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PASSION WORSHIP BAND / PASSION: HERE FOR YOU
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VARIOUS ARTISTS / MELE O HAWAII. SONGS OF HAWAII
CRISTIAN CASTRO / VIVA EL PRINCIPE
ARTIST
LADY GAGA
THE DEADLIES
ARTIST / TITLE
LADY GAGA /
BORN THIS WAY ENRIQUE IGLESIAS /
TONIGHT (I'M LOVIN' YOU)
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PRICE TAG PINK / F**KIN' PERFECT
BRUND MARS / JUST THE WAY YOU ARE
PINK / F**KIN' PERFECT
FOO FIGHTERS / BOPE
FOO FIGHTERS /

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ARTIST
LADY GAGA
THE DEADLIES
ARTIST / TITLE
LADY GAGA / BORN THIS WAY
ENRIQUE IGLESIAS / Tonight (I'm Lovin' You)
KATY PERRY FEATURING KANYE WEST /
JESSIE J FEATURING B.O.B / PRICE TAG
PINK / F**KIN' PERFECT
BRUND MARS / JUST THE WAY YOU ARE
PINK / F**KIN' PERFECT
FOO FIGHTERS / ROPE
FOD FIGHTERS / ROPE
ADELE / Rolling in The Deep
JASON ALDEAN WITH KELLY CLARKSON / DON'T YOU WANNA STAY
LIL WAYNE FEATURING CORY GUNZ / 6 FOOT 7 FOOT
JEREMIH FEATURING 50 CENT / Down on Me
CHARLIE WILSON / YOU ARE
NICKI MINAJ FEATURING DRAKE / MOMENT 4 LIPE
NICKI MINAJ FEATURING DRAKE / MOMENT 4 LIFE
TENTH AVENUE NORTH / YOU ARE MORE
TENTH AVENUE NORTH / You are more
SHONLOCK / Something in your eves
WILLIAM MCDOWELL / I GIVE MYSELF AWAY
TAIO CRUZ FEAT. K. MINOGUE & T. MCCOY / HIGHER
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21 VIVA FERNANDEZ!

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Successfu promoter/venue owner Ivan Fernandez is a pioneer of Latin music marketing.



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HOME ERONI

Online .COM EXCLUSIVES

To celebrate the 15th anniversary of Billboard's Adult Pop songs chart, Chart Beat columnist Garv Trust has put together a tally of the chart's 40 hottest hits from 1996 to 2011. Check it out on Billboard.com.



SIGNS PUB DEAL WITH HENSON CO.

scored a multivear joint-venture deal with the lim Henson Co. that covers its entire media library. including such films as "Labyrinth" and "The Dark Crystal" and TV series "Fraggle Rock" and "Farscape." As part of the deal, Spirit will serve as worldwide administrator for the back catalog, which also encompasses theme songs, cues and scores from more than 50 years' worth of content.

>BRIDGE NINE DEBUTS **MUSIC SUB** SERVICE

an indie punk label based near Boston, has launched a digital music subscription service exclusive to its roster. The service is a premium option for the label's social networking community. TheB9.com. For \$4 per month or \$30 per vear, members can subscribe to the service and access the label's entire roster of more than 100 albums, it also lets them create their own URL on the community site where they can make playlists for other users to stream.

SUBMARINE REMAKE SHELVED?

The Walt Disney Co. has reportedly deepsixed "Mars Needs Moms" producer **Robert Zemeckis'** remake of the classic **Beatles film "Yellow** Submarine." Sources said the disastrous \$6.9 million opening for the \$150 millionbudgeted "Mars' guaranteed that "Submarine" would never set sail at Disney, although the studio reportedly said the project was torpedoed well before that.



READY TO LAUNCH Tom Biery to head the Collective's new label

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CAROLINA BOY After "Love Like Crazy," Lee Brice hits the road

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Reaching out: A member of the

Japanese Red Cross radios for help in Otsuchi, Japan, after the March 11 earthquake.

>>>SPIRIT Spirit Music Group has



ARM

Bridge Nine Records,

>>>'YELLOW

try years to recover. And the escalating risk of a catastrophic release of radiation at the crippled Fukushima nuclear power plant (160 miles northeast of Tokyo) continues to raise concerns about public safety.

After Japan Is Hit

Tsunami, Music Biz

As Japan reels from the lethal

aftermath of the March 11 earth-

quake and tsunami, recording

artists and other members of the

international music industry are

rallying to lend their support.

and the ferocious tsunami it trig-

gered in northeastern Japan,

claimed thousands of lives and

wrought a path of destruction

from which it will take the coun-

The devastating 9.0 quake,

By Devastating

Offers Support

Quake And

As Japan struggles to absorb the staggering human cost of the crisis, the impact on the local music business is already being felt. International acts ranging from Iron Maiden and Slash to Jack Johnson, the National and Travis frontman Fran Healy called off or postponed shows that had been scheduled in March (Billboard.biz, March 14).

Meanwhile, rolling blackouts to conserve electricity have prompted businesses to voluntarily limit their operations. Tokyo-based Tower Records temporarily shuttered some of its 90 stores. Sony Corp. suspended production at its CD, DVD and Blu-ray disc manufacturing plants in Japan. And record labels like Avex Group Holdings, EMI Music Japan and Warner Music Japan asked or allowed their employees to work from home this week.

CRISIS MANAGEMENT

Still uncertain is the potential impact that the crisis will have on recorded-music sales in Japan, the world's secondlargest market after the United States, according to the IFPI.

The stimulus impact of government spending on reconstruction work later this year should help lend a boost to the Japanese economy, Credit Agricole Corporate & Investment Bank economist Susumu Kato projected in a March 16 research note.

But Kato also warned that the damage caused by the earthquake and tsunami will push the Japanese economy into a short-term recession

"As consumers become even more careful and increase precautionary saving will sharply weigh on private consumption." It's a point of view that's

for rainy days," Kato said, "that

shared by Masato Kitaguchi, executive director/COO of Hanshin Contents Link, the operator of Billboard Japan.

"I can't tell you how much the change will be in the first half of 2011 but I think the music industry will suffer a severe blow," he says, pointing out that "currently Japanese can't bring themselves to enjoy entertainment. Their hearts are heavy."

Keith Cahoon, the former head of Tower Records Japan and now CEO of Tokyo music publisher Hotwire Publishing, observes that "people have been relatively calm despite the magnitude of the disaster," adding however that "the issue of leaking radiation is huge, very frightening and could have worldwide impact."

Japanese musicians scheduled to attend this week's South by Southwest festival found themselves in the position of having to decide whether to travel to Austin at a time of enormous uncertainty back home. SXSW Music Asia representative Audrey Kimura, owner of Tokyo indie label Benten, acknowledges that she was concerned that Japanese acts would drop out of this year's SXSW.

"But they all said, 'No, we're definitely coming-we can't do as much in Japan as we can there,' " she says. "Absolutely nobody canceled."

The biggest concern from a business standpoint is the cumulative impact of the crisis on Japan's touring industry, Kimura says.

"All the entertainment and shows are canceled in Japan now, and musicians coming to Japan have all canceled," she says. "Some of the clubs will probably go out of business; we're not sure."

At press time, a previously scheduled SXSW Japan Nite on March 18, including bands White White Sisters, Oh Sunshine and Mo'Some Tonebender, was to become a benefit concert. But Kimura notes that it will have a different focus than the SXSW Cares campaign for the American Red Cross, which has already raised more than \$65,000 for tsunami victims.

"We're talking about which organizations to donate to, but the money will go to musician's families and to the clubs," she says. "The clubs need money; they need to be rebuilt." Kimura says that Japanese musicians back home haven't wasted any time in coming together for their country

"The bands . . . they're all talking, saying, 'We're going to do something,' " she says. "The promoters are not doing anything officially yet because they're afraid-maybe they'll have a big show and then there will be an aftershock, [then] another one. But the bands, the musicians, they've already started, saying, 'Let's get together, let's do something big. They already have individual benefit shows planned this week in Tokyo and Osaka."

A flurry of domestic and international artists have organized themselves to contribute to Japanese relief efforts.

Indie rocker Gakt announced that he would organize a charity benefit called "Show Your Heart" at which he and other musicians would perform. The money raised will be donated to disaster relief funds.

Members of Japanese girl band AKB48, and affiliated teen-idol girl groups SKE48, NMB48 and SDN48, have collectively pledged ¥500 million (\$6.2 million) toward ongoing relief efforts. The bands also asked their fans to donate to the Japanese Red Cross.

Johnny & Associates, a leading Japanese artist management agency, announced that it has canceled all domestic concerts



Join together: HIDEMI TSUJI of Tokyo-based mobile app developer Ubiquitous Entertainment at South by Southwest in Austin.

by its artists in March to provide buses and power generators to disaster-stricken areas. The cancellations total 18 shows by six acts including Tokio, Tackey & Tsubasa, Hey! Say! JUMP and Tomohisa Yamashita.

Since the crisis started Japanese superstar Ayumi Hamasaki has been constantly retweeting useful information for people affected by the disaster, and with 400,000 followers her dispatches could be very useful.

Support also came from neighboring South Korea, home of K-pop acts that have huge fan bases in Japan. One of the biggest donations came from record label/management firm SM Entertainment, which announced that it donated 1 billion won (\$882,276) to the Japanese Red Cross. SM, whose roster includes acts like BoA, Super Junior and Girls' Generation, said in a statement, "Our artists and staffs will cheer for all the people in Japan with one heart so that they don't lose strength and hope."

Former "American Idol" judge and Syco chief Simon Cowell, who organized a starstudded recording last year of R.E.M.'s "Everybody Hurts" to benefit earthquake relief efforts in Haiti, announced on Twitter that he's organizing a similar charity effort for Japanese quake victims. He tweeted

Bieber are among the artists who'll participate.

Columbia University's Miller Theatre in New York will host a "Concert to Benefit Japan Earth-

"We are grateful for all the expressions of support we have received from our artists and partners around the world."

-HIRO TANAKA, WARNER MUSIC JAPAN

LABELS BY ED CHRISTMAN

Reid To 'X Factor'; Weiss To IDJ

Speculation Mounts About New Futures Of Sony And UMG

The other shoe has finally dropped at Universal Music Group. After Island Def Jam Music Group (IDJMG) chairman/CEO Antonio "L.A." Reid announced earlier this week that he's leaving his post to become a judge on Fox's forthcoming U.S. version of "The X Factor," it was also learned that former RCA/Jive Label Group chairman/CEO Barry Weiss was announced internally as chairman/CEO of IDJ and Universal Motown Republic Group.

In an internal memo obtained by Billboard, Universal Music Group chairman/CEO Lucian Grainge states, "Throughout his career, Barry achieved that rare and delicate balance between managing artistic needs and the realities of the business. He is an entrepreneur who possesses a deep love of music. He has the talent and commitment to help take these two great companies to new heights."

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With the exception of the exiting Reid, a source says UMG's executive tier, including Universal Motown president Sylvia Rhone and Universal Republic president/CEO Monte Lipman and co-president/ COO Avery Lipman, remains the same.

Reid's days at the label had been rumored to be drawing to an end since UMG began a leadership transition last year that culminated in Grainge's ascension to chairman/CEO, succeeding Doug Morris, who recently agreed to take the helm of Sony Music Entertainment.

While a proven hitmaker and marketshare builder, Reid has long had a reputation of spending too freely on talent and marketing, to the detriment of the bottom line. Still, his track record of chart success as both a label head and a producer has garnered him the loyalty of top stars like Mariah Carey, Bon Jovi, Kanye West, Justin Bieber and Rihanna.

His cachet among artists and his stature in the urban music community prompted Grainge to try to keep him in the UMG fold by offering a jointventure company that would be part boutique label/production deal, part artist branding/sponsorship and artist management company, according to sources familiar with the situation.

But the pending loss of his status as a major-label president and the lure of TV ultimately led Reid to resign his post and walk away from a payout for the remaining eight months on his contract, sources say.

Ironically, Reid leaves IDJ just as the label's market share is peaking once again. In 2010, the label group's share of U.S. sales of albums and track-equivalent albums (where 10 digital tracks equal an album) totaled 5.2%, up from 4% in 2009 and its best showing since gamering 5.4% in 2006, the first year that Nielsen Sound-Scan used that sales metric.

Reid's decision to resign instead of negotiating a package for his departure, which would have likely tied his hands until his contract ended, has fueled speculation that he may reunite with Morris at Sony Music as head of Epic Records, RCA/Jive or one of those latter imprints. Adding to this storyline is the fact that "The X



Hosted by John Zorn, the show will feature performances by Sonic Youth, Yoko Ono, Sean Lennon, Cibo Matto and other artists. According to the Miller Theatre website, tickets are already sold out.

"It's a very tough situation for all people in Japan right now," Warner Music Japan acting CEO Hiro Tanaka says. "We are grateful for all the expressions of support we have received from our artists and partners around the world."

Factor" is produced by Simon Cowell's Syco, a partner of Sony Music.

Other sources point out that the same lack of attention to profits that led to his departure from IDJ also contributed to his 2004 ouster as head of Arista. But an industry executive familiar with Reid and Morris says it's too early to dismiss the possibility that Reid may turn up at Sony.

"There is a new sheriff," the executive says. "Doug may be looking for market share and hitmakers, and L.A. is both. Doug may let him run the creative side and give him a co-head to make sure he doesn't overspend."

Morris isn't scheduled to assume the reins at Sony Music until July 1. In the meantime, Reid will be occupied with fulfilling his new duties as a judge on "The X Factor." The show, which is expected to debut on Fox in September,

will begin holding auditions March 27 in Los Angeles.

As is the case with Fox's "American Idol," judges attend all auditions. "X Factor" judges also play a mentoring role on the show, helping contestants develop as performers. Fox has yet to say how long the season will last but the original U.K. version has aired during a fivemonth block from August to December.

