLG	
8	10	13	HEALING HAND OF GOD	JEREMY CAMP BEG. TOOTH & NAIL	
9	9	14	SOMETHING BEAUTIFUL	NEEDTOBREATHE ATLANTIC/WORD-CURB	
10	12	22	LET THE WATERS RISE	MIKESHAM CURB	
11	11	49	REVELATION SONG	PHILLIPS, CRAIG & DEAN INO	
12	13	37	THE WORDS I WOULD SAY	SIDEWALK PROPHETS FERVENT/WORD-CURB	
13	15	5	GET BACK UP	TOBYMAC FOREFRONT/EMI CMG	
14	8	33	CITY ON OUR KNEES	TOBYMAC FOREFRONT/EMI CMG	
15	16	11	MORE LIKE FALLING IN LOVE	JASON GRAY CENTRICITY	
16	17	12	CAN ANYBODY HEAR ME	MEREDITH ANDREWS WORD-CURB	
17	21	8	HOLD US TOGETHER	MATT MAHER ESSENTIAL.PLG	
18	18	13	LOVE NEVER FAILS	BRANDON HEATH MONODROME/REUNION.PLG	
19	19	11	YOUR HANDS	JJ HELLER STONE TABLE	
20	20	14	WALK ON THE WATER	BRITT NICOLE SPARROW/EMI CMG	
21	24	4	GREATEST GAINER OUR GOD	CHRIS TOMLIN SIXTEENS SPARROW/EMI CMG	
22	23	5	BETTER THAN A HALLELUJAH	AMY GRANT SPARROW/EMI CMG	
23	22	13	SAVE A PLACE FOR ME	MATTHEW WEST SPARROW/EMI CMG	
24	26	4	EVERYTHING FALLS	FEE INO	
25	27	4	HEALING BEGINS	TENTH AVENUE NORTH REUNION.PLG	

CHRISTIAN CHR™			TITLE	ARTIST	IMP/INT / PROMOTION LABEL
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	1	13	#1 SOMETHING BEAUTIFUL	NEEDTOBREATHE ATLANTIC	
2	2	18	WALK ON THE WATER	BRITT NICOLE SPARROW/EMI CMG	
3	5	5	GET BACK UP	TOBYMAC FOREFRONT/EMI CMG	
4	4	7	BORN AGAIN	NEWSBOYS INPOP	
5	8	7	AWAKE AND ALIVE	SKILLNET ARDENT INO	
6	15	8	GREATEST GAINER ALREADY HOME	THOUSAND FOOT KRUTCH TOOTH & NAIL	
7	3	18	DESPERATE	FIREFLIGHT FLICKER.PLG	
8	6	11	HEALING HAND OF GOD	JEREMY CAMP BEG. TOOTH & NAIL	
9	7	9	WALLS	MANIC DRIVE WHIPLASH	
10	13	8	LIVE LIKE WE'RE DYING	KRIS ALLEN 19 JUNE/JLG	
11	10	19	HANDS	THE ALMOST TOOTH & NAIL	
12	12	11	REDISCOVER YOU	STARFIELD SPARROW/EMI CMG	
13	11	24	DON'T YOU KNOW YOU'RE BEAUTIFUL	SEABIRD CENTRAL/EMI CMG	
14	9	19	WE SHINE	STELLAR KART INO	
15	16	6	GOD GAVE ME YOU	DAVE BARNES RAZOR & TIE	
16	17	7	ALL OF CREATION	MERCYME INO	
17	14	20	HERE IN THIS MOMENT	REKAR SHAE SHAE SHOC	
18	19	4	EVERYTHING FALLS	FEE INO	
19	23	3	LIVE LIFE LOUD	MARVIN SAPP BEG. TOOTH & NAIL	
20	20	18	MESS OF ME	SWITCHFOOT ATLANTIC	
21	25	2	LEAD ME	SANCTUS REAL SPARROW/EMI CMG	
22	24	14	SAFE	PHIL WICKHAM FEATURING BART MILLARD INO	
23	21	6	THERE IS A WAY	NEWWORLDSON INPOP	
24	23	3	BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI FERVENT/WORD-CURB	
25	27	2	THE ONE (I'M FIGHTING FOR)	ARTICLE ONE INPOP	

TOP GOSPEL ALBUMS™			TITLE	ARTIST	IMP/INT / PROMOTION LABEL	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART				
1	1	4	#1 MARVIN SAPP	HERE I AM VERITY 53156/JLG		
2	2	11	VARIOUS ARTISTS	WOW GOSPEL 2009 WORD-CURB/EMI CMG/VERITY 62442/JLG		
3	NOT SHOT DEBUT		SHO BARAKA	LIONS & LIARS REACH 8146		
4	3	27	BEBE & CECE WINANS	STILL SAC 31105/MALCO		
5	4	10	JAMES FORTUNE & FIYA	ENCORE BLACKSMOKE 3073/WORLDWIDE		
6	NEW		MYRON BUTLER & LEVI	REVEALED...LIVE IN DALLAS EMI GOSPEL 43392		
7	6	28	FRED HAMMOND	LOVE UNSTOPPABLE F HAMMOND/VERITY 43841/JLG		
8	8	74	HEZEKIAH WALKER & LFC	SOULFUL LOVE 23497/JLG		
9	12	44	GREATEST GAINER BRIAN COURTNEY WILSON	JUST LOVE (EPIT) FINE 016/MALCO WORLD		
10	5	22	TAMELA MANN	THE MASTER PLAN TILLYMANN 8135		
11	7	77	MARY MARY	THE SOUND BY BLOCK COLUMBIA 20867*/SONY MUSIC		
12	9	38	EARNEST PUGH	LIVE: RAIN ON US EP/M BLACKSMOKE 2070/WORD-WIDE		
13	10	5	BISHOP PAUL S. MORTON	MEMORABLE MOMENTS THILL/LAM 7223/LIGHT		
14	13	29	DONNIE MCCULLRICH	PLAYLIST: VOICES OF SOUL 26443/SONY MUSIC		
15	11	3	KIRK WHALUM	THE HOLY ALMIGHTY (CD) UNITE		

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	#1 GIVE ME SOMETHING I WANT ON O MIND TRAIN/TWISTED	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	26	23	5	FREEZE	BIMBO JONES SILVER LABEL/TOMMY BOY
2	3	10 HEARTBREAK ON VINYL BLAKE LEWIS TOMMY BOY	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	27	32	9	FREEZE	BIMBO JONES SILVER LABEL/TOMMY BOY
3	4	8 ROCKET GOLDFRAPP MUTE	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	28	34	5	TAKE CONTROL	JULISSA VELOZ CARTELLO
4	5	8 SWEET DISPOSITION THE TEMPER TRAP LIBERATION/BLASSNOTE/COLUMBIA	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	29	33	4	LALA SONG	BOB SINCLAIR FEAT. WONDER MIKE AND MASTER GEE MAXX
5	6	9 VIDEO PHONE BEYONCE FEAT. LADY GAGA MUSIC WORLD/COLUMBIA	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	30	13	14	ACAPPELLA	KELIS WILL I AM INTERSCOPE
6	7	6 I AM MARY J. BLIGE MATRIARCH/GEFFEN INTERSCOPE	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	31	35	4	CAN U HEAR ME	ALTAR FEAT. AMANNA MAMA/HOUSE
7	10	7 BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS MERCURY/VOJ.MG	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	32	45	2	POWER IMMA BE PICK THE BLACK EYED PEAS INTERSCOPE	SEX SLAVE
8	1	10 NATURALLY SILENT LIBERATION/BLASSNOTE/COLUMBIA	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	33	40	3	SOMETHING LIKE A PARTY	SCHOOL GYRLS VICE/EDIBLE/BL AND TO.MG
9	15	7 PYRAMID CHARICE 1.43/REPRISE	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	34	30	12	TELEPHONE	LADY GAGA FEAT. BEYONCE STREAMLINE/NEWKID/CHRISTY/REY/INTERSCOPE
10	16	8 WITH HER MATTISE JIVE/JLG	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	35	38	3	WAVES OF CHANGE	SAMANTHA JAMES OJM
11	7	10 LOUBOUTINS J-LD EPIC	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	36	42	3	NASTY BOY	JIPSTA PROVOCATIVE
12	11	9 STRANGE CONDITION MORGAN PAGE NETWORK	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	37	37	4	SUNRISE	IRENE HILTON XTMG BUNGALO UNIVERSAL
13	19	9 GET UP KIMBERLY DAVIS D1	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	38	41	3	RISE!	VERNESSA MITCHELL CONTINUOUS COOL
14	29	2 RUDE BOY RIHANNA SPF DEP. JAM 10J.MG	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	39	39	4	GIVE ME YOUR LOVE	LOVEBUSH VJ FEAT. CARLA WERNER LOVEBUSH SEA TO SUN
15	14	17 FANCY FREE SUN JF	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	40	31	11	PARTY ROUND THE WORLD	JASON DOTTLEY & DEBBY HOLIDAY JODJ
16	22	7 DRUMMER BOY DEBI NOVA SURCO/DECCA	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	41	25	13	FEEL IT	THREE WAYS FEAT. MARY J. BLIGE & JAY-Z/ROCKAWAY/REPUBLIC
17	24	6 HALFWAY GONE LIFEHOUSE GEFFEN INTERSCOPE	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	42	43	3	ON TIME	DISCO BISCUITS FEAT. TUPHACE DIAMOND RIGGS/SCI FIDELTY
18	20	12 FEELIN' LIKE A SUPERSTAR BARBARA TUCKER B STAR	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	43	21	12	FOR YOUR ENTERTAINMENT	ADAM LAMBERT 16/RCA/RMG
19	6	9 F**K THE INDUSTRY SOLANGE MUSIC WORLD	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	44	49	2	BLAH BLAH BLAH	KESHA FEAT. BOB D'AMICO/SABE/RCA/RMG
20	12	11 MORNING AFTER DARK TINKLEBELL FEAT. HOLLY FURFORD & GOSHY/MSL/VEVO/BACKLASH/INTERSCOPE	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	45	26	2	GIDDY ON UP	AURIA BELL RUMBLE MERCURY
21	14	11 AUTOMATIC LIVVI FARRAN JIVE/JLG	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	46	NEW	46	HOT SHOT RIGHT HERE RIGHT NOW RHO SWANER AMIGOS/UNIVERSAL REPUBLIC	SEX SLAVE
22	26	7 ENERGETIC BDA SM	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	47	36	12	THE POWER OF MUSIC	KRISTINE W FLY AGAIN
23	27	5 DUST IN UNIVERSAL DELENIUM FEAT. KREESHA TURNER NETWORK	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	48	NEW	48	NEW	WAS IT EVER LOVE RICHARD SCOTT FEAT. MIGUELITO LAMORTE J. JORN
24	18	9 SUDDENLY BT NETWORK	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	49	NEW	49	NEW	OOH OOH OOH JASON ANTOINE CHICKIE
25	28	6 I WANNA FEEL THE MUSIC CHRIS THE GREEK PANASH FEAT. LAYLAH D'JIS	SEX SLAVE	MELLEFRESH VS. DEADMAUS PLAY	50	48	4	YOU'VE CHANGED	LAUREN FLAT FEAT. BIA D'JIS ARE NOT ROCKSTARS