The winner will receive a \$5 million contract with Sony Music. To date, Sony Music Label Group chairman Rob Stringer has been actively involved in the "X Factor" project as well as the other music-producing cash cow on TV, "Glee."

Additional reporting by Phil Gallo and Gail Mitchell.

biz on your cell phone or mobile device, go to: mobile.billboard.biz.

New York-based PR, marketing and management company Girlie Action has launched a label services division headed by longtime industry veteran Kevin Wortis. The new department will offer project management, sales and radio promotion services. as well as enable the firm (whose marquee clients include My Morning Jacket, Santigold and Morrissev) to become a quasi one-stop service for artists and labels

>>>RAPPER/ SINGER NATE DOGG DIES

Nate Dogg (aka Nathaniel D. Hale), 41, died of complications from multiple strokes that he had suffered since 2008, according to attorney Mark Geragos, After showcasing his laid-back rapping/singing delivery on Dr. Dre's classic debut album, "The Chronic," Nate Dogg was featured on Warren G's 1994 single "Regulate," which peaked at No. 2 on the Billboard Hot 100. "We lost a true legend n hip hop n rnb,' Nate's longtime friend Snoop Dogg tweeted. "One of my best friends n a brother to me since 1986 when I was a sophomore at poly high where we met."

>>>GRAMMYS ON THE HILL TO HONOR HENLEY, BIDEN

The Eagles' Don Henley, Vice President Joe Biden and Sen. Bob Corker (R-Tenn.) will be among the honorees at the Recording Academy's 10th annual Grammys on the Hill Awards. The presentation. which honors recipients for their commitment to improving the environment for American musicians, will be held in Washington, D.C., on April 13 at the Liaison Capitol Hill Hotel.

Reporting by Antony Bruno, Ed Christman, Andy Gensler, Kevin Rutherford, the Associated Press and the Hollywood Reporter.

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LABELS BY GAIL MITCHELL

'Collective' Action

Management Firm Launches Label With Ex-Warner Bros. Exec Biery At The Helm

Los Angeles management firm the Collective is launching its own Collective Sounds label and has tapped former Warner Bros. Records GM/executive VP of promotion Tom "Grover" Bierv to lead it

Distributed by Sony/RED, Collective Sounds officially bows March 22 with the release of "Belong," the sophomore album by Brooklyn quartet the Pains of Being Pure at Heart. Collective is releasing the album in association with Slumberland Records

Forthcoming releases on Collective Sounds' 2011 docket include projects from San Antonio rock band Hacienda and former Virgin group the Red Jumpsuit Apparatus.

"We're looking at content in a variety of ways," Collective CEO Michael Green says about the reasons for creating the new label. "And content, more specifically music, is not going anywhere. It's being consumed at an all-time high. Collective Sounds gives us a way to partner directly with artists and develop new opportunities.'

Green says that Biery is "a music guy and a doer with strong experience working alongside artists, which is where the power base lays today," adding that "it was a natural fit."

Prior to joining Collective Sounds as a partner, Biery spent 20 years at Warner Bros., the last three as GM/executive VP of promotion. He left the label last fall following an executive shakeup in September that included the departure of Warner Bros. chairman/CEO Tom Whalley and the appointment of Rob Cavallo as chairman.

During his tenure at Warner Bros., Biery worked with such acts as the Black Keys, Linkin Park, the Flaming Lips, Goo Goo Dolls and Avenged Sevenfold.

"The music business is the wild, wild West right now," he says, "so I was enthused by the idea of a music content company starting from the artist and management side as opposed to the label side, about giving artists an alternative to what's historically been at their disposal and connecting them directly with their fans."

In addition to accessing services provided by Sony/RED,



Biery will be collaborating with the Collective's staff of more than 60 employees whose expertise ranges from digital, social media and marketing to licensing and branding. It's all in keeping with the company's 360-degree philosophy of ensuring that Collective clients and artists are able to maximize their multimedia potential across various platforms, Green and Biery say.

Established in 2005, the Collective opened a music management division in 2008. The Collective Music Group currently represents such acts as Linkin Park, Alanis Morissette, Slash, Big Boi and Enrique Iglesias, as well as producers and



Ready for liftoff: THE PAINS OF BEING PURE AT HEART; ective Sounds head TOM 'GROVER" BIERY (inset, left) lective CEO and the Co MICHAEL GREEN

songwriters like David Hodges and Gavin Brown. Headed by Jordan Berliant, the division recently signed Counting Crows and Godsmack

The Collective is also involved in TV, film and comedy. Movies produced by the company include "Big Momma's House 2" and "Are We Done Yet?," plus HBO's "The Pimp Chronicles" and MTV's "Wild 'n Out." Its talent-management roster includes actors Martin Lawrence and Emile Hirsch and comedians Eddie Izzard and Lucas Cruikshank.

Both the Pains of Being Pure at Heart and Hacienda are performing in multiple showcases at South by Southwest. "Heart in Your Heartbreak" is the first single from the Pains' upcoming album, which goes to iTunes March 22 before going wide a week later.

Collective Sounds is also setting up the Red Jumpsuit Apparatus' new single, "Reap." It's slated to go to active rock and alternative radio at the end of April.

HOME FRONT

Maná's new album, "Drama y Luz," its first in five years, is set for worldwide release April 12 on Warner Music Latina. The set's first single, "Lluvia al Corazon," penned by Olvera and Vallin, was released to radio March

14. The winner of nine Billboard Latin Music Awards, Maná has generated worldwide album sales of more than 25 million units, according to Warner.

For more information on the Billboard Latin Music Conference, and to register for the event, go to billboard latinconference.com.





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Adweek, Brandweek, Mediaweek
 The Hollywood Reporter

 Cinema Expo International
 CineAsia
 The Ciro Awards Billiboard - Back Stage
 Film Journal International
 ShowEast

conduct the interview. **360 DEGREES OF BILLBOARD**

MANÁ TO BE SUPERSTAR Q&A AT BILLBOARD LATIN MUSIC CONFERENCE

Maná, the world's top Latin rock band, will be the superstar Q&A at the Billboard Latin Music Conference, presented by State Farm in association with AT&T. The conference is set for April 27 at the Eden Roc Renaissance in Miami Beach.

For the first time in the band's 20vear career, all four members of Maná -Fher Olvera, Alex Gonzalez, Sergio Vallin and Juan Diego Calleros—will participate in an onstage interview to discuss their creative process, their success as a touring act and the evolving state of the music business. Leila Cobo, Billboard executive director of content and programming for Latin music and entertainment, will

The Power Of Words

Following The Lead Of Cee Lo Green, Artists And Labels Wake Up To The Value Of Lyric Videos

Some artists have discovered a little-used means to increase website traffic, generate more advertising revenue, increase download sales and improve their standings on social media charts.

What is this secret weapon? It's the unheralded lyric video.

That may come as a surprise, considering that such clips often feature little more than a song's lyrics displayed in sync to its music.

But it makes sense to Eric Garland, CEO of digital media tracking service Big-Champagne. As soon as a song hits the radio, Garland says, many fans immediately seek out the corresponding lyric video online.

Yet surprisingly few of them are being made by artists and labels. "I can't understand the wisdom to not have a lyric video," Garland says. TubeMogul

estimates that

lyric videos have amassed 1.9 billion views on YouTube to date. But many of those videos were created by fans, draw no ad revenue, don't direct traffic to artist websites or don't feature links to buy the track at iTunes.

Some people in the music business are beginning to take notice-and sense an opportunity.

Since lyrics are a hot

PLAYS WELL

WITH OTHERS

the iPad and the iPod Touch.

SuperTooth's Disco retails for \$149.

Docking stations for iPods and iPhones have long pro-

vided a quick and easy way to fill a room with music.

But those speaker systems won't work with other.

newer portable devices that play music, like Android

handsets and iPads. SuperTooth's Disco is a 28-watt

speaker system that can play music from any digital

media player-including laptops and desktop PCs-

through an audio cable connected to the device's

headphone jack. It can also play music wirelessly from

any device that supports Bluetooth's A2DP audio-

streaming technology, which includes the iPhone 4.

search item, Crush Music Media Management had a hunch that fans would want to watch lyric videos, Crush head of digital strategy Daniel Kruchkow says. "After seeing the reaction to a couple of them, that concept seemed true," he says.

Consider the case of Crush client Panic! at the Disco and its song "The Ballad of Mona Lisa," the first single from forthcoming album "Vices & Virtues." Released about two weeks before the main video. the lyric clip for "The Ballad of Mona Lisa" has attracted 1.5 million views on YouTube in six weeks, compared with 3 million views in four weeks for its elaborately staged main video. The Ready Set, another Crush client, generated 4.2 million views of its lyric video for "Love Like Woe" in about 10 months

Major labels are also beginning to take notice. EMI cre-

ated a vibrant

lyric video for

David Guetta's

"Who's That

Chick?," featur-

ing Rihanna,

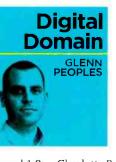
and put it online

early to capture

interest from

radio listeners,

according to



Charlotte Robertson, EMI VP of digital marketing for North America. Through March 5, it had been viewed 11.9 million times-far more than the 8.8 million views of the official video released on Jan. 27. According to TubeMogul, daily views of the main clip exceeded those of the lyric video only once

EMI has also created lyric



videos for KT Tunstall, Bobby V. and Sky Ferreira. For Katy Perry, EMI helped create anticipation for the videos of "Firework" and "E.T." by preceding the release of the regular videos with lyric clips that used stills from video shoots.

Perhaps the best-known lyric video is the snappy, lowbudget clip for Cee Lo Green's Grammy Award-nominated hit "F**k You (Forget You)." Uploaded to YouTube on Aug. 19, two weeks before the regular video, the lyric clip flashes the song's lyrics in bouncy, colorful animation in step with Green's singing. Elektra sought to get the song heard before it went to radio and decided that YouTube was the most effective way to do that quickly, according to a source at Warner Music Group.

Through March 5, the of-

ficial lyric video for "F**k You" had amassed 8.9 million views on YouTube. Three other official versions of the lvric clip in Spanish, German and Japanese raise the total to 10.9 million views. The explicit and clean versions of the regular video have been viewed 49.1 million and 4.6 million times. respectively.

Because Green's official lyric video appeared first, traffic didn't divert to fan-generated lyric clips. The official lyric videos have accounted for 16.8% of total views on You-Tube, while fan-generated

clips captured only 0.5% of views. That means nearly all fans of Green's song who watched the lyric video on YouTube did so where Elektra and the artist wanted them to-on Green's official You-Tube page

Other hit songs have missed out on similar opportunities. Seven out of the top 10 songs on the Billboard Hot 100 for the March 12 chart week didn't have an official lyric video. Instead, fan-generated lyric clips for those songs had amassed 36.6 million views. P!nk's "F**ckin' Perfect" had 11 million, Rihanna's "S&M" had 12.9 million, and Enrique Iglesias' "Tonight (I'm Loving You)" had 5.5 million.

received 16.5% of their You-Tube views from fan-generated videos, roughly the same percentage as Green's official lyric clip, suggesting that fans are going to view lyric videos regardless of who makes them.

There's one clear sign that labels have been getting onboard. In March nearly 20% of the songs in BigChampagne's UltimateChart had official lyric videos, up from 10% last spring. But Garland still sees labels missing more opportunities than they're capturing.

Artists who aren't exploiting fan demand for lyric videos, he says, are "doing [their] product a disservice."

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BITS&BRIEFS

ANALYST: AMAZON **DEVICE TO BE IPAD'S BIGGEST RIVAL**

A new Forrester Research report predicts that Amazon will present the iPad 2's strongest competition. Forrester analyst Sarah Rotman recently blogged that Amazon has the brand, content and sales channel to launch a competitively priced tablet that would be a major competitor to Apple. As for other competitors like Research in Motion's PlayBook, HP's TouchPad and Motorola's XOOM, Rotman says they don't offer a competitive price and lack the same proven sales channels that Apple and Amazon offer.

QTRAX LAUNCHES MUSIC SERVICE WITH DRM

Qtrax, the often-delayed, adsupported download service, has launched in North America, Chile, Argentina, Colombia, Fiji, Mexico, New Zealand and Hong Kong roughly three years after its first attempted launch in January 2008. The free music service lets users

download unlimited tracks to their computers. But the digital rights management-protected songs-a business model that has largely been surpassed by cloud-based subscription and Internet radio services -aren't compatible with iPods, iPhones or Apple computers.

SECONDARY MARKET **EMERGES FOR SOCIAL** COMMERCE SERVICES

Social commerce, a hot trend for concert tickets and recorded music, now has a secondary market. DealsGoRound and Lifesta are two examples of a handful of online marketplaces where people can buy and sell unused daily deals from services like Groupon, Living Social and BuyWithMe. Deals are listed by city and category. Both sites offer free listings and charge only when an item is sold. DealsGoRound uses PayPal and takes 10% of a deal's sale price. Lifesta uses Amazon credits to facilitate purchases and charges 99 cents, plus an 8% commission.