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	#1 LADY GAGA	THE FAME	STERLING/REPUBLIC/CONCORD/REPRISE/INTERSCOPE 01989/64	3
2	2	LADY GAGA	THE FAME	STERLING/REPUBLIC/CONCORD/REPRISE/INTERSCOPE 03807/64	●
3	4	38 OCEAN EYES	UNIVERSAL REPUBLIC 013141/1 UNIRG	●	
4	5	10 DJ ENFERNO	ULTRA DANCE 11 ULTRA 2217	●	
5	3	2 GOLDFRAPP	HEAD FIRST MUTE 8442	●	
6	7	32 DAVID GUETTA	ONE LOVE GUM 86847/7 ASTRAL WERKS	●	
7	6	39 LMFAO	HOT SHOTS MUTE/ROCKWILL/AMERICA/REPRISE/INTERSCOPE 01352/64	●	
8	11	28 LA ROUX	LA ROUX LIFE RECORDS/CHERRYTREE/INTERSCOPE 013386/64	●	
9	9	12 DJ POET NAME LIFE	TOTAL CLUB HITS 4 THREE 50825/10J.MG	●	
10	8	10 MASSIVE ATTACK	HELIGOLAND VIRGIN 09486/ CAPITOL	●	
11	18	28 VARIOUS ARTISTS	NON STOP WHAT I CALL CLUB HITS EM UNIVERSAL 56256/50J.MG	●	
12	13	8 DJ SKRIBBLE	THROUGH PRESENTS CONCEPTION: THE ULTIMATE PARTY HITS 18022/04J.MG	●	
13	12	29 MIKE SNOW	MIKE SNOW: SONATA/UNIVERSAL 70085/6	●	
14	NEW	NEW FERRY CORSTEN	ONE UPON A NIGHT BLACK HOLE 2378/ ULTRA	●	
15	16	22 VARIOUS ARTISTS	NON STOP WHAT I CALL CLUB HITS EM UNIVERSAL 56256/50J.MG	●	
16	14	2 BONOBO	BLACK SANDS NINJA TUNE 140*	●	
17	21	42 BEYONCE	BEYONCE 045/10J.MG	●	
18	22	26 TIESTO	KALEIDOSCOPE MUSICAL FREEDOM 2082/ ULTRA	●	
19	20	32 IMOGEN HEAP	ELIPE MEGAPHONE/RCA 30625/RMG	●	
20	17	8 HOT CHIP	ONE LIFE STAND ASTRALWERKS 07500/6	●	
21	NEW	NEW BASSNECTAR	TIMESTRETCH (EP) AMORPHOUS DIGITAL EX	●	
22	25	23 DEADMAUS	FOR LACK OF A BETTER NAME MALISTRAP 2174/ULTRA	●	
23	RE-ENTRY	RE-ENTRY BREATHE CAROLINA	HELLO FASCINATION FEARLESS 30127	●	
24	8	2 PET SHOP BOYS	REVEALING THE DIVINE LONDON/REPRISE 04769/50J.MG	●	
25	15	2 AUTECHE	OVERTEPS WARP 2110*	●	

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	#1 HEARTBREAK ON VINYL	BLAKE LEWIS	TOMMY BOY
2	4	12 TELEPHONE	LADY GAGA FEAT. BEYONCE STREAMLINE/NEWKID/CHRISTY/REY/INTERSCOPE	
3	6	8 SWEET DISPOSITION	THE TEMPER TRAP LIBERATION/BLASSNOTE/COLUMBIA	
4	3	12 LOVE KEEPS CALLING	ANNAGRACE ROBBINS	
5	2	10 SECRET LOVE	KIM SOZZI ULTRA	
6	9	3 RUDE BOY	RIHANNA SPF DEP. JAM 10J.MG	
7	5	5 ACAPPELLA	KELIS WILL I AM INTERSCOPE	
8	13	7 MEMORIES	DAVID GUETTA FEAT. KID CUDI GUM ASTRALWERKS/CAPITOL	
9	8	7 CARRY OUT	TWILIGHT FEAT. JUSTIN TINKERLAKE/MSL/VEVO/BACKLASH/INTERSCOPE	
10	10	5 BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS MERCURY/VOJ.MG	
11	16	2 IN MY HEAD	JASON DERULO BELUGA HEIGHTS/WARNER BROS.	
12	7	6 HEARTBREAK ON VINYL	BLAKE LEWIS TOMMY BOY	
13	11	10 SO FAR AWAY	KASABIAN & SEAMUS MAJI WITH HALEY ULTRA	
14	17	10 TIME	FLAMBERS NERVOUS	
15	23	2 I'M IN THE HOUSE	STEVE AOKI FEATURING ((ZIPPER BLAH)) THRIVE/10J.MG	
16	19	12 BRUISED WATER	CHICANE VS. NATASHA BEDDINGFIELD CENTRAL STATION	
17	20	4 HATE TO LOVE	ALEX SAYZ FEAT. EVI PARKER/NEXT PLATEAU	
18	14	12 YOU AND I	MEIDINA LABEL/MADE	
19	15	7 FEVER	CARDI B ROBBINS	
20	18	8 BROKEN TONIGHT	ARMIN VAN BUUREN ULTRA	
21	NEW	NEW LOVESONG	JES ULTRA	
22	NEW	NEW NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS/REBEL/ROCK/GRAND HUSTLE/ATLANTIC	
23	NEW	NEW STEREO LOVE	EDUARDO MATA & VIKI JHOLUNA CAT ULTRA	
24	24	10 U-TURN	SAMANTHA R/ROBBINS	
25	NEW	NEW BABY	JUSTIN BIEBER FEAT. LUDACRIS/SCHOOLBOY/REPUBLIC/UNIVERSAL	