		Ur	IESTM 26 2011
THIS	LAST WEEK	WEEKS ON CHT	COMPILED BY NICISCN ORIGINAL ARTIST MobileScan
1		21	BLACK AND YELLOW
2	2	11	ARE YOU GONNA KISS ME OR NOT THOMPSON SOUARE
3	100	11	6 FOOT 7 FOOT LIL WAYNE FEATURING CORY GUNZ
4	12	6	LOOK AT ME NOW CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
5	41	TT	
6	7	14	F**K YOU! CEE LO GREEN
7	6	26	NO HANDS WAKA FLOCKA FLAME FEATURING ROSCOE DASH & WALE
8	5	11	MOMENT 4 LIFE NICKI MINAJ FEATURING DRAKE
9		11.	PRETTY GIRL ROCK
1.0	10	18	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON
		() ()	With the ascension of the Chris Brown- led "Look at Me Now" (12-4, up 28%), Lil Wayne extends his lead for most top 10s in the chart's history with 19. Wayne
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11 12	25 11	3 C 2 8	With the ascension of the Chris Brown- led "Look at Me Now" (12-4, up 28%), Lil Wayne extends his lead for most top 10s in the chart's history with 19. Wayne is also found at No. 3 with "6 Foot 7 Foot" and on the Mike Posner-led track at No. 34, "Bow Chicka Wow Wow." E.T. KATY PERRY FEATURING KAIVE WEST F**KIN' PERFECT
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12 13 14 15	11 9 17 14	8 4 13 4	With the ascension of the Chris Brown- led "Look at Me Now" (12-4, up 28%), Lil Wayne extends his lead for most top 10s in the chart's history with 19. Wayne is also found at No. 3 with "6 Foot 7 Foot" and on the Mike Posner-led track at No. 34, "Bow Chicka Wow Wow." E.T. KATY PERRY FEATURING KANYE WEST F**KIN' PERFECT PINK BORN THIS WAY LADY GAGA DOWN ON ME JEREMIH FEATURING 50 CENT I NEED A DOCTOR DR. DRE FEATURING EMINEM & SKYLAR GREY LOVE FACES
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In total those seven songs

PUBLISHING BY ED CHRISTMAN

MECHANICAL ANIMALS

RightsFlow Builds A Business Around The Growing Demand To Clear Song Rights



hen it launched in the fall of 2007, Rights Flow comprised four people working out of the living room of president/CEO Patrick Sullivan's apart-

ment on Manhattan's Upper East Side. Today, the company has established itself as a disruptive upstart in the growing field of mechanical rights management, employing a staff of 23 and capable of processing licenses for 30 million compositions owned or administered by 60,000 publishers.

It has done so by capitalizing on a business model pioneered by Music Reports Inc. (MRI)—handling publishing royalty accounting on behalf of music licensees, instead of rights holders.

RightsFlow is also encroaching on territory that is the natural domain of the Harry Fox Agency, the leading U.S. provider of mechanical licensing services and a subsidiary of the National Music Publishers' Assn.

Sullivan, who was director of research and development at the NMPA and HFA from 1999 to 2004, says RightsFlow's primary mission is ensuring that publishing companies and songwriters get paid for use of their work. But he acknowledges that the company approaches the processing of publishing royalties from a perspective that diverges from HFA's traditional publisher-oriented focus.

"For music users, licensing can be a painful issue," he says. "So our business was built from their point of view, to help the user manage that responsibility, and not from the licensor point of view."

Building a business around the needs of clients who license music is the latest sign of how the shift to digital distribution is reshaping the landscape of the music industry.

During the past decade, the emergence of entire new classes of online music outlets—like download stores, video-sharing sites, Internet radio stations and on-demand, cloud-based streaming services—have made the business of licensing music dramatically more complex.

That's provided an opening for enterprising companies eager to grab a share of the music rights management market, inevitably resulting in their pursuit of strategies that overlap with those of incumbent player HFA.

These service-oriented companies —as well as others like Counterpoint and RoyaltyShare, which provide software solutions to labels and other

Royalty Trust

RightsFlow CEO Patrick Sullivan Answers FAQs

clients-have one thing in common: business models that revolve around licensing music and accounting for it so that the proper payments can be made to songwriters and publishers.

About half a dozen other, smaller service providers, such as the American Mechanical Rights Agency, fulfill specific roles in the digital licensing maze. But industry observers say the greatest level of competition is emerging among HFA, MRI and RightsFlow.

When record labels release albums and digital tracks, they do so with the understanding that they have to license the rights to songs from music publishers and pay mechanical royalties on the use of those songs. The U.S. statutory rate is 9.1 cents per song, which applies to digital tracks and to songs that appear on CDs and in album downloads. When a label sells a CD through Best Buy or a digital track through iTunes, it's responsible for securing the licensing rights to songs and paying publishers mechanical royalties.

"WE SAW AN OPPORTUNITY TO GRAB A MARKET THAT WAS ESTABLISHED BUT NOT ACCOUNTED FOR."

-Patrick Sullivan, RightsFlow

But labels usually aren't responsible for licensing songs when their recordings are consumed through streaming services or tethered subscription downloads. In most of these instances, the onus of handling the licensing of compositions fell on service providers because the market went so long without a statutory rate while waiting for the U.S. Copyright Royalty Board to establish one. The CRB eventually approved a settlement among labels, service providers and publishers on a mechanical royalty payment formula.

In addition, the ability of unsigned acts, church choirs and high school marching bands to sell CDs of their renditions of pop songs or to upload them to an online service for sale or streaming has opened up yet another client base in need of mechanical licensing services.

It's in these parts of the digital marketplace where most of the competitive maneuvering occurs among RightsFlow, MRI and HFA, as each vies to win business from the multitude of digital services and other clients that must license songs from publishing companies.

"When we started RightsFlow, we saw an opportunity to grab a market that was established but not accounted for," Sullivan says.

In addition to working with digital music outlets. RightsFlow deals with international labels and independent labels in the United States that need comprehensive rights management services including licensing, reporting and royalty accounting. It also helps some clients with more specific tasks, such as assisting YouTube in identifying songs uploaded to its video-sharing service or working with Beatport to report music usage to European collection societies.

One of the fastest-growing parts of RightsFlow's business, according to Sullivan, is its Limelight music service at Song-Clearance.com. It enables anyone to license the mechanical rights to record and sell or stream a cover version of a song. It competes directly with HFA's Songfile rights-

clearing service at Songfile.com.

Sullivan says musicians or labels in 96 countries have used Limelight so far and estimates that the average customer transaction grosses \$186, of which \$140 goes to publishers and songwriters, while Rights-Flow's service fees account for the rest.

"Limelight is less than a year old and already it's a multimillion-dollar business," Sullivan says. While he declines to disclose RightsFlow's total annual revenue or that generated by Limelight, he says those who use the service have collectively become "our No. 1 client."

RightsFlow wasn't the first rights management company to take aim at HFA. MRI launched in 1995 as a provider of music administration services for TV stations that had to pay performance royalties for the use of sound recordings. But in 2001, MRI moved into the mechanical marketplace when it was hired by early download retailer MusicNet.

Today, MRI clients include Verizon, Myspace, Slacker, Rdio and Sirius XM.

"When we started getting into mechanical licensing, it was very controversial and there was a tremendous amount of resistance from the publishers and HFA," says Les Watkins, MRI senior VP of business affairs and development. "But we soldiered on . . . We led the way for service providers, helping to create an environment where there is competition in a place where there wasn't before.'

When RightsFlow launched in October 2007, it had little going for it other than an innovative spirit and the know-how of cofounders Sullivan and chief financial and strategy officer Ben Cockerham, who had previously worked together at the Orchard. In August 2009, RightsFlow secured \$1.5 million in an initial round of funding from Bethlehem, Pa., venture capital firm Originate Ventures, which helped finance investments in new products and services while allowing the principals to remain majority owners.

As RightsFlow has grown, it's rattled the cages of other players in the market. While HFA says it began offering mechanical licensing services to non-publishing clients as far back as 2005, it only began marketing those services in earnest during past two years.

As part of the NMPA, HFA has worked for decades to secure mechanical royalties on behalf of music publishers. The mere threat of an HFA audit long struck fear in the hearts of record label accounting staffers.

But today, HFA president/CEO Gary Churgin notes, HFA also counts Napster, MediaNet, the Independent Online Distribution Alliance and even U.K. indie label Cooking Vinyl among its clients.

"We say there are no sides to the table---it is a round table," Churgin says. "It is our job to make sure people can license quickly no matter which side you are on."

Beyond the increased competition in the emerging digital marketplace, he concedes that the shrinking mechanical royalty pie has also prompted HFA to step into new lines of business, where it competes against RightsFlow and MRI.

'What's interesting is that some of these providers use our data and information to obtain licenses," Churgin says. "That is the greatest compliment we can get . . . If that isn't an endorsement of what we do, what is?"

As RightsFlow expands its footprint in the market, competitors have taken to deriding it as a low-cost service provider. But that's a description that Sullivan is eager to embrace.

We aggregate licensing for multiple users so we can drive down legal, technology, licensing and staffing costs," Sullivan says. "As the market compresses, our vision is to sit on the middle of that platform."



When you secure licenses on behalf of clients, they're sometimes issued in your name, not the client's. If such a client switches to another licensing service provider, would they have to relicense those works?

We allow the licensee to hold the [licensing] agreements so they don't have to relicense it; [they] would have the ability to control the license whether they stay with us or not. We think it's creating a greater value to the ecosystem by building a transparent world with cost savings tied to diversification in licensing.

How good are you at tracing songs to publishers that aren't clients of the Harry Fox Agency?

We spend a significant amount of money to market ourselves and sponsored 29 events in the U.S. and globally last year so that publishers know about RightsFlow. We want them to know that we have money owed to them.

How do you handle public domain works, which don't command mechanical rovalties?

There isn't a client that withholds public domain monies; they actually pay it out to the artists or the label. It is not money entitled to our clients.

Does RightsFlow deal with compulsory licensing?

With regards to Limelight, it is almost all compulsory or direct licensing with publishers who have signed on. So while we heavily rely on compulsory licensing for Limelight, we still prefer to do direct licensing [for the rest of our business]. Where we use the compulsory license, we pay royalties monthly [as required by law] and with direct deals, we pay guarterly.

How would efforts to build a global song database affect your business model?

We don't anticipate [a collaborative global database] being realized. We anticipate that a fair market solution alternative will be created, with companies such as RightsFlow sitting in the middle. We felt it was better to go for a market solution that would ultimately benefit the users and the songwriters and the publishers. —EC

GoToWork, DoYourBest

After Charting As A Songwriter And Artist, Lee Brice Joins Willie Nelson's Country Throwdown Tour

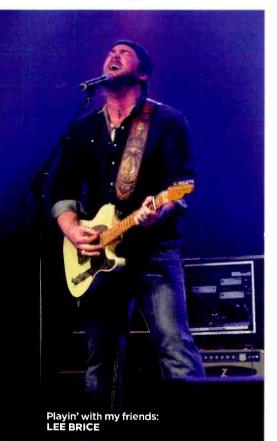
Country artist Lee Brice is out on the Higher Education tour with his friends Jerrod Niemann and Tyler Farr. But one might say Brice has been pursuing a double major as a songwriter and performer for years.

The South Carolina native came to Nashville in 2000 to make it as a recording artist. But

he first gained traction as a songwriter, signing to Curb Publishing before also inking a label deal with Curb in 2007. Brice scored his first hit as a songwriter with Garth Brooks' 2007 chart-topper "More Than a Memory" (co-written with Kyle Jacobs and Billy Montana). which became the first track in the history of Billboard's Hot Country Songs chart to debut at No. 1.

Brice has also made history as a recording artist. The top 10 title track of his 2010 debut album, "Love Like Crazy," spent a record 56 weeks on the Hot Country Songs ranking, breaking the previous record of 54 weeks set by Eddy Arnold's "Bouquet of Roses" in 1948-49.

Now, Brice's touring career is on the upswing. Following the Higher Education trek, Brice will



join Willie Nelson and such artists as Jamey Johnson and Randy Houser in May for the second Country Throwdown tour.

Calling from Miami, Okla., prior to the second Higher Education show, Brice is stoked about the touring year ahead. "The first [Higher Education] show was sold out," he says, "and tonight's sold out, so it's looking good.'

Performing with a band in front of paying customers isn't something all songwriters could do, even if they had the inclination. Brice has plenty of colleagues who see themselves strictly

as songwriters and have no interest in playing or touring. "Some people are just not into getting out there and performing," he says. "They just want to write their songs and hear them on the radio. But Brice is part of a new breed that's

equally comfortable with songwriter nights



and fronting a band before an audience of thousands. "When we came to town, really all of us boys—Jamey Johnson, Randy Houser, Jerrod Niemann-we came to town to be artists." Brice says. "We just happened to get a little success as songwriters first."

When he first arrived in Nashville, Brice says it was all

about learning to co-write and making connections, developing the skill sets needed to sell a song with just an acoustic guitar.

"In that process, you do a lot of shows in Nashville, those in-the-rounds, guitar pulls," he says. "That's what I grew up doing since I was 10 years old, playing-just me and my guitarso I'm real comfortable with that kind of stuff."

Brice is no stranger to touring, having played more than 200 shows per year for the last four years—everything from headlining a small bar to a big club to a small fair, to opening up for everybody from Hank Williams Jr. to Dierks Bentley

Along the way, Brice has seen the difference a radio hit can make.

"When you have something like what we had last year with 'Love Like Crazy,' it's a whole other level," he says. "These people aren't just singing every word, they're screaming it . . . It's crazy. It's this feeling of, 'Wow, I've finally made it. People are coming to a concert to see me.'

Brice is managed by Haley McLemore at 377 Management in Nashville and booked by Risha Rodgers at William Morris Endeavor. "You have to have the right artist to attack touring the way we did with Lee," McLemore says. "He was willing to tour in a van for two years, keep costs really low and build markets from the ground up. We knew his live show would sell if we could just get him in front of people."

Brice says his manager and agent "know the stuff I'd rather do, and they just go fight for it."

Case in point: Nelson's Throwdown, "I was so happy when I saw that offer," Brice says. 'I'm great friends with Randy Houser and Jamey, and we'll end up having a great time. Willie's a hero of mine, and I'm going to get to spend a summer with him.

After Throwdown, Brice will play fairs and festivals to round out the year, squeezing in time with fellow songwriters on the road to work on material for a new album

"If they put out two more singles [off the current record], then it could be another yearand-a-half before we put a new record out," he says. "But I want to make a record that matters, that I'm proud of, so I'm going to go ahead and start on it as soon as I can."