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	1	#1 MICHAEL BUBLE	MELODY GARDOT	MY ONE AND ONLY THRU/VERVE 0125853/VG	●
2	4	49 HARRY CONNICK, JR.	YOUR SONGS COLUMBIA 47228*/SONY MUSIC	●	
3	5	29 MOSE ALLISON	THE WAY OF THE WORLD ANTI- 87056/EPITAPH	●	
4	2	2 MICHAEL BUBLE	MY ONE AND ONLY THRU/VERVE 0125853/VG	●	
5	7	42 CHRISTIAN SCOTT	THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP	●	
6	16	2 BRAD MEHLDAU	HIGHWAY RIDER 10495/SUCH 518655/WARNER BROS.	●	
7	3	3 DIANA KRALL	QUIET NIGHTS VERVE 012433/VG	●	
8	10	54 BARBRA STREISAND	LOVE IS THE ANSWER COLUMBIA 43264/SONY MUSIC	●	
9	8	25 PRESERVATION HALL JAZZ BAND	PRESERVATION PRESERVATION HALL 01*	●	
10	6	7 PINK MARTINI	SPLENDOR IN THE GRASS HEART 61*	●	
11	12	13 PAT METHENY	ORCHESTRION 10495/SUCH 518655/WARNER BROS.	●	
12	13	10 TOMASZ STANKO QUINTET	DRINK UP! ECM 11082/UNIVERSAL CLASSICS GROUP	●	
13	NEW	NEW MICHAEL BUBLE	SPECIAL DELIVERY (EP) 143/REPRISE DIGITAL EX/WARNER BROS.	●	
14	14	8 MIAMI	PLACE TO BE TELARC JAZZ 83895/TELARC	●	
15	21	6 HIROMI	PLACE TO BE TELARC JAZZ 83895/TELARC	●	

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	1	#1 JAMIE CULLUM	KIRK WHALUM	THE PURSUIT OF VIM & DIGGERS/DECCA 013668/VG	●
2	2	3 CHRIS BOTTI	THE PURSUIT OF VIM & DIGGERS/DECCA 013668/VG	●	
3	4	54 GIL SCOTT-HERON	JIM NEW HERE XL 411*	●	
4	5	8 BONEY JAMES	SEND ONE YOUR LOVE CONCORD 30815/6	●	
5	8	61 ANDY MCKEE	JOLYAND RAZOR & THE 82088/3	●	
6	9	4 GALACTIC	YA-KA-MAY ANTI- 87002*/EPITAPH	●	
7	6	8 JEFF SPARKS	LIFE/LIFE/SOUL ARROW 37741	●	
8	3	2 NAJEE	MIND OVER MATTER HEADS UP 3156	●	
9	14	32 MAYSA	A WOMAN IN LOVE SHANACHEE 5181	●	
10	7	10 ROB WHITE	KEEP RIDING ETC 91223/ORPHEUS	●	
11	10	5 KENNY G	SUPER HITS SO/SONY MUSIC CUSTOM MARKETING GROUP 4652	●	
12	28	28 KIM WATERS	LOVE STORIES SHANACHEE 5180	●	
13	10	23 EUGE GROOVE	SUNDAY MORNING SHANACHEE 5178	●	
14	18	23 TOWER OF POWER	GREAT AMERICAN SOULBOOK TOWER OF POWER 300205	●	
15	RE-ENTRY	RE-ENTRY		●	

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	1	#1 TAKE ME THERE	CELTIC WOMAN	SONGS FROM THE HEART MANHATTAN 58260/BLG	●
2	4	20 RITMO DE OTONO	BERNIE WILLIAMS FEAT. DAVE COZ REFORM ROCK RIDGE	●	
3	6	35 SUNDAY MORNING	ELIPE MEGAPHONE/RCA 30625/RMG	●	
4	2	23 RETRO BOY	RICHARD ELLIOTT ARTISTRY	●	
5	3	25 TILL YOU COME TO ME	SPENCER DAY VINAS MEDIA/CONCORD JAZZ/CMG	●	
6	7	12 BROTHER EARL	PAUL BROWN & MARG ANTOINE PEAK/CMG	●	
7	8	26 BOGOTA BY BUS	JESSE COOK COACH HOUSE/E1	●	
8	9	5 BOSSA BLUE	CHRIS STANDRING ULTIMATE VIBE	●	
9	11	10 CHASING PIRATES	MORAH JONES 31 LITE NOTE/CAPITOL	●	
10	12	25 SOLDIER OF LOVE	SADE EPIC/COLUMBIA	●	
11	5	17 GO	BRIAN CULBERTSON GRP/VERVE	●	
12	10	23 WHAT CHA GONNA DO FOR ME	DARREN RAHN FEAT. WAYMAN TISDALE NUGROVE	●	
13	13	12 HAVEN'T MET YOU YET	MICHAEL BUBLE 143/REPRISE	●	
14	15	12 GOOD DAY	PETER WHITE PEAK/CMG	●	
15	16	6		●	

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	1	#1 E. AX-YO-YO MAI PERLMAN	THE PRIESTS	MARMOYR SCA VICTORS 59825/RMG	●
2	2	19 JENNY OAKS BAKER	THEIR SINGS MY SOUL SHADOW MOUNTAIN 50356/41	●	
3	5	7 THE PRIESTS	THE PRIESTS RCA VICTOR 33968/SONY MUSIC	●	
4	4	72 VARIOUS ARTISTS	THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP	●	
5	13	2 LUCIANO PAVAROTTI	THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP	●	
6	6	73 ZUILL BAILEY	RACH GELLES TELARC 31978	●	
7	7	9 DANIEL HOPE	THE BEST OF DANIEL HOPE 013360/UNIVERSAL CLASSICS GROUP	●	
8	15	3 Z. BAILEY SAN FRANCISCO BALLET ORCH. (WEST)	RUSSIAN MASTERPIECES FOR CELLO AND ORCHESTRA TELARC 80724	●	
9	10	14 H. HAHN/M. GOERNE/C. SCHAFER	BACK: VIOLIN AND VOICE 01362/UNIVERSAL CLASSICS GROUP	●	
10	3	12 VARIOUS ARTISTS	THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP	●	
11	NEW	NEW SERGEI RACHMANINOFF	THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP	●	
12	RE-ENTRY	RE-ENTRY LIBERA	THE BEST OF LIBERA DMI CLASSICS 42666/BLG	●	
13	12	19 VARIOUS ARTISTS	THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP	●	
14	NEW	NEW VARIOUS ARTISTS	THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP	●	
15	8	2 VARIOUS ARTISTS	THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP	●	

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	1	#1 THE CANADIAN TENORS	THE CANADIAN TENORS	DECCA 013526	●
2	2	15 HEAVENSONS	HEAVENSONS MORMON TABERNACLE CHOR 50552/26	●	
3	3	44 DAVID GARRETT	DAVID GARRETT DECCA 01367/UNIVERSAL CLASSICS GROUP	●	
4	4	73 IL DIVO	THE PROMISE SYLVIA 39968/SONY MUSIC	●	
5	6	74 ANDREA BOCELLI	INCANTO SUGAR 012181/DECCA	●	
6	7	4 S. TANGIANI FEAT. AUCKLAND PHILHARMONIA ORCH.	LET THE GREAT EPYMIAN SINGAL STRAETER/REPRISE 02967/WARNER BROS.	●	
7	5	6 THE IRISH TENORS	IRELAND RAZOR & THE 82088/3	●	
8	8	23 STING	FOR MY ARCHER BROTHER PART 2 01352/UNIVERSAL CLASSICS GROUP	●	
9	9	27 JOSHUA BELL	THE WINDY CITY CLASSIC 57785/SONY MASTERWORKS	●	
10	10	56 SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA MANHATTAN 21681/BLG	●	
11	NEW	NEW ANDREA BOCELLI	MORMON TABERNACLE CHOR 50552/26	●	
12	14	22 MORMON TABERNACLE CHOR	SONG THIS POINT OF HEAVEN BASSING WOODS/REPRISE 02967/WARNER BROS.	●	
13	16	54 SOUNDTRACK	ANGELS: THE BEST OF CLASSICAL 30095/SONY MASTERWORKS	●	
14	17	47 THE IRISH TENORS	IRELAND RAZOR & THE 82088/3	●	
15	12	5 THE IRISH TENORS	THE VERY BEST OF THE IRISH TENORS E1 2200	●	