BOXSCORE concert Grosses

_	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter	
1	\$4,656,200 (£2,895,395) \$72.37/\$64,33	USHER, TINCHY STRYD O2 Arena, London, Feb. 2-3,	69,761	AEG Live	
2	\$2,929,180 (\$2,883,963 Australian)	17-18, 21 RIHANNA, CALVIN HAR			
	\$162.41/\$101.47 \$1,887,085	Acer Arena, Sydney, March 4-5	22,406 two sellouts	Michael Coppel Presents	
3	(\$1,834,775 Canadian) \$179.99/\$50.91	Air Canada Centre, Toronto, March 3	16,488 sellout	Live Nation Global Touring	
4	\$1,769,420 (\$1,746.092 Australian) \$253.24/\$101.24	ALAN JACKSON, JASMI Acer Arena, Sydney, March 7	NE RAE, MCAL 12,667 sellout	ISTER KEMP Chugg Entertainment, Rob Potts Entertainment Edge	
5	\$1,580,602 \$175/\$49.50	LADY GAGA, SCISSOR S HSBC Arena, Buffalo, N.Y., March 4		Live Nation Global Touring	
6	\$1,525,663	LADY GAGA, SCISSOR	SISTERS		
-	\$175/\$49.50 \$1,515,657	TD Garden, Boston, March 8	14,361 sellout	Live Nation Global Touring	
7	(\$1,474,962 Canadian) \$179.83/\$50.87	Scotiabank Place, Ottawa, Ontario, March 6	sellout	Live Nation Global Touring	
8	\$1,502,690 (\$1,484,143 Australian) \$136.69/\$70.88	Hordern Pavilion, Sydney, March 5	10.000	WYNTER GORDON, CALVIN HARRIS New Mardi Gras	
9	\$1,453,830 (£917,355) \$53.76/\$40.48	JLS, RUFF DIAMONDZ O2 Arena, London, Jan. 15-16	28,654 31,140 two shows	S.J.M. Concerts	
10	\$1,420,080 (£879,736)	WESTLIFE, WONDERLA			
11	\$69.41/\$60.53 \$1,369,378	O2 Arena, London, March 11-12	25.000 two shows	Live Nation	
11	\$175/\$49.50	Schottenstein Center, Columbus, Ohio, March 10	sellout	Live Nation Global Touring	
12	\$197/\$147/\$97/ \$47	JANET JACKSON, MIND Chicago Theatre, Chicago, March 7-9	10,403 three sellouts	Jam Productions	
13	\$1,248,540 (£770,750) \$40.50	RUSSELL HOWARD O2 Arena, London, Feb. 19-20	30,830 31,432 two shows	Avalon	
14	\$1,227,096 \$175/\$49.50	LADY GAGA, SCISSOR S Van Andel Arena, Grand Rapids,	SISTERS		
15	\$1,214,640	Mich., March 1 ROXY MUSIC, HOT CLUI	sellout	Live Nation Global Touring	
13	(£754,310) \$120.77/\$40.26 \$1,157,000	O2 Arena, London, Feb. 7	1 2,370 13.487	Mean Fiddler	
16	(1,299,889,500 won) \$80/\$60/\$40	BEAST, G.NA Olympic Park Gymnastics Gymnasium, Seoul, Feb. 18-19	17,448 18.000 two shows one sellout	CABA Entertainment	
17	\$815,578 (\$811,803 Australian) \$139.65/\$99.46	BILLY CONNOLLY Hordern Pavilion, Sydney, March 11-12	7,094 7,373 two shows	Duet Entertainment	
18	\$723,376 (\$719.318 Canadian)	JEFF FOXWORTHY, BILL	ENGVALL, LAR	RY THE CABLE GUY, RENO COLLIER	
19	\$82.97/\$52.80 \$611,035	Credit Union Centre, Saskatoon, Saskatchewan, Feb. 12 PLAN B, FAITHSFX, ELI		Outback Concerts E, LIAM BAILEY	BIC.COM
	(£377.698) \$40.44/\$36.40 \$560,909	O2 Arena, London, March 10 WIR BEATEN MEHR: XA	16,714 17,200	Metropolis Music	/FILMMA(
20	(€427.988) \$65.14/\$45.21	O2 World, Hamburg, Jan. 7	13,000 sellout	AOTS, AEG Live	BETH GWINN/FILMMAGIC.COM
21	\$527,610 \$87/\$25	KID ROCK, JAMEY JOH FedExForum, Memphis, March 12	12.041	NE Beaver Productions	BETH
22	\$424,203 (€311,545)	DIE FLIPPERS O2 World, Hamburg, Feb. 19	7,995	Oberna Management	
23	\$72.17/\$35.40 \$378,144 (\$374,634 Australian)	KE\$HA, BEARDO	8.017		Z.
	\$80.65 \$323,805	Hordern Pavilion, Sydney, March 10 KID ROCK, JAMEY JOHI	5,120 sellout	Future Tours NE	BILLBOARD.BIZ
24	\$87.50/\$27.50	UCF Arena, Orlando, Fla., March 5	6,806 8.569	AEG Live	66. TO BILLE
25	\$319,231 \$44.75/\$30.75	JASON ALDEAN, ERIC (Huntington Center, Toledo, Ohio, March 5		JANEDEAR GIRLS	in Nashville Phone: 615-793-0466. FOR MORE BOXSCORES, GO TO
26	\$316,250 \$44.75/\$30.75	JASON ALDEAN, ERIC O Macon Coliseum, Macon, Ga., Feb. 3	CHURCH, THE . 7,115 sellout	JANEDEAR GIRLS	Phone: 6 BOXSCO
27	\$310,795 \$36.75/\$22			DLLYWOOD UNDEAD, NEW MEDICINE	Vashville IR MORE
28	\$308,193	Jan. 29 JASON ALDEAN, ERIC (10,000 CHURCH, THE .	Frank Productions, Knitting Factory Presents JANEDEAR GIRLS	Allen
	\$44.75/\$25 \$299,031	United Spirit Arena, Lubbock, Texas, Jan. 30	7,455 8.364	Live Nation	d to Bob call Bob
29	(\$295,825 Canadian) \$65.70/\$55.60	Halifax Metro Centre, Halifax, Nova Scotia, Feb. 3	4,623 seliout	Paul Mercs Concerts	be submitted and pricing, c
30	\$297,983 \$44.75/\$30.75	JASON ALDEAN, ERIC O Barnhill Arena, Fayetteville, Ark., Jan. 22		JANEDEAR GIRLS	hould be earch and
31	\$297,247 \$73/\$43	CELTIC WOMAN Ruth Eckerd Hall, Clearwater,	4,769	in-house	Copyright 2011 Prometheus Global Media LLC. Boxscores should l ext. 615-793-2891. E-mall: bob.ailen@billboard.com. For research
32	\$284,823	Fla., Feb. 19-20 JASON ALDEAN, ERIC (6.165 three shows		3 LLC. Bo: board.con
	\$44.75/\$30.75	Florence Civic Center, Florence, S.C., Feb. 24 AVENGED SEVENFOLD, S	6,814 sellout TONE SOUR, HO		bal Media ilen@billt
33	\$282,686 \$37.75/\$23	1st Mariner Arena, Baltimore, Jan. 23	8,044 9.300	Frank Productions, Knitting Factory Presents, 24/7	heus Glo
34	\$280,482 (469,160 reais) \$119 57/\$95.65	PARAMORE Chevrolet Hall, Belo Horizonte, Brazil, Feb. 17	4,430 5.500	T4F-Time For Fun	11 Promet 2891. E-m
35	\$279,243 (\$277,135 Canadian) \$64.86/\$53.38	VÉRONIC DICAIRE	4,210	Evenko	yright 20 615-793-
	\$04.00y \$03.38	Jan. 12-15	4.384 four shows		Cop



PhysicalTherapy Strong Economy Limits Decline In Argentine CD/DVD Sales

Buoyed by robust economic growth, physical music sales in Argentina suffered only a relatively modest decline in 2010.

The Argentine economy grew by 9.1% last year, a sharp improvement from just 0.9% growth in 2009, President Cristina Fernandez said during a speech in February

That helped limit the drop in physical music sales in 2010. According to Argentina's recording industry trade group CAPIF, Argentine sales of music in all physical formats slipped 3.9% to \$79.5 million last year from \$82.7 million in 2009. Among physical formats, CDs accounted for 88.1% of sales, up from

87 3% a year earlier

Argentina's strong economy has helped physical music sales remain relatively resilient despite the continued decline in the number of traditional music retailers. Tower Records shut its last store in Argentina in 2003, and Dromo, another major music chain, closed its doors in 2007. In February, the country's last major music chain, Musimundo, was sold to Megatone, an appliance and electronics chain.

But CAPIF executive director Javier Delupi says Megatone's acquisition of Musimundo could present an opportunity. While most of Musimundo's 45 stores are concen-

UPFRONT LATIN

trated in Buenos Aires and other big cities, Megatone's 148 stores are spread throughout the country. That national reach could benefit record labels if, as the local press has reported, many Megatone stores will start carrying music.

"Although the business model is trying to evolve," Delupi says, "physical formats are what's keeping things going."

Few releases have illustrated that evolving busi-

Latin

Notas

LEILA COBO

ness model better than Marco Antonio Solís' "En Total Plenitud" (Universal), Argentina's best-selling album of 2010.

Solis bundled the purchase of "En Total Plenitud" into the price of tickets for his exten-

sive Argentina concert tour, which was timed with the album's release in October (Billboard, Nov. 6).

According to CAPIF, "En Total Plenitud" was certified triple-platinum for shipments of more than 120,000, with the ticket/CD bundle accounting for 70% of the album's total sales in Argentina, according to Universal.

The endeavor was so successful that the label is going to offer another ticket/CD bundle when Solis returns to Argentina for a series of

eight to 10 shows later this year, Universal VP of Latin artists marketing Angel Kaminsky says. He adds that the label also plans to explore similar ticket bundling strategies whenever possible with all artists

Meanwhile, CAPIF once again declined to disclose annual value or unit sales totals for the digital and overall music market. The trade group would only state

that digital sales accounted for 12% of overall music sales, up from 7% from 2009. Nearly all of those sales—96% in 2010, according to CAPIF-stemmed from mobile sales. (A comparable mobile tally in 2009

wasn't available.)

Eight of the top 10 best-selling albums in Argentina last year were by adult contemporary artists, including Solis' "En Total Plenitud," Ricardo Arjona's "Poquita Ropa" and Sandro's "Sandro Lo Mejor," a CD/DVD collection At No. 4 was "Teenangels 4," the soundtrack to the phenomenally successful teen TV series of the same name.



BMI HONORS LATH

SONGWRITERS. PUBLISHERS

Songwriters Horacio Palencia and Espinoza Paz were among the top winners at the 18th annual BMI Latin Music Awards, which took place at the Bellagio in Las Vegas on March 10

Palencia was named songwriter of the year for "Me Gusta Todo de Ti" (performed by Banda el Recodo). "Mi Complemento" (Los Huracanes del Norte) and "Otro de Esos Cuentos" (Banda Pequeños Musical), Singer/ songwriter Paz earned song of the year honors for his hit "Lo Intentamos," published by Arpa.

Universal Music Publishing Group collected the publisher of the year award for nine charting songs performed by a variety of acts from different genres, including "Abusadora" and "Gracias a Ti" (performed by Wisin y Yandel), "Manos Al Aire" (Nelly Furtado) and Chino y Nacho's "Niña Bonita," Songwriter/producer/ musician Kike Santander received the BMI President's Award for his "profound influence on the entire entertainment industry."

The awards-hosted by BMI president/CEO Del Bryant and VP of Latin music Delia Orjuela-honored the writers and publishers of the past year's 50 mostperformed Latin songs on U.S. radio and TV.

-Leila Cobo

U.S. POSTAL SERVICE PUTS LATIN LEGENDS ON STAMPS

Latin music icons Celia Cruz, Tito Puente and Selena, along with Argentine tango legend Carlos Gardel and Brazilian samba singer/film star Carmen Miranda, will appear on a new series of U.S. postage stamps. The U.S. Postal Service chose the artists for their "lasting impact on American music." The stamps were officially unveiled in a ceremony at South by Southwest on March 16, when they will be available at post offices and on USPS.com

-Judy Cantor-Navas

Kindie Goes Bilingual Ozomatli, Pinker Tones And Other Latin Alternative Acts Dive Into Kids' Music The Saturday crowd at the Echoplex in Los Angeles was getting antsy as it waited for Ozomatli to hit the stage for a recent show. When the bilingual band finally appeared, it received an enthusiastic reception from audience members, who shook tambourines and maracas

that they had purchased at the merch table. The clock had just struck 12-as in noon.

Who'd want to hit a club at midday? Excited 3- and 4-year-olds, along with dancing parents, who were holding babies wearing noisecanceling headphones.

Children's music in Spanish has become increasingly plentiful in the United States as a tool for bilingual learning, often sung by non-Spanish speakers, and most often accompanied by distinctly Latin beats like salsa.

Now, as a bilingual hipster crowd that for the past decade supported the growth of the Latin alternative movement become parents, artists who come under the diverse heading of "Latin alternative" are getting into the kids' music game with family concerts and new children's albums. Call it "Latin kindie."

For Ozomatli, an L.A. band known for its mix of hip-hop, rock, Latin rhythms and social activism, the idea to perform music for young audiences was inspired by a poorly attended concert at the House of Blues in Chicago.

Ozomatli bassist Wil-Dog Abers recalls that the band literally couldn't give away tickets, having offered free admission to the show to local



fans through Facebook

"People were saying, 'We'd love to but we can't get a babysitter.' " Abers says, "We asked each other, 'Should we get day care on site?' And then we thought, 'Let's do a kids' album,'

New York-based Pistolera also took a cue from fans who were bringing their kids to shows. "Piñata Party," the band's first album as Moona Luna, its family-focused alter ego, dropped March 15 on the NewSound Kids label.

"It's really a reflection of my own experience as a mother," Pistolera/Moona Luna frontwoman Sandra Velasquez says of the bilingual songs on the album, "In my household we speak both languages, and that's the reality of a lot of Latinos in the USA and people who listen to our music."

Spanish duo the Pinker Tones, both recent dads. found themselves performing at a 10-year-old's birthday party in January after running a fan contest on their website.

Recognizing the band's potential for family appeal, Target asked the Nacional Records act to contribute a song to the retail chain's free. download-only 2010 holiday album, "The Christmas Gig." And after performing at Sonar

Kids, an offshoot of the successful Sonar dance music festival in their native Barcelona, the Pinker Tones are now recording a children's album for Nacional.

Ozomatli is also in the studio, recording an EP to sell at the band's upcoming schedule of "Ozokidz" shows, which have met with unexpectedly quick but welcome success.

"We're always looking for new ways to make a living, because you can't just depend on one thing any more," Ozomatli percussionist Jiro Yamaguchi says, "If Ozokidz becomes a lucrative thing, it's absolutely something that we're looking at to help sustain us as a business." -Judy Cantor-Navas



"THERE'S ALL KINDS OF META INFORMATION THAT CAN BE ADDED THAT GETS CARRIED ALONG WITH A TWEET. FOR EXAMPLE: IS THE TWEET REFERENCING A SONG? SHOULD THE SONG BE DISPLAYED?"

TWITTER'S BIZ STONE aka @biz

BILLBOARD'S TWITTER 140: It's not about how many followers. It's not about the quantity of tweets/retweets. It's about quality. Personality. Excellent linkage. These people are followed by those who work the smartest. Whether it's about copyright, "Entourage," social commerce, the cloud(s), rap radio, Nashville, technology or just techno, these are 140 of the best and brightest music industry characters on Twitter.

e aaronford is senior VP of label relations at Grooveshark. Music nerd magnificence: @adamcurry aka the Podfather, is an original MTV VJ. App pundit extraordinaire. a adamleber is Britney Spenis' dav-to-day manager/resident rumor-squasher in The Moment (a AirWharton is Dennis Wharton, executive VP of the National Assin of Broadcasters: radio and TV. a elejovillablos is PD for top 20 Colombian station La Mmean. Music connosseu: trendsatter @alexanderijung is founder/CE0 of SoundCloud Company to watch. a ashleycapps is co-producer of Bonnaroomersedent of AC Entertainment Begold the mud (a aureobaqueiro is a Grammy Award-winning producer (Sin Badera, Thala). Music recommendations: life. a Benjybenjy is Benjy Grm berg. CE0 of Rostrum Roc oras. Wir Khalitas manager Humorous: clever.conversational @bensheffner is Billboard's formerlegal columnist. Copyright: entertainment industry. a Bestbuycmo is Best Buy CMO Barry Judge Sticks to busines: @blijyontheradiois Billy the Kidd, DJ at top 40 KHKS (1061 Kiss-PM) Dallas. Candid. Gaga. Personal. ebjeffrey is B. JPFrey Grant. VP of promotion for Venty Records. Faidin on tworking: discussion. @boccountry is Brian O'Connell, president of country music for Live Nation. Talks to fans. ... @ BocheBillions is David Viecelli, president of booking firm Billions Corp. Clients

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Biz Stone: Co-founder of Twitter. He's been "developing large-scale systems that facilitate the open exchange of information for more than a decade." Ahmir "?uestlove" Thompson: He updates followers on the musical and the mundane. With 1.5 million followers, he's a formidable presence on Twitter, helping new artists by posting clips of their rehearsals on "Late Night With Jimmy Fallon," where he and Grammy Award winners the Roots churn nightly as the show's house band. In a conversation that covers everything from privacy to the jaws of life to Prince possibly lurking on Twitter, the Dirty Projectors and "paying attention to what the users need," these two trendsetters get down to the Twitter nitty-gritty.

Did you expect Twitter to have such an impact on the way artists communicate with fans?

Stone: I was pleasantly surprised . . . to find out that folks like ?uest, who adopted Twitter really early, were using it to communicate with fans. It was the best possible scenario because they were actually listening to fans. And even cooler was that they were communicating with other artists. It was exactly what I thought wouldn't happen, which was this very open conversation.

How did you first become aware of Twitter?

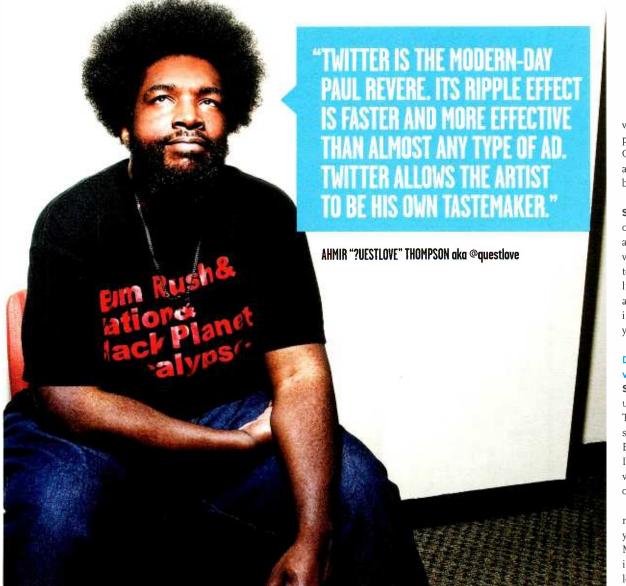
?uestlove: On the cover of Philadelphia magazine; the story was "you don't know this woman, but 100,000 people follow

her." She used Twitter to draw attention to her fashion blog. I looked up Twitter. When you first join, it's jokey and you do stupid stuff. But I got to 100,000 followers quickly and I was like, "Whoa, this could be a promotional tool." I realized that I could use Twitter to finally cut down that velvet rope or fourth wall that so-called entertainers are supposed to have. I decided I was going to use the account to show people how "normal" the life I lead actually is. It's a contradiction, because you can't be "normal" and talk about going to Madonna's Oscar party. But I was tweeting from the ambulance when our bus turned over in Paris. They were getting the jaws of life and I was like, "I need to tweet this." To show people real situations.

ts. Politics. @brainofjoacohen is Jonathan Cohen, music booker at NBC's "Late Night With Jimmy Fallon." Photos: previews performances. moguli s Scott Vener, music supervisor for HBO's "Entourage." Music, advice, snark. @bunyan71 is attorney Paul Rosenberg, Eminem's manager/ Shady Records. Amusing, thought-provolving. @charilewalk is a former Epic/Sony president now chairman of RAW Collective. Artists, execs, tasternakiototheworld is Mary HK Choi, writerat Style/MTVcom. Conversational. Personable. Smart. <u>a chopshopmusic</u> is Alexandra Patsavas. womer of Chop sic Supervision Songs, projects. fun @ChristianClancy.co-manages Odd Future. Frank Ocean; marketing for Eminem. Man vs. machine. @claudekelly jwriter (Kelly Clarkson, Jessie J). He loves music. @Clighty is Chris Lighty, CEO of Violator Management (SO Cent). Readbetweenlines. <u>ackombat_Jack</u> e Osse: managing editor of the Source. Always debating music. @Coreythrace is Corey Denis, digital music consultant. Albums, movies, strategy. Jar Is Larry Marcus, venture capitalist. Pandora. Soundhound. RootMusic. @DannyDee is head of Digipendent.com. Thoughtful, useful, amusing. <u>are g</u>books bands for Fuel TV's "The Daily Habit." Bands. Sports. Grub. @dave_haynes is VP of biz dev at SoundCloud. Full of energy. @davedelany

is a Nashville-based digital media strategist. Techie. foodie. culture-y.@david is David Noël, SoundCloud community evangelist. Music, startups, airplanes a diglassnote is Daniel Glass, founder of Glassnote Records Music. Movies Knicks, @digmusicinsider is Jack Isquith, former Warner Bros Records digital exec Linkage, observations, a stuteness, a discomaz is Marside Segal. In biz dev and a Darther at Relo. Techno, technology, melodies, @dizzyfeet is Nigel Lythgoe exec producer of "American idol." Truly unusually candid. <u>a djbunnyears</u> is Enc David Johnson, producer of music and integration at DDB Chicago. Dreamer doer, photographer, "admitrivietze is owner of marketing/management company rock paper scissors. International perspective. Arty, @dmitry is Dmitry Shapino: CTOAI Myspace Music Retweets. Commentary, Trends, @dougherty inis Mike Dougherty, or Shouldor O Hell. Music; sciolal media. <u>a discheinn</u> is Dan Scheinman, GM of Cisco's Eos division. Important e-commerce guy @dusta is Daniel Susia director of copyright/rovatites/licensing at Sony Music, Random riffs: sound. <u>@duncanfreemanis founder of Band Metrics. Digital music technology</u>.@eldsjal: baniel Ek. founder/CEO of Spotify. Low-key, very important. <u>a elizabrooks owns marketing firm Strate.gv</u>, Napster vet. Sharp, Forward. Worthy. <u>@elilotWiscons</u> CEO, RapRadar, editor, RESPECT. magazine. Pro-

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Stone: It does break down that fourth wall, but then once in a while we get vicariously into Madonna's party. You may be following ?uest, but you're also following your mom, your buddies.

?uestlove: I wish you guys would invent a device where you could prevent someone from lurking on your feed. My mom spends about four hours on my Twitter a day. At 11:00 p.m. she's like, "Ahmir, exactly how do you know Sasha Grey?"

Stone: We have to invent a mom filter.

In all seriousness, is a filter something you'd consider?

Stone: One of the things we've done from the beginning is keep it real black and white what's public and what's private. You're either all out there in public, or you protect your account, which means the only people who see your tweets are those who you allow one by one. It may have some disadvantages, in that there's one or two people you wish weren't looking at your tweets. But the overall benefit of being public and reaching so many people outweighs the one or two people you wish you could reverse parental-block. On the flip side, you can block people on Twitter who you don't want to hear from.

Any features you'd like to request from Biz?

?uestlove: I don't know how many artists have stalked me because they think I have some power to verify their accounts. Is there some sort of secret jury who decides who gets verified?

Stone: We've stopped accepting requests for verification through the website. We introduced verification because there were certain politicians and celebrities who were getting impersonated. Rather than chase down every fake account, we verified the one real account. But once you introduce a badge, everybody wants a badge. Regular folks, like some of our investors, were like, "Can you verify me?" But no one's going to impersonate them.

?uestlove: Whose idea was it to limit it to 140 characters?

Stone: Constraint really does inspire creativity. The reason we chose 140 characters though, is because we started out wanting to build on the mobile texting system. It had to work within the international limit of text messaging, which is 160, and we needed to leave room for the name of the author of the tweet. We wanted the tweet to be able to be read in its entirety across every single device. We had to play to the lowest common denominator, and that's SMS.

Is Twitter for all artists, or just those with the knack?

?uestlove: I don't have handlers. I know most artist accounts have their handlers [tweeting]...So I wouldn't recommend doing my level of tweeting. Two or three of my tweets have gotten me in major trouble and I avoided some major repercussions. But for the very basic ABCs of it, I think all artists should be on it. Like Prince, he's on Twitter, but he lurks. He's under an alias and will never officially use his Twitter account to benefit him. Which is really strange.

Stone: One of the things we've been telling folks who are not necessarily gung-ho about taking the baton and running with it, is to do just that. Think of Twitter as an information source that you can go to, to read about what people are saying about your album or your product. That ends up oftentimes with the person wanting to eventually use Twitter to say something. That, for us, is a better way to get people interested in Twitter—rather than saying, "You should tweet," right off the bat.

?uestlove: Twitter is the modern-day Paul Revere. Its ripple effect is faster and more effective than almost any type of ad. In the early '90s there were certain tastemakers you could entrust to promote your product. Twitter allows the artist to be his own tastemaker.

I learned about Esperanza Spalding on Twitter. The same with Odd Future. The Dirty Projectors are another great example of how Twitter has changed someone's course overnight. On a whim, I took my Flip cam when they performed, and put a 40-second clip on Twitter. The next day I woke up and every blog from Pitchfork to whatever had that clip on.

Stone: That's what's going on across all of Twitter. At least 25% of all tweets have a link in them, and a lot of times that link is to a piece of music or a videoclip. When we notice that behavior, we start doing stuff. One of the things we did recently was an integration with Apple's social network service Ping, so that if you're listening to a song on iTunes, you can just hit the tweet button and you can share it with all your followers and get taken back into iTunes to buy it. There's another service called Rdio, and you can listen to the whole song if you're both Rdio subscribers.

Does Twitter have the responsibility to help users provide more context to their tweets?

Stone: Not everybody reads the terms of service when they sign up to a website. But if you look at ours, I helped write them. They're written in a very conversational tone, and anything that sounds lawyerish has a yellow box explaining what it means. Basically, it says once you send out a tweet, it goes everywhere. It goes on people's mobile phones, it goes on CNN. It goes everywhere. That's going to be on you. So if you don't like the sound of this, then don't use the service.

We have a responsibility that people understand it's a public medium. People are still learning what works, what doesn't. Can you pull off humor in 140 characters? Will people get the joke? My example is, if I tweet I'm at a restaurant, I've got to assume it's an invitation for anyone around to join me. So I wait until I leave. Those are the subtleties that society in general is learning to understand when it comes to the new transparent way that we go about our lives and communicating. There's a lot of value in openness, but we also have to learn how to temper that. Occasionally we're going to get burned, but that's how we learn.

?uestlove: Do you ever fear the idea that you might become the next Friendster?