TOP WORLD ALBUMS™

HOT LATIN SONGS™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	24	#1 ME GUSTA TODO DE TI	MI NIÑA BANDA EL REGOCO DE CRUZ LIZARRAGA FONOVISIA
2	2	13	ANDO BIEN PEDO	BANDA LOS RECODITOS DISA
3	1	20	DILE AL AMOR	AVENTURA (PREMIUM LATIN)
4	5	10	AL MENOS	LA ORIGINAL BANDA EL LIMON (FONOVISIA)
5	10	22	SIN EVIDENCIAS	BANDA MIA (DISA ASL)
6	7	11	MI NIÑA BONITA	CHINO Y NACHO (MACHETE UNIVERSAL MUSIC LATIN)
7	4	11	TE PIDO PERDON	TITO "EL BAMBINO" SIENTE
8	8	18	COLGANDO EN TUS MANOS	CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)
9	12	16	CARITA DE ANGEL	LARRY HERNANDEZ (MENDIETA FONOVISIA MUSIVISA)
10	9	7	EL ENAMORADO	LOS TITANES DE DURANGO (DISA)
11	6	18	MIENDES	CAMILA (SONY MUSIC LATIN)
12	16	6	LA PEINADA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE DISA
13	14	10	COMANDOS DEL M.P.	VOZ DE LOS MUNDOS (SONY MUSIC LATIN)
14	15	26	LA CALABAZA	LA ARROLLADORA BANDA EL LIMON (DISA)
15	11	21	ME ENAMORE DE TI ...	CHAYANNE (SONY MUSIC LATIN)
16	17	14	TE SIENTO	WISH & YANDEL (WY MACHETE UNIVERSAL MUSIC LATIN)
17	13	23	ESTUVE	ALEJANDRO FERNANDEZ (FONOVISIA)
18	21	10	DESDE CUANDO	ALEJANDRO SANZ (WARNER LATINA)
19	20	14	MI CURIOSIDAD	LOS TIJERES DEL NORTE (FONOVISIA)
20	26	9	STAND BY ME	PRINCE ROYCE (TOP STOP)
21	19	10	POR AMARTE ASI	ANA ISABELLE & CRISTIAN CASTRO (UNIVERSAL MUSIC LATIN)
22	30	3	GITANA	SHAKIRA (EPIC/SONY MUSIC LATIN)
23	23	18	YA LO SE	JENNI RIVERA (FONOVISIA)
24	18	10	DESCONTROL	DADDY YANKEE (EDEL/SONY MUSIC LATIN)
25	33	15	PONTE EN MI LUGAR	ESPIÑOZA PAZ (DISA ASL)
26	24	12	ESA MUCHACHITA	LOS REYES DE ARRANQUE (SONY MUSIC LATIN)
27	28	5	Y TU	JULION ALVAREZ Y SU NORTEÑO BANDA (DISA ASL)
28	40	3	GUAIPA	DIEGO TORRES (UNIVERSAL MUSIC LATIN)
29	22	18	HASTA ABAJO	DON OMAR (MACHETE UNIVERSAL MUSIC LATIN)
30	46	2	TELEPHONE	LADY GAGA FEAT. STREEM KENDUKE, CHERRYTREE, INTERSCOPE
31	36	4	BIEN O MAL	JULIETA VENEGAS (SONY MUSIC LATIN)
32	25	16	BAD ROMANCE	LADY GAGA (STREAMLINE, KONI, ME, CHERRYTREE, INTERSCOPE)
33	27	7	AYER LA VI	ANGEL & KHRIZ (MACHETE UNIVERSAL MUSIC LATIN)
34	34	20	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA (EPIC/SONY MUSIC LATIN)
35	32	5	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)
36	29	11	TIK TOK	KESHA (KEMOSABE, RCA/RMG)
37	43	2	TE RECORDARE	EL TRONO DE MEXICO (FONOVISIA MUSIVISA)
38	38	3	INTENTALO	J MARTIN FEATURING MAGIC JUAN (EL MOVIMIENTO)
39	42	4	SOY COMO NO SOY	DUELO (FONOVISIA MUSIVISA)
40	39	3	EGOISTA	BELINDA FEATURING PITBULL (CAPITOL LATIN)
41	31	9	MENTIRAS PIADOSAS	ALEJANDRO GUZMAN (CAPITOL LATIN)
42	44	3	BESOS DE AMOR	FLEX FEATURING RICKY RICK (CAPITOL LATIN)
43	48	3	LOCO	JOWELL & RANDY (WY MACHETE UNIVERSAL MUSIC LATIN)
44	41	6	MI PRINCESA	DAVID BISBAL (VALE UNIVERSAL MUSIC LATIN)
45	NEW	1	NO PUEDO VOLVER	INTOCABLE (CAPITOL LATIN)
46	47	7	CONFESADOS	EDITH HAZARD (SONY MUSIC LATIN)
47	NEW	1	PISLANDO BICHIS	LOS DIFERENTES DE LA SIERRA (DISA)
48	NEW	1	QUE SERA DE TI	THALIA (SONY MUSIC LATIN)
49	NEW	1	ENTRE TU Y YO	TENCER CIELO (KASA VENENUS UNIVERSAL MUSIC LATIN)
50	45	8	ESTA VIDA TUYA Y MIA	KANY GARCIA (SONY MUSIC LATIN)

Los Titanes de Durango place their debut album, "Los Locos del Corrido," at No. 3 on Regional Mexican Albums and at No. 5 on Top Latin Albums (3,000 copies). On the latter chart, they join Banda los Recoditos and Ana Isabelle as the third new act to open in the top five this year.



TOP LATIN ALBUMS™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	1	4	#1 THE CHIEFTAINS FEAT. RY COODER	KAYROS SAN PATRICIO (STAR 11307/CDC/INDRO)
2	2	2	EL TRONO DE MEXICO	QUERO RECORDAR QUE TE AMO FONOVISIA 354484/UMLE
3	4	43	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
4	3	6	CHAYANNE	NO HAY IMPOSIBLE SONY MUSIC LATIN 61972
5	6	1	LOS TITANES DE DURANGO	LOS LOCOS DEL CORRIDO DISA 725585/UMLE
6	5	8	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881
7	11	4	GREATEST GAINERS	ALEJANDRO FERNANDEZ (FONOVISIA)
8	NEW	1	EL GRAN COMBO DE PUERTO RICO	SIN SALSAS NO HAY PARAISO SONY MUSIC LATIN 60758
9	7	56	TITO "EL BAMBINO"	EL PATRON SIENTE 653683/UMLE
10	8	11	BANDA LOS RECODITOS	ANDO BIEN PEDO DISA 721423/UMLE
11	NEW	1	RKM & KEN-Y	THE LAST CHAPTER MACHETE 014057/UMLE
12	9	16	JENNI RIVERA	LA GRAN SENORA FONOVISIA 354398/UMLE
13	10	45	WISH & YANDEL	LA REVOLUCION WY MACHETE 012967/UMLE
14	NEW	1	GRUPO MONTEZ DE DURANGO	CERRANDO TRATO DISA 721424/UMLE
15	16	18	PESADO	DESDE LA CANTINA VOLUIMEN 1 DISA 726553/UMLE
16	15	3	LOS TIGRES DEL NORTE	LEYENDA Y TRADICION FONOVISIA 354050/UMLE
17	6	2	ANGEL & KHRIZ	DA TAKE OVER V1 MACHETE 014054/UMLE
18	13	2	VARIOUS ARTISTS	WY RECORDS LA LEYENDA DE LA COMPA WY MACHETE 014042/UMLE
19	17	46	ESPIÑOZA PAZ	NO ME CANTA FERO LO REENTRANOS DISA 720510/UMLE
20	NEW	1	EDNITA NAZARIO	MAS ROMANTICO QUE NUNCA SONY MUSIC LATIN 69880
21	NEW	1	CUISILLOS	CARIACAS COMPRADAS MUSART 4308/BALDADA
22	NEW	1	PEDRO FERNANDEZ	AMARTE A LA ANTIGUA FONOVISIA 354085/UMLE
23	23	12	LARRY HERNANDEZ	EL VINO ROSADO COLABORACION FONOVISIA 517062/UMLE
24	19	20	FLEX	ROMANTIC STYLE PARTE 3... DESDE LA SIERRA CAPITOL LATIN 26887
25	NEW	1	THALIA	PRIMERA FILA SONY MUSIC LATIN 56601
26	20	18	EL TRONO DE MEXICO	HASTA MI FINAL FONOVISIA 354315/UMLE
27	24	22	LOS INQUIETOS DEL NORTE	LOGOS DESDE AYER CATAPULT DIGITAL EX
28	27	9	JULIETA VENEGAS	OTRA COSA SONY MUSIC LATIN 65671
29	14	3	ALEJANDRO FERNANDEZ	DOS MUNDOS - TRADICION FONOVISIA 354372/UMLE
30	18	17	LOS INQUIETOS DEL NORTE	FEBRERO 14 ROMANTICAS CATAPULT DIGITAL EX
31	21	7	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
32	34	5	LOS TIGRES DEL NORTE	LA GRANJA FONOVISIA 354192/UMLE
33	32	30	COSCULLUELA	SI PRINCE NEW UNW/OTR (DISA) UNIVERSAL MUSIC LATIN 65485/UMLE
34	28	16	JENCARLOS	RUSSECA BULLSEYE 8914
35	25	21	INTOCABLE	CLASSIC 60004 40130/SONY MUSIC LATIN
36	33	16	BANDA EL REGOCO DE CRUZ LIZARRAGA	ME GUSTA TODO DE TI FONOVISIA 354384/UMLE
37	31	18	LARRY HERNANDEZ	16 NARCOS CORRIDOS MEXICANA FONOVISIA 670037/UMLE
38	35	53	ALEJANDRO FERNANDEZ	DOS MUNDOS - TRADICION FONOVISIA 354372/UMLE
39	26	17	BELINDA	CARPE DIEM CAPITOL LATIN 68262
40	12	2	ESPIÑOZA PAZ	MIS CONCIERTOS CON AMOR DASHMI 026
41	30	2	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISIA 354191/UMLE
42	37	22	TERCER CIELO	GOBE CORRA SENSUAL (KASA VENENUS) UNIVERSAL MUSIC LATIN 057078/UMLE
43	47	35	LUIS ENRIQUE	CICLOS TOP STOP 8510
44	36	46	VARIOUS ARTISTS	BACHATA #1: VOL 3 MACHETE 014056/UMLE
45	NEW	1	LOS BUKIS	SENSE UNAMANTE 30 SUPER EXITOS FONOVISIA 354038/UMLE
46	46	23	LA ARROLLADORA BANDA EL LIMON	SERIE DIAMANTE 30 SUPER EXITOS DISA 721351/UMLE
47	41	18	MARISELA	20 EXITOS INMORTALES IM 6614
48	43	54	EL COMPA CHUY	PURA ALACRANIA EN WVO SONY MUSIC LATIN 58001
49	NEW	1	DON CHETO	EL KTIME DE USTEDES PLATINO 8832
50	45	26		