Stone: The fear is not about someone else. The folks most likely to bring us down are ourselves. One of the things we lived through, which was terrible, was that we weren't able to keep up with growth throughout 2008 and 2009. We had a lot of down-time. That's the kind of stuff that ultimately will make you fail. We had a small team then—like, 50 employees—and we're past 350 now. We're finally able to get to that point where we're not shooting ourselves in the foot every day. When we worry, we worry about executing on our plans.

There are others that are doing similar work, and that's a good thing for society in general; to have a variety of people working on a variety of cool tools that allow people to express themselves. But the thing that's most important is that we do our job and support the growth. That's what brings a service down—not paying attention to what the users need and not running a quality service. For example, focusing on money too early as opposed to features and growth.

?uestlove: Will we ever be able to add a comment to a retweet?

Stone: That's part of a larger initiative. One hundred and forty characters is the basic mechanism that carries a tweet through the system. But there's all kinds of meta information that can be added that gets carried along with it. For example, is the tweet referencing a song? Should the song be displayed? There's a world down the line—we're not working on it this second—there's a lot of associated content with that very simple tweet . . . something you're using to read the tweets can unpack a world of information.

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FINALLY, WORD-OF-MOUTH HAS STRUCTURE. IT HAS SCALE. IT'S TRACEABLE, TRACKABLE-AND POTENTIALLY PROFITABLE

BY ANTONY BRUNO

Fact: Six of the top 10 most retweeted Twitter messages of 2010 were related to a musical artist. Fact: Eleven of the top 20 Twitter users with the most followers, including the top three overall, are musical artists. Truth: Clearly, there's an intimate connection between Twitter and music.

Today, five years after co-founder and then-chairman/CEO Jack Dorsey sent the first tweet on March 21, 2006—"just setting up my twttr"-Twitter has fundamentally altered the relationship between artist and fan, between label and fan, and between fans themselves. The ramifications of Twitter on the way music is discovered, marketed and sold have yet to fully materialize.

That's because word-of-mouth is the best, if most inefficient form of advertising. With Twitter, word-of-mouth now has structure and scale. It's traceable, trackable and potentially profitable. Twitter has become a beyond-massive broadcast platform—200 million registered accounts that contribute an average of 140 million tweets per day. It has raised more than \$360 million in venture financing and is valued at more than \$3.7 billion. But while Twitter's success in its first five years has been measured by its number of users and by traffic, the next five will be rated on its ability to turn a profit, and Twitter believes there is a real business opportunity in supporting the music industry.

"The more they can build an audience on Twitter, the more tickets they can sell, the more music they can distribute and the more of their core business model they will be able to support," says Twitter head of strategic sales Ross Hoffman (@hoff).

In the last year, Twitter started testing new programs and initiatives designed to make Twitter a more structured (and monetizable) experience for the brands and industries willing to pay for them, and hired new employees to manage these programs and teach celebrities and artists how to better use the service to their advantage. Among the early adopters are music companies like Interscope, Hollywood Records, Merge, Amazon and iTunes.

According to Omid Ashtari (@omid)—who joined Twitter in December from Creative Artists Agency as an entertainment business development executive and a sort of celebrity handholder—the most effective way to use Twitter as a promotional vehicle is through authentic communication directly between the artist and fan-regardless of risk. "It gives fans a feeling that any time, any day, the band can say something really fascinating," Ashtari says. "If you make people feel like they're missing out on something if they're not following your tweets, that's a great way to build demand."

Twitter's next step is to start making money. Partnerships with the music business play an integral role in that effort. Hoffman is leading the charge to create custom Twitter experiences for big brands willing to sponsor the experience.

"If a sponsor comes to us and wants to do some kind of deal involving music, we may approach labels or artists or manage-

art Drake-y Interactive. @ KevinLiles1 is president/CEO of Def sic consultant. Rare, timely, smart @lefsetz is Bob Lefsetz, conand about, a karencivili is a blogger, also handles online marketing for Y Jam Interactive. Axioms: Inspiration. Gaming, a kimbletthemimble is Rich sultant and pundit. Raw, hilarious, controversial, a littleburger is Mike @Indsygblr is Lindsay Gabler, online community manager for Universial We geles-based the Collective Inspiration Aspiration Monetization of a mark, mulligan is VP/research director at Forester Research. Analysi and the subscience of the collective of the subscience of the subs Maso, digital music consultant Rare, timely, sr Keyser president of black music at Atlantic usic Group, Fontana, Pop: live shows, à Marcu narcuswhitney is co-founder/CTO of Moor ersal Music Group, Pointenae, Section 1997, Conference of Moontoast, Former Cybory Minister on @marcuswhitney is confounder/CEO of Moontoast, Former Cybory Minister Analysis Live-tweeter @**MarkGhuneim** is founder/CEO of WiredSet/Trendrr, Always Jandora News Concerts Reviews @**mdave** is David Beronja, hostof Nashville Tech Feed Records Surging label? Co. @mlsling is Minya Oh, radio hoston R&A/hip-hop WQHT info. a mattostrower is in Local, global, bizarre. a New York. R&B and rap.

ment or venues and pull the pieces together," he says. During the Super Bowl, for example, it created a custom feed for the National Football League that aggregated all Twitter conversations related to the game in a widget that appeared on NFL.com, paid for and branded by Visa. Part of that included a graph of which topics and people were receiving the most mentions. Interestingly, the top five on the list that night were artists performing and appearing in commercials, rather than the players or the teams.

In April 2010, Twitter began testing a program called Promoted Tweets. Similar to Google's AdWords, participating brands can pay to have a tweet they create appear at the top of any search term with which they choose to associate it.

Interscope Records bought promoted tweets to market new releases from Lady Gaga, Maroon 5 and Taylor Momsen. On Feb. 28, for example, the label bought a promoted tweet to push the video premiere of Gaga's "Born This Way." Any Twitter search for the term "Lady Gaga" listed the Interscope tweet first, which included a link to the video on Vevo and encouraged retweets. The promoted tweet was retweeted 823 times in less than four days. Twitter estimates the marketing exposure for that one tweet was in the millions of eyeballs.

"That was a perfect example," Hoffman says. "It had a link to a video, a call to action, and encouraged fans to retweet it. A typical tweet might get 100 retweets." The campaign helped drive the video premiere to 2.7 million streams in 24 hours, according to data provided by Vevo.

Another program Twitter began experimenting with in 2010 is Promoted Trends. While the Twitter home page lists trending topics, Promoted Trends allows companies to buy a spot on that list for 24 hours at a time, marked as "promoted." It's different from Promoted Tweets in that it doesn't wait for users to search for anything. It just sits on the home page. The music industry was one of the first to participate in the program.

Both programs remain in the trial phase, and according to Hoffman are only offered to a handful of brands who "get it." This is in preparation for a widespread rollout. Hoffman says Promoted Tweets alone is seeing engagement rates of 5%-8%. This is massive compared with the typical 0.25% engagement rates common for Web banner ads.

Promoting music is one thing; getting people to buy is another, and Twitter's success in this area is inconsistent. On the positive side there are success stories like Durham, N.C.-based Merge Records and its use of Twitter to drive sales for Arcade Fire's 2010 Grammy Award-winning album, "The Suburbs."

A week after the album arrived last July, Merge used Twitter to offer the CD for \$7.99 through the label's online store—a 50% discount, and even cheaper than the digital version of the album-through the Twitter accounts of Merge Records (18,000 followers), Arcade Fire (134,000) and Twitter Earlybirds (225,000). As a result, Merge sold more CDs from its online store the second week after the album was released than the first.

"Twitter has helped make music more democratic," Merge head of digital assets Wilson Fuller says. "That is, information about artists and releases is shared socially and not dependent on ad dollars spent for exposure." But, hip-hop artist Soulja Boydespite having 2.5 million followers—sold only 13,000 copies of his album, "The DeAndre Way," in the week following its November 2010 release. And it wasn't like he didn't use Twitter to promote the album-more than 70 tweets were issued on the release day alone from his account, including links to iTunes.

To help provide better feedback, Twitter is testing an analytics dashboard that can provide artists with data on the number of tweets, retweets and other information sent on Twitter about them.



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ategy at CMT. Se

It's currently offered only on a "situational" basis (meaning the artist or label has to have an existing relationship with Twitter to access it) but could wind up being another paid service down the line, although Twitter hasn't yet announced any plans.

But Twitter's power truly shines in the organic, unplanned successes that occur when fans start talking to each other about music they've heard, like or are interested in. It's an area that until recently has progressed naturally, first with users simply naming the songs they were listening to, then by including links to sources of that music and lastly by using third-party services like GetGlue or playlist-sharing services like Share-MyPlaylists that link to Twitter. That's inspired Twitter to get involved and start building new capabilities to make such sharing even easier.

"It's something that going forward we're going to try to do a lot more of because we feel one of the things we add value to is the ability to access music where it makes sense," Rdio chief technology officer/VP of engineering Todd Berman says. "When someone on Twitter says, 'Hey, check out this song,' you shouldn't have to leave Twitter to check out the song. You should be able to just listen to the song."

Amazon MP3 uses Twitter slightly differently. In May 2008, it began tweeting alerts on its Daily Deals for discounted music about once per day. It now tweets two to eight times per day and has amassed 1.5 million followers. Tweets include free songs of the day, artist samplers, playlists and links to songs by artists in the news related to events like the Grammys or the Super Bowl. "We received great customer response from the tweets," Amazon spokeswoman Cat Griffin says, "and continue to use



Twitter as a way to update customers on their favorite artists and help them discover new music."

All this is just the beginning. Twitter has also started creating in-house services and applications first made popular by thirdparty developers, such as how it created its own iPhone app after several developers first created Twitter interfaces for the smart phone. In fact, it recently put new restrictions on developers using its AP1, warning them not to replicate any of Twitter's core functionalities in an effort to make the Twitter experience more "consistent" for users. At the same time, Twitter is working on providing more context around the short text sent in each tweet, which could include metadata embedded in tweets that tells users whether it's referencing a video or a song, or providing an easyto-access guide to all the other conversations taking place around that tweet, all of which can be unpacked and expanded beyond the original 140-character limit.

Ultimately, however, Twitter's future success or failure depends on whether society at large-of which the music industry is only one element-can adapt to its tenants of sharing, transparency and openness—all in 140 characters.



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TED LEO'S **TIPS FOR ARTISTS** WHO TWEET

"I'm not afraid to embarrass myself from time to time"-an artist's perspective on how best to use Twitter

law worldview aterry

president of Universal Music Group's Fontana Distribution Garrulous Inspirational p-hop WQHT (Hot 97) New York's morning show. Hip-hop, politics, wrestling a. Opinions, Jokes, Wisdom: a **RyanSeacrest** is "American Idol" host, radio person-

Pitchtork Media. Opinions. Jokes. Wisdom a kyanseacréstis. American idoli host radio perso raeg. Sandoval, digital entertainment reporter. CNET News. Link, links: chat a ScooterBraun i di @sean_fennessey is director of merchandising for eMusic; writes around. He loves this game

Interest of Grammy Award-winning producer for Shakira the Black Eyed Peas, Carlos Vives, Opinions, air-usic director of Sirius XM's Hip-Hop Nation, Videos; music links, <u>asoundboy is lan Hogarth</u>, founder of Ted Cohen of TAG Strategic; former EMI exec and serial panelist. Conferences, Networking, Gadgets, ind specials programming at BET in the mix. **@stevelang** is founder/CEO of Schematic Labs,

eran Ted Leo (@tedleo), of Ted Leo & the Pharmacists, has a Twitter following of nearly 20,000. Yet his daily posts have follow" by Pitchfork.

"I wasn't initially convinced of Its great tool, it's really kind of fun, anddare I say-enriching in my life. There the platform is how flexible it is. What you bring to it is what it becomes. It's

REGULARLY REPLY TO FANS. "I main-

thing. I don't respond to every @reply. friendly way that makes me what to respond, I will. If it's something that's chal-I sometimes will-and sometimes go when you put things out there in a con-

RETWEET TO BOOST IMPRESSIONS.

to my followers. The marketing, brand-building side is really an afple that appreciate it.'

DON'T JUST TWEET ABOUT YOUR

NEXT SHOW/ALBUM. "If I'm playing a ship I have with the rest of the world."

HAVE A GOAL, BUT STAY LOOSE. "

have no goals with Twitter. I don't solicit followers or purge them. It is what it is and I'm going to use it the way I'm going to use it. Being someone who comes from the basement punk underground of the '80s, I've tried to maintain something

BE AUTHENTIC. "I'm not afraid to em-....

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NIELSEN BROADCAST DATA SYSTEMS BDSCertified Spin Awards February 2011 Recipients:

900,000 SPINS

This Love / Maroon 5 / Octone / J/RMG

800,000 SPINS I Hope You Dance/Lee Ann Womack/MCA

600,000 SPINS

I'm Already There/Lonestar/BNA You Found Me/The Fray/Epic

\$500,000 SPINS

Gold Digger/Kanye West/Roc-A-Fella/Def Jam/IDJMG Just The Way You Are/Bruno Mars/Elektra/Atlantic Lesson In Leavin'/Jo Dee Messina/Curb Let Me Love You/Mario/J Records Nothin' On You/B.o.B Feat. Bruno Mars/RebelRock/Grand Hustle/Atlantic OMG/Usher Feat. will.i.am/LaFace/JLG Scar Tissue/Red Hot Chili Peppers/Warner Bros.