Following his personal announcement last week, Latin pop star Ricky Martin's most recognizable song, "Living la Vida Loca," catapults 22-4 on Latin Digital Songs (see page 54). The 168% increase, with more than 3,000 copies sold, also propelled the title 13-4 on Latin Pop Digital Songs.



REGIONAL MEXICAN AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	24	#1 ME GUSTA TODO DE TI	MI NIÑA BANDA EL REGOCO DE CRUZ LIZARRAGA FONOVISIA
2	1	16	ANDO BIEN PEDO	BANDA LOS RECODITOS DISA
3	3	12	AL MENOS	LA ORIGINAL BANDA EL LIMON FONOVISIA
4	5	24	SIN EVIDENCIAS	BANDA MIA (DISA ASL)
5	6	21	CARITA DE ANGEL	LARRY HERNANDEZ (MENDIETA FONOVISIA MUSIVISA)
6	4	10	EL ENAMORADO	LOS TITANES DE DURANGO DISA
7	9	9	LA PEINADA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE DISA
8	7	10	COMANDOS DEL M.P.	VOZ DE LOS MUNDOS DISA
9	8	29	LA CALABAZA	LA ARROLLADORA BANDA EL LIMON DISA
10	11	19	MI CURIOSIDAD	LOS TIJERES DEL NORTE FONOVISIA
11	10	23	ESTUVE	ALEJANDRO FERNANDEZ FONOVISIA
12	12	21	YA LO SE	JENNI RIVERA FONOVISIA
13	16	18	PONTE EN MI LUGAR	ESPIÑOZA PAZ (DISA ASL)
14	13	25	SOY TODO TUYO	LOS TIJERES DE TIJUANA (FONOVISIA MUSIVISA)
15	14	17	ESA MUCHACHITA	LOS REYES DE ARRANQUE SONY MUSIC LATIN
16	15	11	Y TU	JULION ALVAREZ Y SU NORTEÑO BANDA (DISA ASL)
17	18	43	TE VES FATAL	EL TRONO DE MEXICO FONOVISIA MUSIVISA
18	22	5	TE RECORDARE	EL TRONO DE MEXICO FONOVISIA MUSIVISA
19	20	38	MI COMPLEMENTO	LOS HURACANES DEL NORTE DISA
20	21	6	SOY COMO NO SOY	DUELO FONOVISIA MUSIVISA

TROPICAL AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	19	#1 INTENTALO	J MARTIN FEATURING MAGIC JUAN (EL MOVIMIENTO)
2	1	32	DILE AL AMOR	AVENTURA (PREMIUM LATIN)
3	4	15	MI NIÑA BONITA	CHINO Y NACHO MACHETE UNIVERSAL MUSIC LATIN
4	10	3	TE SIENTO	WISH & YANDEL (WY MACHETE UNIVERSAL MUSIC LATIN)
5	6	22	EL DOCTORADO	TONY DIZE PINA
6	7	11	TE AMARE	HUEY DUNBAR (ZMG/SONY MUSIC LATIN)
7	2	19	HASTA ABAJO	DON OMAR MACHETE UNIVERSAL MUSIC LATIN
8	5	10	DESCONTROL	DADDY YANKEE (EDEL/SONY MUSIC LATIN)
9	11	12	PRIMUM	COSCULLUELA FEATURING WISH & YANDEL (WY MACHETE UNIVERSAL MUSIC LATIN)
10	9	3	ESTUPIDA	INDIA TOP STOP
11	8	11	TE PIDO PERDON	TITO "EL BAMBINO" SIENTE
12	12	4	SIN SALSAS NO HAY PARAISO	EL GRAN COMBO DE PUERTO RICO SONY MUSIC LATIN
13	14	20	STAND BY ME	PRINCE ROYCE TOP STOP
14	13	8	ENTRE TU Y YO	OMAR ENRIQUE (SON RECORDINGS)
15	15	18	ME ENAMORE DE TI ...	CHAYANNE (SONY MUSIC LATIN)
16	17	36	MI CAMA HUELE A TI	TITO "EL BAMBINO" FEATURING ZION & LENOX SIENTE
17	16	21	POR AMARTE ASI	ANA ISABELLE & CRISTIAN CASTRO UNIVERSAL MUSIC LATIN
18	22	10	AYER LA VI	ANGEL & KHRIZ MACHETE UNIVERSAL MUSIC LATIN
19	23	6	SONRIE	LUIS ENRIQUE TOP STOP
20	19	5		

BETWEEN THE BULLETS

NEW ARTISTS REACH THE TOP

Venezuelan reggaeton duo Chino & Nacho reach the summit of Latin Rhythm Airplay with their debut single, "Mi Nina Bonita," stepping 2-1. They're the first new act to reach No. 1 on the chart since Baby Boy did so with "Ya No Llores" in the Aug. 2, 2008, issue. On Tropical Airplay, J'Martin rises 3-1 with debut single "Intentalo," making him the first chart-topping new artist since Makano ruled with "Te Amo" in the May 23, 2009, issue.

—Rauli Ramirez

THIS WEEK		LAST WEEK		BILLBOARD JAPAN HOT 100	
1	14	(HANSHIN/SOUNDCAN JAPAN/PLANTECH)	APRIL 7, 2010	1	14
2	21	SAKURA GIRL NENE JOHNNY		2	21
3	NEW	SORANIN ASIAN KUNG-FU GENERATION XI GOON		3	NEW
4	8	GOLD UNIVERWORLD SONY		4	8
5	25	BEAT AKIO PONY CANYON		5	25
6	6	FAKE FEAT. NAMIE AMURO AI UNIVERSAL		6	6
7	16	YOU AND I SERGIO MENDES UNIVERSAL		7	16
8	5	GO DO JONSI EMI		8	5
9	59	NATURAL NI KOISHITE PERFUME TOKUMA		9	59
10	3	TOKIO NAGARENI MIWO MAKASE NAGASE TOKUMEGA UNIVERSAL		10	3
		FOR YOUR ENTERTAINMENT ADAM LAMBERT SONY MUSIC			

THIS WEEK		LAST WEEK		UNITED KINGDOM SINGLES	
1	NEW	(THE OFFICIAL UK CHARTS CO.)	APRIL 4, 2010	1	NEW
2	1	THIS AIN'T A LOVE SONG SCOUTING FOR GIRLS EPIC		2	1
3	NEW	TELEPHONE LADY GAGA FT. BEYONCÉ STEWIE NICKOLAI & CHRIS TRENTER/INTERSCOPE		3	NEW
4	NEW	SHE SAID PLAN B 57% ATLANTIC		4	NEW
5	2	HISTORY MAKERS DELIRIOUS! SURVIVOR		5	2
6	4	PASS OUT TIME TEMPAH PARLOPHONE		6	4
7	3	RUDE BOY RIHANNA SRP/DEF JAM		7	3
8	13	BABY JUSTIN BIEBER FT. LUDAKIS SKOLZ/SOLARWIND BRAUN/ISLAND		8	13
9	6	OMG USHER FT. WILLIAM LAFACE/JLG		9	6
10	5	HOT INNA 3 BEAT BLUE/A&TW		10	5
		PARACHUTE CHERYL COLE FASCINATION/POLYDOR			