400,000 SPINS

Dani California/Red Hot Chili Peppers/Warner Bros. Holiday/Green Day/Reprise I Wanna Talk About Me/Toby Keith/Dreamworks Just A Dream/Nelly/Universal Motown Only Girl (In The World)/Rihanna/SRP/Def Jam/IDJMG Sugar, We're Goin' Down/Fall Out Boy/Fueled By Ramen/Island/IDJMG

+ 300,000 SPINS

Firework/Katy Perry/Capitol I Run To You/Lady Antebellum/Capitol Nashville/Capitol Imma Be/Black Eyed Peas/Interscope What's My Name?/Rihanna Feat. Drake/SRP/Def Jam/IDJMG

200,000 SPINS

Cowboy Casanova/Carrie Underwood/19/Arista Nashville Grenade/Bruno Mars/Elektra/Atlantic If It's Love/Train/Columbia

+ 100,000 SPINS

Lose My Mind/Young Jeezy Feat. Plies/CTE/Def Jam/IDJMG Rocketeer/Far*East Movement Feat. Ryan Tedder/Cherrytree/Interscope Somewhere With You/Kenny Chesney/BNA Tonight (I'm Lovin' You)/Enrique Iglesias Feat. Ludacris & DJ Frank E/Universal Republic Waiting For The End/Linkin Park/Warner Bros.

+ 50,000 SPINS

6 Foot 7 Foot/Lil Wayne Feat. Cory Gunz/Cash Money/Universal Motown Are You Gonna Kiss Me Or Not/Thompson Square/Stoney Creek Don't You Wanna Stay/Jason Aldean W/Kelly Clarkson/Broken Bow F**kin' Perfect/P!nk/LaFace/JLG For The First Time/The Script/Phonogenic/Epic Higher/Taio Cruz Feat. Travie McCoy/Mercury/IDJMG Moment 4 Life/Nicki Minaj Feat. Drake/Young Money/Cash Money/ Universal Motown My Own Little World/Matthew West/Sparrow/EMI CMG Ni Lo Intentes/Julion Alvarez Y Su Norteno Banda/Disa/ASL Pretty Girl Rock/Keri Hilson/Mosley/Zone 4/Interscope This Is Country Music/Brad Paisley/Arista Nashville

Wildflower/The JaneDear Girls/Reprise/WMN

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FEBRUARY 2011



THE [private] GIG ECONOMY

CORPORATE SHOWS. BUT AS MORE THAN A FEW ARTISTS AND AGENTS CAN ATTEST, NOTHING ABOUT THEM IS PRIVATE, ANYMORE

BY RAY WADDELL

The market for private and corporate shows is enjoying renewed growth after being severely stunted by the economic downturn of the past two years. Private gigs pay well, frequently much more than an act would be guaranteed for a public show, and most artists count on the revenue that comes from playing private shows, whether for an individual or a corporate gathering. ¶ Often requests arrive with short notice, bumping the price even higher. The buyer may be hosting a debutante ball or bar mitzvah, or in some cases it might be a party for the clan of a ruthless dictator or a mob chief. As one manager who wished to remain anonymous puts it, "This is what artists do: They get paid to perform. We don't do a litmus test of [the buyer's] politics."

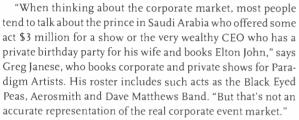
But, as some artist learned the hard way, very little is private these days. Most acts don't discuss these shows, and they don't end up on the Billboard Boxscore chart. "The definition of 'private' has really changed," says Chris Burke, who has been booking private and corporate dates for William Morris Endeavor for 25 years. "With the advance of Twitter and Facebook, nothing is really private anymore."

These shows largely flew under the public radar until recently, and artists often reaped the benefits without questions. "There's a large amount of excessive dollars thrown around in these private [shows]," says Mathew Knowles, Beyoncé's father and CEO of World Music Entertainment, her management company. "People with abundant wealth that can throw out \$2 million-\$4 million for an hour. The challenge—which is something I've learned—is the team has to really dig deep through the corporate veils. Often when an artist is doing these corporate events, the management and booking agency team aren't digging deep enough into XYZ Corporation. Who is that, really?"

It's possible that some artists aren't aware of the political and social implications of playing certain shows. Often the buyer is a middle agent representing the person inquiring about the show, and there could be several layers between the artist and the end client. That was the case with Beyoncé's 2009 New Year's Eve show for Muatassim Gadhafi, son of Libyan dictator Moammar Gadhafi, for which Knowles says the true client "absolutely, 100% was not apparent, and never would [we] have taken it if it was apparent. Ultimately, Mathew Knowles should be accountable for that decision, and I do accept responsibility. We should have gotten to the bottom of who's actually signing the check. But we've never had to do that ever before."







The bulk of non-public dates that artists are asked to do come from the corporate world. These shows are more a part of artists' workload than most realize. The corporate event market is built around companies holding meetings to educate, motivate and entertain their employees. "They obviously see a correlation between bringing their people together in one place at one time—and profitability," Janese says. "Many companies choose to book a headline artist to give their employees an experience... that is truly unique."

But as the economy went sour, a lot of companies canceled events, and some were shows that had been held for many years. "They weren't just canceling entertainment—they were canceling the entire event," Janese says. "If XYZ Company was used to having a sales meeting every year for the last 25 years, that whole meeting went away."

Some of the decline was due to financial constraints, but there was also the public image issue that comes with a blue chip automotive, consumer goods, pharmaceutical, tech or financial enterprise throwing a party with high-priced talent when consumers are suffering and the government is providing bailouts. "There were times in August of 2009 when I wanted to slit my wrists," says Jeff Gregg, who books non-public dates for Creative Artists Agency's Nashville roster. "There were a lot of scenarios where I was asked to do some non-disclosure agreements, because corporations were fearful of the message it would send if it got out in the public. The good news is that has all changed. March-April of 2010 is when it really picked back



Bigtime gigs: USHER performs at the Activision E3 preview at Los Angeles' Staples Center on June 14, 2010. Above, EMINEM rocking out at the same event.

up. And this year since the holiday break it has been nonstop." Burke points out that this part of the business is "always one major event or catastrophe away from everything going south again." But he says it always comes back when the market adjusts. "The monies might not have been as high as they were prior for certain acts," he says. "But if an act had been getting \$100,000, if they were smart they were taking \$75,000. Other artists decided to stick to their price—'If the economy comes back and you want to pay our money, we'll do it.' "

Of course, if sellers saw the downturn, so did the buyers. "In 2008-2009, my business was down easily 30%-35% and now it's close to getting back on track," says Fred Suss, president of Maryland-based Talent Source. "A lot of corporations and associations may have been a little gun-shy about booking a big act—not because they couldn't afford to have a big act, but because of the image it would give off during a recession. That's changing pretty rapidly."

All five of the buyers and agents contacted by Billboard for this story, as well as several others weighing in anecdotally on the topic, say the market for corporate shows is coming back strong. "People are starting to spend again," says Matt Barnett, president of Los Angeles-based OnStage Talent Group, who adds that there is more caution in the marketplace. "Years ago people would drop \$500,000-\$1 million and not have to answer to anybody," says Barnett, whose clients have included such blue chippers as HP, Cisco, Coca-Cola, Time Warner and Colgate. "Now those clients are looking at the acts that are more like \$100,000-\$300,000. And there are some unbelievable acts out there that continue to do these corporates."

WHO DOES IT?

Which kinds of acts are in demand to play private or corporate shows? Which are willing to do them? The short answer to both questions: most all of them.

"I've seen the list of the types of artists booked [for corpo-

CARRY me HOME established artists—in a living room, live in concert

Artists seeking an alternative to typical shows are finding them in people's homes. For years, such artists as Curt Smith of Tears for Fears, Jason Falkner, Parthenon Huxley and Bleu have performed at the living room shows of WEA national account director Jay Gilbert in his Los Angeles-area home.

Gilbert is on to something. During the last three years, living room shows have become standard for Bleu, says his manager, Stacey Peck of Speck Management. To satisfy some older fans' desire for an alternative to late-night shows in rock venues, Peck utilizes Bleu's e-mail list, Facebook and Twitter to fill in the nights between club gigs. Bleu has played small and large homes, backyards and even an apartment complex courtyard, Peck says. The extra revenue also provides stability when income from club gigs varies from night to night: "It's guaranteed money when he's out on the road."

For some established artists, a private living room show can rival the money of a normal gig, High Road Touring booking agent Zachary Cepin says. He has seen individuals spend nearly six figures to have an artist perform for a few friends. "They have money to burn and want their favorite artist to perform."

-Glenn Peoples

rate/private shows] change from adult contemporary, middleof-the-road . . . to everything, now. As rock as you can imagine," Burke says. "As the presidents of these companies get younger, the types of acts they book do as well."

The stigma of corporate dates being "uncool" has largely vanished. "Corporate, years ago, used to be a real stepchild; artists perceived it as Vegas, meaning the end of the career," Burke says. "Now it has been built into an incredibly strong, core part of our business."

Production values are typically at the level the artist is accustomed to. While there are several production companies that exist solely to cater to the corporate market, big promoters get in the game as well. "AEG has produced quite a number of these, including the recent ultimate corporate event for Activision during the E3 Convention where both Usher and Eminem were the featured performers," AEG Live CEO Randy Phillips says. "It was a win/win for the company, the audience and the artists."

The perception of most artists toward doing a corporate date has changed. "These days," Janese says, "corporate shows are looked at as a way to build several days around that date, ways to create new fans, ways to establish relationships with major companies, as ways to bolster marketing efforts. A lot of events are wanting to use social media and acts will use it to tie in new product. Most of the acts on our roster are open to corporate dates."

Just as the genres that play these events vary, so do artists' status. "It goes from baby acts—I just had an offer on one of our newest-of-new acts—to acts that get large six-figure sums," Gregg says. "That's where the business has bounced back, those highend clients where we saw the biggest drop when the economy fell out. But that's the area where we've seen the growth back."

For an artist, there is a lot to like about a private gig. "It's easier from the standpoint that you don't have to worry about ticket sales, expenses are usually covered, it's easy to get in and get out, and they're usually held at nice places," Janese says. And, as a rule of thumb, artists are paid more for non-public shows than for public dates. "I don't know how that started; it's actually less work for the artist," Suss says. "If they're doing a hard ticket concert, they have to help promote it, do radio and print interviews. When it's a private date for a corporation or association, they just have to show up and perform."

Gregg says the pay from corporate dates today is generally more in line with what acts receive for fair or festival shows; that is to say, somewhat higher than a straight hard ticket guarantee. "There was a time when the perception was, if it was a corporate date you could double or triple the price, because the companies would pay that," he says. "That's not necessarily the case. Companies will pay for a marquee act, but not necessarily stupid amounts of money."

Some acts, including Bruce Springsteen, Nickelback, Neil Young, Garth Brooks and R.E.M., won't play private shows or corporate dates, but others have, including Bob Dylan, Bon Jovi and, sources say, even the Rolling Stones, with a \$3.5 million-\$5 million fee. Others just price themselves out of the market; U2, for example, is considered unaffordable. "Certain acts just don't do them," Suss says. "Most acts will, and the ones that don't just quote an extremely high price."

Ultimately it's the artists' call. "There are artists that do them freely, and there are artists that do it but are specific about the types of organizations they're going to do," Burke says. "A lot of them have reasons why they won't take dates, but I would say more and more it's not only acceptable, but they're looking for them."

On the flip side, there are acts that make companies—and buyers—hesitant. "I'm always nervous to book a comedian, because even if they have a reputation of being able to do a corporate, clean show, an F-bomb can slip out, and in corporate America that's not acceptable," Suss says. "I remember one situation when I was doing a show for Coca-Cola bottlers with this one particular comedian, and before the show I was very clear: 'This is a very conservative crowd, please watch your language, make it PG-13.' He walks out in front of all the Coca-Cola management and top employees and says, 'OK, where's the fuckin' idiot who invented New Coke?' Dead silence for about three seconds, then they broke up into huge laughter. Fortunately, there were no repercussions."

SUCCESSFUL PROMOTER/VENUE OWNER IVAN FERNANDEZ IS A PIONEER OF LATIN MUSIC MARKETING

BY LEILA COBO



Ivan Fernandez Viva Entertainment Network-President

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ast October, as part of his U.S. concert tour, ranchera icon Vicente Fernandez played sold-out shows in quick succession at New York's Madison Square Garden, Chicago's All-State Arena and Miami's AmericanAirlines Arena, performing for a Latin audience that has followed him for decades. Within the same week, another chart-topping regional Mexican act, Bronco, sold out Chicago's Aragon Ballroom, playing for an audience of mostly Mexican followers, many of them first-generation immigrants. The two acts had one link in common: Ivan Fernandez, the veteran concert promoter who also operates venues that include the Aragon. Fernandez has not only made a name for himself as one of the stalwarts of regional Mexican shows and events in the United States, but is also considered one of the pioneers and visionaries of Latin music event marketing and promotion.

Fernandez is a founding partner of Viva Entertainment, a Chicago-based event promotion company that produces more than 500 concerts, festivals, rodeos and Mexican bailes (dance concerts) annually. Viva also owns and operates multiple venues in the Chicago area, including the Aragon (formally known as the Aragon Entertainment Center) and V Live. It has share of New V5 Group, which focuses on entertainment for second- and third-generation Hispanics. At the same time, Fernandez is president of Promotores Unidos, the association that represents top promoters and managers of regional Mexican music in the United States. He has worked with such artists as Jenni Rivera, Ricky Martin, Luis Miguel and Juanes, among many others.

FERNANDEZ FOUND A BUSINESS THAT WAS RIPE FOR GROWTH. IN THE EARLY '80s, REGIONAL MEXICAN MUSIC WAS ALREADY BOOMING IN CHICAGO.

Fernandez's versatility is unusual in a Latin industry known for its segmentation by genre and even more so when you consider that Fernandez isn't Mexican.

Indeed, it's been an unlikely—and almost accidental—road for Fernandez, who came to Miami from Cuba in 1962 and never planned a career in anything remotely related to music.

But fate led Fernandez to Chicago, and a \$5,000



loan led him to the world of Mexican dances.

Fernandez was 17 when he left Cuba, alone, on a flight bound for Miami. After being held in a detention center in Opa Locka for 10 days, he was given a choice: Stay in Miami on his own or go to another city and receive government aid. Fernandez hopped on a Greyhound bus and headed to Chicago to stay with family friends, unwittingly ending up in a city where the vast majority of the Hispanic population wasn't Cuban, but Mexican.