THIS WEEK		LAST WEEK		GERMANY SINGLES	
1	1	(MEDIA CONTROL)	APRIL 6, 2010	1	1
2	2	SATELLITE LENA MEYER-LANDRUT/USF USFO		2	2
3	3	ALORS ON DANSE STROMAE VERTIGO MOSAERT		3	3
4	NEW	GEBOREN UM ZU LEBEN UNHEILIG INTERSTAR FANSATION		4	NEW
5	24	IN MEINEM LEBEN NENA LAUGH AND PEAS/TOPPOOL		5	24
6	4	HEAVY CROSS THE GOSSP/COLUMBIA		6	4
7	5	FIGHT FOR THIS LOVE CHERYL COLE FASCINATION/POLYDOR		7	5
8	NEW	TIK TOK KESHA KEMSABE/RCA		8	NEW
9	7	GYPSY SHAKIRA SONY MUSIC MUSIC LATIN/EPIC		9	7
10	9	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE		10	9
		MEMORIES DAVID GUETTA FT. KID CUDI GUM/VIRGIN			

THIS WEEK		LAST WEEK		EUROPEAN HOT 100 SINGLES	
1	1	(HS GLOBAL MEDIA/BILLBOARD)	APRIL 6, 2010	1	1
2	3	ALORS ON DANSE STROMAE VERTIGO MOSAERT		2	3
3	5	RUDE BOY RIHANNA SRP/DEF JAM		3	5
4	2	TELEPHONE LADY GAGA FT. BEYONCÉ STEWIE NICKOLAI & CHRIS TRENTER/INTERSCOPE		4	2
5	6	BABY JUSTIN BIEBER FT. LUDAKIS SKOLZ/SOLARWIND BRAUN/ISLAND		5	6
6	4	MEMORIES DAVID GUETTA FT. KID CUDI GUM/VIRGIN		6	4
7	NEW	TIK TOK KESHA KEMSABE/RCA		7	NEW
8	9	THIS AIN'T A LOVE SONG SCOUTING FOR GIRLS EPIC		8	9
9	7	SATELLITE LENA MEYER-LANDRUT/USF USFO		9	7
10	NEW	BAD ROMANCE LADY GAGA STREAMLINE/NONA/6/CHERRYBEE/INTERSCOPE		10	NEW
11	11	THIS IS MY LIFE EDWARD MAYA FT. VIKI JIGULINA SPINNIN'		11	11
12	10	FIREFLIES OWL CITY UNIVERSAL REPUBLIC/ISLAND		12	10
13	NEW	HOT INNA 3 BEAT BLUE/A&TW		13	NEW
14	13	SHE SAID PLAN B SIXSEVEN/EMI		14	13
15	8	POUR UN INFIDELE COEUR DE PIRATE BARCLAY		15	8
16	15	FIGHT FOR THIS LOVE CHERYL COLE FASCINATION/POLYDOR		16	15
17	16	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE		17	16
18	NEW	GEBOREN UM ZU LEBEN UNHEILIG INTERSTAR FANSATION		18	NEW
19	17	HISTORY MAKERS DELIRIOUS! SURVIVOR		19	17
20	NEW	ROCK THAT BODY THE BLACK EYED PEAS INTERSCOPE		20	NEW
		IN MEINEM LEBEN NENA MUSKVERTRE/LAUGH AND PEAS/TOPPOOL			

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS	
1	1	(NIELSEN SOUNDCAN INTERNATIONAL)	APRIL 17, 2010	1	1
2	NEW	TELEPHONE LADY GAGA FT. BEYONCÉ STEWIE NICKOLAI & CHRIS TRENTER/INTERSCOPE		2	NEW
3	2	THIS AIN'T A LOVE SONG SCOUTING FOR GIRLS EPIC		3	2
4	NEW	RUDE BOY RIHANNA SRP/DEF JAM		4	NEW
5	4	SHE SAID PLAN B 57% ATLANTIC		5	4
6	3	PASS OUT TIME TEMPAH PARLOPHONE		6	3
7	18	BABY JUSTIN BIEBER FT. LUDAKIS SKOLZ/SOLARWIND BRAUN/ISLAND		7	18
8	5	OMG USHER FT. WILLIAM LAFACE/JLG		8	5
9	6	SATELLITE LENA MEYER-LANDRUT UNIVERSAL		9	6
10	11	HOT INNA 3 BEAT ALL AROUND THE WORLD CITY UNIVERSAL REPUBLIC		10	11
11	NEW	FIREFLIES OWL CITY UNIVERSAL REPUBLIC		11	NEW
12	10	DELIRIOUS? FURIOUS! SURVIVOR SPANROW		12	10
13	9	ROCK THAT BODY THE BLACK EYED PEAS INTERSCOPE		13	9
14	7	ALORS ON DANSE STROMAE WE ARE MUSIC		14	7
15	17	IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BROS.		15	17
		IF WE EVER MEET AGAIN TIMBALAND FT. KATY PERRY MOSLEYBLACK/SYGMA/INTERSCOPE			

THIS WEEK		LAST WEEK		FRANCE SINGLES	
1	1	(SHEP/IFOP/TITE-LIVE)	APRIL 6, 2010	1	1
2	NEW	ALORS ON DANSE STROMAE VERTIGO MOSAERT		2	NEW
3	2	THIS IS MY LIFE EDWARD MAYA FT. VIKI JIGULINA SPINNIN'		3	2
4	4	POUR UN INFIDELE COEUR DE PIRATE BARCLAY		4	4
5	3	BABY JUSTIN BIEBER FT. LUDAKIS SKOLZ/SOLARWIND BRAUN/ISLAND		5	3
6	5	DINGUE, DINGUE, DINGUE CHRISTOPHE MAE WARNER		6	5
7	7	TIK TOK KESHA KEMSABE/RCA		7	7
8	6	HOT INNA AIRPLAY		8	6
9	9	BAD ROMANCE LADY GAGA STREAMLINE/NONA/6/CHERRYBEE/INTERSCOPE		9	9
10	8	MEMORIES DAVID GUETTA FT. KID CUDI GUM/VIRGIN		10	8
		COLLECTIF METISSE COLLECTIF METISSE AIRPLAY			

THIS WEEK		LAST WEEK		CANADA BILLBOARD CANADIAN HOT 100	
1	1	(NIELSEN BDS/SOUNDCAN)	APRIL 17, 2010	1	1
2	2	WAVIN' FLAG YOUNG ARTISTS FOR HAITI UNIVERSAL		2	2
3	3	BREAK YOUR HEART TAO CRUZ FT. LUDAKIS MERCURY UNIVERSAL		3	3
4	5	TELEPHONE LADY GAGA FT. BEYONCÉ STEWIE NICKOLAI & CHRIS TRENTER/INTERSCOPE		4	5
5	6	HEY SOUL SISTER TRAIN COLUMBIA/SONY MUSIC		5	6
6	4	IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BROS.		6	4
7	7	NEED YOU NOW LADY ANTEBELLUM CAPITOL NASHVILLE/EMI		7	7
8	8	RUDE BOY RIHANNA SRP/DEF JAM UNIVERSAL		8	8
9	12	PERFECT HEDY UNIVERSAL		9	12
10	9	IF WE EVER MEET AGAIN TIMBALAND FT. KATY PERRY MOSLEYBLACK/SYGMA/INTERSCOPE		10	9
		WHATAYA WANT FROM ME ADAM LAMBERT 19/RCA/SONY MUSIC			

THIS WEEK		LAST WEEK		AUSTRALIA SINGLES	
1	1	(ARIA)	APRIL 4, 2010	1	1
2	2	HEY SOUL SISTER TRAIN COLUMBIA		2	2
3	3	IN MY HEAD JASON DERULO WARNER		3	3
4	NEW	TELEPHONE LADY GAGA FT. BEYONCÉ STEWIE NICKOLAI & CHRIS TRENTER/INTERSCOPE		4	NEW
5	4	I MADE IT (CASH MONEY HEROES) KEVIN RUDOLF MOSLEY UNIVERSAL EPUBIC		5	4
6	5	RUDE BOY RIHANNA SRP/DEF JAM		6	5
7	17	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE		7	17
8	6	I LIKE THAT RIHANA WESON FT. LUCIANA/SONIC RIVER VICTORY		8	6
9	10	3 WORDS CHERYL COLE FT. WILLIAM POLYDOR		9	10
10	7	IF WE EVER MEET AGAIN TIMBALAND FT. KATY PERRY BLACK/SYGMA/INTERSCOPE		10	7
		IMMA BE THE BLACK EYED PEAS INTERSCOPE			

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT SWITZERLAND	
1	1	(NIELSEN SOUNDCAN INTERNATIONAL)	APRIL 17, 2010	1	1
2	9	ALORS ON DANSE STROMAE WE ARE MUSIC		2	9
3	2	TELEPHONE LADY GAGA FT. BEYONCÉ STEWIE NICKOLAI & CHRIS TRENTER/INTERSCOPE		3	2
4	3	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA CAT		4	3
5	4	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE		5	4
6	RE	FIGHT FOR THIS LOVE CHERYL COLE FASCINATION/POLYDOR		6	RE
7	5	HEAVY CROSS THE GOSPP/COLUMBIA		7	5
8	8	TIK TOK KESHA KEMSABE/RCA		8	8
9	6	IF WE EVER MEET AGAIN TIMBALAND FT. KATY PERRY MOSLEYBLACK/SYGMA/INTERSCOPE		9	6
10	7	SATELLITE LENA MEYER-LANDRUT UNIVERSAL		10	7
		RUDE BOY RIHANNA SRP/DEF JAM			

THIS WEEK		LAST WEEK		EUROPEAN ALBUMS	
1	1	(HS GLOBAL MEDIA/BILLBOARD)	APRIL 8, 2010	1	1
2	NEW	AMY MACDONALD A CURIOUS THING MEL/DRAMATIC MERCURY		2	NEW
3	2	MADONNA STICKY & SWEET TOUR WARNER BROS.		3	2
4	5	LADY GAGA THE FAME STREAMLINE/NONA/6/CHERRYBEE/INTERSCOPE		4	5
5	3	JUSTIN BIEBER MY WORLD ISLAND/DEF JAM SCHOOL BOY/FAMMOUND		5	3
6	6	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE		6	6
7	4	SADE SOULBER OF LOVE EPIC		7	4
8	8	GORILLAZ PLASTIC BEACH PARLOPHONE		8	8
9	7	BOYZONE BROTHER POLYDOR		9	7
10	13	SCORPIONS STING IN THE TAIL RCA		10	13
11	18	UNHEILIG GROSSE FREIHEIT INTERSTAR FANSATION		11	18
12	11	SOUNDTRACK GLE THE MUSIC SEASON ONE VOL. 2 COLUMBIA		12	11
13	9	CHRISTOPHE MAE ON TRACE LA ROUTE WARNER		13	9
14	15	ALICIA KEYS THE ELEMENT OF FREEDOM MBLK/J		14	15
15	33	LES ENFOIRCS 2010 LES ENFOIRCS LA CROIX DE NEGRO/LES RESTAURANTS DU COEUR		15	33
		FLORENCE + THE MACHINE LUNGS ISLAND			

THIS WEEK		LAST WEEK		ITALY DIGITAL SONGS	
1	23	(NIELSEN)	APRIL 5, 2010	1	23
2	4	DI NOTTE PIERDADDA CARONE SONY MUSIC		2	4
3	1	CALORE EMMA UNIVERSAL		3	1
4	5	EACH TEAR MARY 2 BLIGE AND TIZIANO FERRO UNIVERSAL		4	5
5	15	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA SPINNIN'		5	15
6	3	RAGAZZA OCCHI CIELO LORDEANA BERTÉ SONY MUSIC		6	3
7	8	PER TUTTE LE VOLTE CHE VALENO SCALFI CAPITOL		7	8
8	2	TELEPHONE LADY GAGA FT. BEYONCÉ STEWIE NICKOLAI & CHRIS TRENTER/INTERSCOPE		8	2
9	6	PER TUTTA LA VITA NOEMI SONY MUSIC		9	6
10	35	TIK TOK KESHA KEMSABE/RCA		10	35
		SE FOSSE PER SEMPRE BIAGIO ANTONACCI SONY MUSIC			

THIS WEEK		LAST WEEK		SPAIN SINGLES	
1	1	(PROMUSICAE/MEDIA)	APRIL 7, 2010	1	1
2	7	RUN RUN ESTOFA SONY MUSIC		2	7
3	2	SICK OF LOVE ROBERT RAMIREZ GLOBOMEDIA		3	2
4	6	ABRAZAME MUY FUERTE BUSTAMANTE V&L		4	6
5	10	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA SPINNIN'		5	10
6	3	AY HATI YOUNG ARTISTS SONY MUSIC		6	3
7	3	BAD ROMANCE LADY GAGA STREAMLINE/NONA/6/CHERRYBEE/INTERSCOPE		7	3
8	8	MI PRINCESA LADY BISSAL V&L		8	8
9	9	TIK TOK KESHA KEMSABE/RCA		9	9
10	5	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN		10	5
		MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE			

THIS WEEK		LAST WEEK		BRAZIL ALBUMS	
1	1	(AP/D/NIELSEN)	APRIL 7, 2010	1	1
2	3	GUNS 'N' ROSES GREATEST HITS SEFFEN		2	3
3	2	SOUNDTRACK VIVER A VIDA SOM LIVRE		3	2
4	6	SOUNDTRACK SUMMER ELETROHITS & SOM LIVRE		4	6
5	NEW	PADE FABIO DE MELO ILLUMINAR SOM LIVRE		5	NEW
6	7	JUSTIN BIEBER MY WORLD/SOLARWIND BRAUN/ISLAND		6	7
7	5	LYON SANTANA LUVAN SANTANA - AD VIVO SOM LIVRE		7	5
8	4	BEYONCÉ I AM...SASHA FIERCE SONY MUSIC		8	4
9	8	MARIA GADU MARIA GADU SONY MUSIC		9	8
10	NEW	LADY GAGA THE FAME/STREAMLINE/NONA/6/CHERRYBEE/INTERSCOPE		10	NEW
		REGIS DANESIO O MELHOR DE REGIS DANESIO SOM LIVRE			

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT SWITZERLAND	
1	1	(NIELSEN SOUNDCAN INTERNATIONAL)	APRIL 17, 2010	1	1
2	9	ALORS ON DANSE STROMAE WE ARE MUSIC		2	9
3	2	TELEPHONE LADY GAGA FT. BEYONCÉ STEWIE NICKOLAI & CHRIS TRENTER/INTERSCOPE		3	2
4	3	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA CAT		4	3
5	4	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE		5	4
6	RE	FIGHT FOR THIS LOVE CHERYL COLE FASCINATION/POLYDOR		6	RE
7	5	HEAVY CROSS THE GOSPP/COLUMBIA		7	5
8	8	TIK TOK KESHA KEMSABE/RCA		8	8
9	6	IF WE EVER MEET AGAIN TIMBALAND FT. KATY PERRY MOSLEYBLACK/SYGMA/INTERSCOPE		9	6
10	7	SATELLITE LENA MEYER-LANDRUT UNIVERSAL		10	7
		RUDE BOY RIHANNA SRP/DEF JAM			

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Razor & Tie Entertainment names **Jason Consoil** senior director of media and artist relations. He was director of publicity at marketing firm the MuseBox.

EMI Records Nashville appoints **Chuck Swaney** director of promotion for the Midwest and Southwest, **Trudie Daniell** director of promotion for the Southeast and **Ron Bradley** director of promotion for the West Coast. Swaney was promotion executive at **Bigger Picture Entertainment**, Daniell was director of promotion for the Southeast and Southwest at **9 North Records**, and Bradley was president at **R. Bradley Artist & Project Development**.



PUBLISHING: ASCAP's newly opened regional office in Nashville names **LeAnn Phelan** senior creative director. She was a writer producer/manager at **19 Entertainment**.

DIGITAL: The Orchard appoints **Prashant Bahadur** GM, **Josh Builder** VP of product development operations and **Jaclyn Ranere** VP of digital marketing. Bahadur was VP of retail marketing, Builder was senior director of operations, and Ranere was director of interactive marketing and communications.

MANAGEMENT: **Rich Cohen** becomes the third partner at **Foundations Artist Management**. He was founder/owner of **Team 8 Management**.

RELATED FIELDS: The Country Music Hall of Fame and Museum in Nashville names **Pamela Johnson** VP of development. She was director of university marketing/special initiatives at Nashville's **Belmont University**.

Firehouse Recording Studios, a division of **DMI Music & Media Solutions**, names **David Dubow** managing director. He served in the same role at **Signet Studios** (formerly **Motown Hitsville West**).

—Edited by Mitchell Peters

GOODWORKS

STING, JOHN LEGEND TAPPED FOR EARTH DAY RALLY

The Earth Day Network has tapped Sting, John Legend, the Roots, Bob Weir, Mavis Staples, Fall Out Boy's Patrick Stump, Passion Pit, Q-Tip, Booker T. and others to perform at an upcoming rally in Washington, D.C., that will call on Congress to pass environmentally friendly bills in 2010.

The April 25 Climate Rally on the National Mall will also include appearances by the Rev. Jesse Jackson, film director James Cameron, Olympic gold medalist Billy Demong and author Margaret Atwood. In addition to live music, the day will feature speeches and eco-village exhibits.

Earth Day Network president Kathleen Rogers says the artists who've been chosen to perform at the rally have all demonstrated a commitment to promoting environmental causes. "They all may have their own angle, but they're all on the right page... when it comes to climate change and what we have to do to solve it," she says.

The music aspect of the rally is being produced in association with the Green Apple Festival, which is led by executive producer Peter Shapiro. The rally will commemorate the 40th anniversary of Earth Day and could draw up to 300,000 people, according to Rogers.

More info about the rally and events leading up to it can be found at EarthDay.org.
—Mitchell Peters

BACKBEAT



Comedian **Chonda Pierce** celebrated the platinum certification of her CD/DVD "Stayin' Alive" at Sony's Nashville offices in March. Her new DVD, "Did I Say That Out Loud?," arrived April 6 on No Whining Productions. From left: Fuseic Marketing VP **Rick Altizer**, Provident director of sales for national accounts **Larry Smith** and VP of business affairs **Scott Knight**, Pierce, Provident sales and marketing VP **Randy Davis** and senior director of national accounts **Bob Rush**, and Fuseic Marketing VP **Kent Songer**. PHOTO: DAVID ALTIZER



When senior executives of Universal Music Group International attended the company's Managing Directors' Conference March 17-19 in London, they got a first listen to tracks from Enrique Iglesias' forthcoming album. From left: UMGI executive VP of marketing **Andrew Kronfeld**, UMGI executive VP/Asia Pacific region president **Max Hole** (who becomes UMGI COO July 1), Iglesias' manager **Fernando Giaccardi** and UMGI chairman/CEO **Lucian Grainge** and Latin America/Iberian Peninsula chairman/CEO **Jesus Lopez**.



Big Boi (left) unveiled tracks from his long-awaited solo album, "Sir Luscious Left Foot: The Son of Chico Dusty," during a listening session April 5 at New York's Electric Ladyland Studios. Island Def Jam chairman/CEO **Antonio "L.A." Reid** introduced the artist to kick off the party, which included a listen to new single "ShutterBug." PHOTO: SPITTY WILL



Madison Square Garden Entertainment, and Coca-Cola are commemorating their 100-year marketing partnership by entering a new deal that makes Coca-Cola the exclusive distributor for nonalcoholic beverages at MSG's New York venues. On March 23, Coca-Cola and MSG executives, as well as celebrities who have previously appeared at Madison Square Garden, attended the celebration party at the venue. From left: MSG president **Jay Marciano**, Fuse host **Touré**, MSG Network host **Al Trautwig**, former world champion boxer **Emile Griffith**, Radio City Rockette **Kristin Jantzie**, MSG president/CEO **Hank J. Ratner**, former New York Knicks point guard **Walt "Clyde" Frazier**, Coca-Cola North America chief marketing officer **Bea Perez**, Radio City Rockette **Danielle Kimmins**, MSG Sports president **Scott O'Neil**, former New York Rangers left wing **Adam Graves**, MSG Media president **Mike Blair**, former CCNY college basketball star **Floyd Layne**, Westminster Kennel Club director of communications **David Frei** and 2006 WKYC Best in Show champion **Rufus**. PHOTO: REBECCA TAYLOR/MSG PHOTOS

INSIDE TRACK

SIXX:A.M. CUES UP SECOND ALBUM

Although fans may prefer Nikki Sixx to work with Mötley Crüe more than any other musical outfit, they certainly took a shine to Sixx:A.M., his band with James Michael and DJ Ashba. The trio's companion album to Sixx's 2007 memoir, "The Heroin Diaries," sold more than 300,000 copies, according to Nielsen SoundScan, and the song "Life Is Beautiful" was a rock radio hit.

And Sixx promises there's more where that came from.

"We've got a lot of songs," Sixx says, "and we're in the final home stretch of buttoning all those songs up. It's definitely going to be this year—or in a perfect world, it will be this year. I don't want to jinx it."

The new album will be another concept piece, but Sixx isn't revealing the storyline yet. "As a lyricist, I'm really trying to raise my level of quality," Sixx says. "Being able to say something lyrically, to say something that will do more than just be words, is really hard. It's easy to do when you're writing a chapter of a book or writing poetry, but it's really hard to do when you're confined to a melody line."

Sixx—who's also working on another book and just started a syndicated radio show called "Sixx Sense"—knows that "The Heroin Diaries" puts a bit of pressure on Sixx:A.M., but he's doing his best to put it aside.

"There are expectations, but you



have to ignore them," he says. "Sixx:A.M. is a passion project. I think when you do things like that and put your heart into them and do your best and don't necessarily put them on a marketing grid, that's when things turn out the best." ●●●



Legendary songwriters **Gamble & Huff** received the National Assn. of Black Owned Broadcasters' Pioneer in Music Award March 19 at NABOB's 26th annual Communications Awards Dinner. The event, held at Washington, D.C.'s Omni Shoreham Hotel, included a musical tribute to late **Gamble & Huff** protégé **Teddy Pendergrass**. From left: **Leon Huff**, NABOB Entertainer of the Year honoree **Maxwell**, NABOB Pioneer in Gospel Music honoree **Hezekiah Walker**, **Kenny Gamble** and the Rev. **Al Sharpton**, who received the **Mickey Leland Public Service Award**. PHOTO: ADRIA DIANE HUGHES



SonyMusic Independent Network, a division of Sony Music International that releases international repertoire in the United States, is gaining ground with the album "Sound Awake" by **Karnivool**. The progressive band's current U.S. tour in support of the record is drawing admiration from peers like **Tool** singer **Maynard James Keenan**. Pausing for a photo backstage before **Karnivool** performed March 31 at New York's **Blender Theatre** at **Gramercy** are (from left) **SIN** principal **John Porter**, **Karnivool** guitarist **Mark Hosking**, **SIN** principal **Adam Pollock**, **Karnivool** vocalist **Ian Kenny** and bassist **Jon Stockman**, manager **Heath Brady**, guitarist **Drew Goddard**, **SIN** principal **Vinny Rich**, **Karnivool** drummer **Steve Judd** and **SIN** principal **Jeb Hart**. PHOTO: CHAD ANDERSON



The American Assn. of People With Disabilities presented **Stevie Wonder** the inaugural AAPD Image Award for improving how people with disabilities are perceived. He received the honor March 11 during the AAPD's annual Leadership Gala at the Ronald Reagan Building and International Trade Center in Washington, D.C. From left: **Mitch Glazier**, executive VP of government and industry relations for the **RIAA**, which hosted a reception the night before the gala; AAPD chairman **Tony Coelho**; Wonder; AAPD president/CEO **Andrew J. Imperato**; and **RIAA** senior VP of federal government relations **Michele Ballantyne**. PHOTO: PAUL MORIGIA/AAPD



The American Music Awards, the Country Music Assn., the Academy of Country Music and the Recording Academy united to laud **Taylor Swift's** "Fearless" as the most-awarded album in country music history March 17 at **Maggiano's Little Italy** in **Nashville**. "Fearless" has won the Grammy Awards for album and country album of the year, as well as album of the year titles from the **AMAs**, the **CMA** and the **ACM**. From left: **ACM** chairman **John Grady**, **CMA** chairman **Steve Moore**, Recording Academy South regional director **Susan Stewart**, Swift, **AMAs** producer **Larry Klein**, **Big Machine** VP of sales, marketing and interactive **Kelly Rich** and president/CEO **Scott Borchetta**. PHOTO: KRISTA LEE/KRISTA LEE PHOTOGRAPHY



SESAC held its sixth annual Jazz Awards Luncheon March 29 at New York's **Red Eye Grill** to honor the top 10 albums of 2009 by its affiliated jazz composers. The event acknowledged the success of such albums as **Vijay Iyer's** "Historicity" and **Stefon Harris'** "Urbanus". From left: **SESAC** member of the office of the chairman **Freddie Gershon**, Iyer, Harris, **SESAC** VP of writer/publisher relations **Linda Lorence Crittall** and senior VP of writer/publisher relations **Trevor Gale**. PHOTO: JERRETT CLARK



When rock act **Bon Jovi** played **Los Angeles' Staples Center** March 4 on its **Circle** tour, staffers presented the band with a plaque in honor of its fourth sold-out show at the venue. From left: **Staples Center** VP of events and booking **Christy Castillo** **Butcher** and senior VP/GM **Lee Zeldman**, **AEG Live** tour director **Gord Berg**, drummer **Tico Torres**, **AEG** president/CEO **Tim Leinweber**, **Bon Jovi**, **AEG Live** president/CEO **Randy Phillips**, guitarist **Richie Sambora**, **AEG Live** senior VP of touring **Doug Clouse**, Creative Artists Agency managing partner/head of music **Rob Light**, keyboardist **David Bryan**, **Bon Jovi** manager/**Vector Management** co-founder/partner **Jack Rovner** and **Bon Jovi** manager **Paul Korzilius**. PHOTO: COURTESY OF STAPLES CENTER

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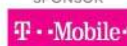
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