"And like all Cubans, I arrived thinking I'd go back in six months," Fernandez recalls. "And after a year, I thought, 'I'd better forget about that, because it isn't happening.' And I began to work."

Fernandez enrolled in Aurora College and got a job as a machine operator in a metal factory. A few years later, a friend asked for a loan to jump-start a ham factory. Fernandez lent him \$5,000, and the ham factory flourished. Fernandez got his money back, with a bonus: His friend had also purchased a dancehall that catered to Mexicans, called Salon del Alamo. It was doing well, but the ham factory left no time to manage it. Was Fernandez interested in buying him out?

"We made a deal where I'd pay him over 15 years," Fernandez recalls. "And I started to promote Mexican dances. I did so well I paid him in full in three years."

In the Alamo, Fernandez found a business ripe for growth. In the early '80s, regional Mexican music was already booming in Chicago, and its surroundings and a handful of promoters already controlled the nightspots.

"But Ivan was a businessman, and he came up with a system that was more organized and more thought-out," says Armando Terrazas, founding director of Chicago-based duranguense band Horoscopos de Durango, one of the first groups Fernandez was able to book for the Alamo.

"I remember he came up and said, 'Chico, I'm going to start to do dances,' "Terrazas says. "And I thought, 'This Cuban thinks he can put together Mexican dances?' And a few years later, the Cuban not only promoted the dances, but he bought the dancehall... And after all these years, we're still with him."

When he started out, Fernandez had no background in music and little knowledge of Mexican music. "We went to Mexican dances because there was nothing else," he says. And while the mainstream world remained unaware of the business booming in its backyard, Fernandez booked live shows two and three times per week, bringing in as many as 3,000 people on Sundays. He eventually started to travel to Mexico to book groups, and soon enough, the gigs spilled beyond the confines of the Alamo.

"In the beginning—as with all businesses, but

particularly because I was Cuban—it was very difficult to get [the Mexican community] to work with me, because there were other promoters that controlled the business," Fernandez recalls. "But I spent, like, two years where I was booking weddings, quinceañeras [a girl's 15th-birthday celebration] and local dances with local groups. Later, I went to Mexico to look for groups myself. The first two groups I brought to play were Emiliano Zapata and El Grupo Indio."

By 1985, Fernandez was producing full-fledged Mexican festivals when he met a fellow Chicagobased promoter, Colombian Henry Cardenas, who produced pop and tropical events and festivals, among them a Pan-American festival for which Fernandez booked a couple of his Mexican acts.

The two paired up to produce two major music festivals that included music from all genres, and in 1986, encouraged by the results, they launched a joint company, Cardenas, Fernandez & Associates. It would be a <u>continued on >>p26</u>

IVAN FERNANDEZ

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HERRARDIZA



Backstage booster: Many of Latin music's top stars have benefited from working with IVAN FERNANDEZ (right). With his wife, LILIANA, he greets singer VINCENT FERNANDEZ (no relation) and gets on the move with MARCO ANTONIO SOLIS (inset).

from >>p24 landmark move. In 1999, 50% of CFA was sold to SFX Entertainment (which was later acquired by Clear Channel, and subsequently spun off as Live Nation). At the time of the deal in 1999, CFA was the leading Hispanic entertainment company in the United States, with nearly 200 employees and offices in New York, Miami, Los Angeles and Chicago producing a broad variety of concerts, festivals and sporting events. Perhaps more important, CFA was a pioneer in bringing sponsors to the Latin entertainment market in a significant way.

Along the way to launching CFA, Fernandez and Cardenas also purchased a stake in the Aragon Ballroom, the legendary nightclub that today is known as the Aragon Entertainment Center. Back when Fernandez first started in the business, the Aragon was already an iconic venue that booked Mexican talent and, ironically, owned by another Cuban promoter, Willie Miranda.

"Willie did all the big events," Fernandez recalls with a laugh. "And he wouldn't allow me in the place because I was his competition." But in 1993, CFA acquired a 33% stake in the Aragon from one of Miranda's partners. When he was in formed of the deal—after it took place—a bemused Miranda made a counteroffer: He would sell an additional 17% to CFA so they could be equal partners. That partnership prospered and lasted through 2000, when Miranda retired and sold his stake to CFA. Today, Fernandez co-owns the Aragon with his ex-wife, Mercedes Fernandez, and promoter Luis Rossi.

As for CFA, in late 2001, Televisa bought the remaining 50% of the firm, and Cardenas and Fernandez parted ways to create their own companies, with Fernandez launching Viva in 2003. In the past few years, the former business partners have started to work together again, including promotion of concerts in the Chicago area, such as Vicente Fernandez's show last October.

"I've never met a harder-working promoter," Cardenas says, "and he knows his business, particularly his numbers."

Fernandez's reputation as a hard worker has

followed him through genres and different types of businesses.

"He's very aggressive and very insistent. Tireless," says Jesus Guillen, Promotores Unidos VP and one of the empresarios with whom Fernandez launched the promoters association. "And even though he's a grown man, he thinks and speaks and acts like a youngster. That's Ivan's trademark. He always acts with the strength of youth."

Billboard recently spoke to Fernandez about his career and success.

Why did you found Promotores Unidos?

The idea was to bring a sense of respect to our industry. Fifteen, 20 years ago, if you said you were a baile promoter, you weren't taken seriously. And there were many radio stations—in 1998, 1999—producing free events. And that was hurting us. I held a meeting and invited managers, radio station owners, program directors, and the thrust was, How can we work together so we can all promote our events without hurting each other's business? And several of those who were there—including Jesus Guillen, Alfonso de Alba [president of Monterrey Artists], Willie Miranda [then-co-owner of the Aragon] decided to meet again, and from that second meeting, we created Promotores Unidos.

Today we have about 150 members. In order to gain membership, you have to prove you've been in business for at least a year and present three letters of recom- continued on >>p28





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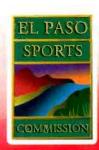


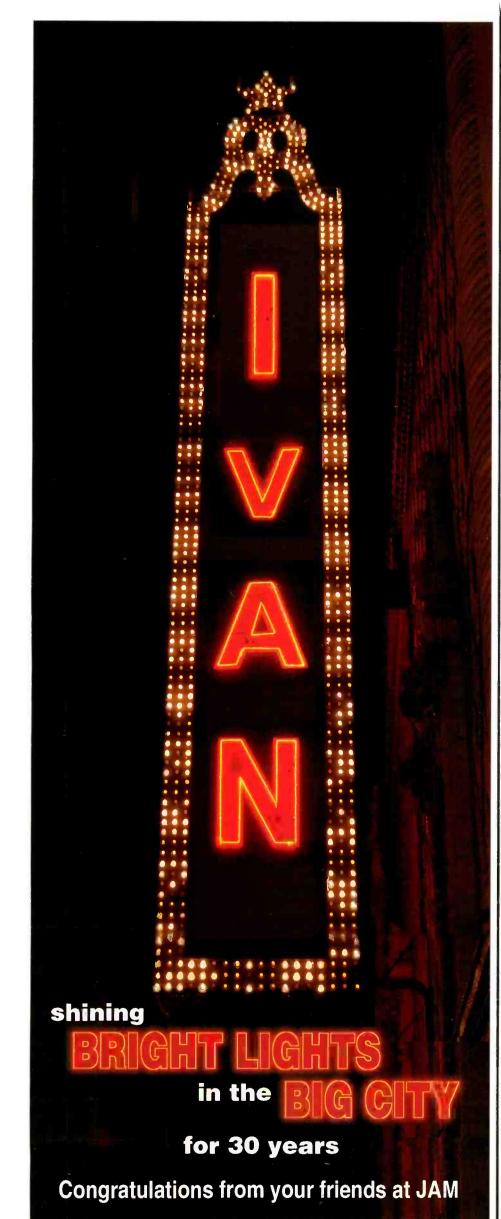
Iván, te felicitamos por tu trayectoria en la música Regional Mexicana y por los logros obtenidos como Presidente de Promotores Unidos USA.

> Carlos Gardel dijo que 20 años no es nada y tú ya llevas 30 en el giro. Te deseamos por lo menos otros 30 años más.











from >>p26 mendation from members of Promotores and two letters from a local radio station or a community organization. And at least one city or community has to recommend you. If you're a promoter from our group and you violate a contract—for example, if you don't pay—you'll be kicked out of the organization.

You first started promoting regional Mexican dances in the early '80s. What was the situation as far as procuring visas and work permits for the musicians back then? There was so much work available, no one cared about immigration or illegal immigrants. They needed [the people] to work. Americans weren't going to wash dishes at a restaurant or pick tomatoes. So in cities like Chicago, you got thousands of people coming in every year. Those people would come to our dances. That's what they did in Mexico. You call it an "underground" business, but it was a business of thousands and thousands of people.

"YOU CALL REGIONAL MEXICAN DANCES AN 'UNDERGROUND' BUSINESS, BUT IT WAS A BUSINESS OF THOUSANDS AND THOUSANDS OF PEOPLE."

-Ivan Fernandez

When you launched CFA with Henry Cardenas, you did regional Mexican shows as well as some of the earliest pop shows, like El Puma and Pimpinela. What was the biggest difference between what you did and what other promotion companies did?

There weren't as many sponsorships. The industry was a little stuck. Really, there weren't that many major events. The first event we did was the Primavera Musical Festival. Then we did the Viva Mexico Festival. That was around 1985, 1986, when we decided to launch the company. We started doing the major festivals and then radio followed suit. We were able to sell \$40 million per year in sponsorships with CFA.

Was there an event that marked a before and after for the company?

In 1987 or 1988 we took the Pan American Festival out of Chicago and to Miami's Bayfront Park. We did it two to three years in a row, and brought in 30,000 people every time. We also did it in New York and almost got killed, because we announced tickets would cost \$5 up until 3 p.m. After that time, prices were set to go up to \$15. But at 3 p.m. there were lines of people waiting to buy tickets and when we changed the price, they got furious and almost overturned the trailer. But the end result was, we started to produce these massive events, which had never been done in the U.S. Latin market. We even brought [Mexican comic] Cantinflas one year.

What was most lucrative?

The combination of genres. In one festival, we brought pop, rock and regional Mexican. We had three stages. The festival lasted three full days, full of people. One time we held a festival at the racetrack and brought in 50,000 people and the state troopers. We produced massive events.

Why did SFX want to buy CFA?

Mainly because we had very big sponsorship accounts. And also, at that time we controlled the Latin market in Chicago, and we were working very big acts at a national level. We also had a sports department and we were working with the Mexican soccer team. We produced an event in Soldier Field where we took the Mexican and Argentine national teams and packed 60,000 people.

After you parted ways with Cardenas, and even after you sold to Clear Channel, you kept your venues, including the Aragon Ballroom, the Alamo and even Plaza Garibaldi, where you host rodeos. Why?

The Aragon is the most important event venue in Chicago. It was never part of the Clear Channel deal. Even when I had a non-compete clause for three years, I could run my venues. Running the dancehalls and the Aragon takes a lot of time and I've never wanted to leave that aside. In the Aragon alone, we produce 60-70 shows a year, and I'd say 40% of those are mainstream, not Latin shows. But we also do other major tours, like the Vicente Fernandez tour.

What is the biggest continued on >>p30

IVAN, Felicitaciones por **30 años** de exitos y eventos **inolvidables!**

De parte de



from >>p28 difference between the regional Mexican bailes and other types of shows?

I've always said our business, regional Mexican, was a secret. For years, it was underneath everybody's radar. But the biggest difference is, any major pop act, they'll tour once every three years. In regional Mexican, you have 100 groups who tour every year and play in 60-70 cities. Back then, the dances made more money than the big shows for far less risk.

And today?

It's very hard to make money with major shows. The risk is high and the percentages are small. You don't need to take dances to an arena. You can fit them in halls for 6,000 or 7,000. You don't have to deal with union costs. Your promo takes one to two weeks. It's a completely different world. Even if you don't charge the same prices, the costs are much smaller.

How are the immigration issues affecting you?

Today, the people coming to our dances are second-, third-generation Mexicans who were born and raised here. They speak in English to you. But they like this music, they like their accordion. They were raised with that accordion inside their head. We still get that first generation, but many of them have left in the past couple of years. They come to work, and if there's no work, they're persecuted. That's the truth.

Have you changed the way you promote

or market as a result?

We're having DJs in many venues instead of live shows. In Chicago, we still have at least one live Mexican show every week, 52 weeks a year. But where before we had three days of live music, now we have two days with a DJ. It's an economic decision and it's also a marketplace decision: Many second- and third-generation club-goers like the DJ.

Do you see a trend toward home-grown regional Mexican talent?

Yes. I see it in the dances with acts like Gerardo Ortiz or Roberto Tapia. You'll find that 80% of those in attendance are born here. Maybe their parents were illegal, but they're born here. It's not the same [people] that went to the dances 20 years ago.

What is the outlook for your business this year?

Our business is going through the same crisis that the country is going through. Our people still want to go to the events. They still support Mexican music. But they don't have the same money that allowed them to go to an event every weekend like before. Today people really think how they're going to spend their money. But once the economy changes, everything will go back to normal. Remember this: Americans will work in a kitchen today, or in a McDonald's, because there's nothing else they can do. But the moment there's no one around to take those jobs anymore, the moment things go back to normal, they'll look the other way. They'll stop looking at that border.



CONGRATULATIONS IVAN FERNANDER BODYEARS of trailblacing in the music business







Felicita al Sr. Iván Fernández

Por su exitosa carrera En los Espectáculos Feliz 30 Aniversario

Fernandez's Fans COLLEAGUES OFFER RECOLLECTIONS OF A FAVORITE PROMOTER

Ivan Fernandez's long and storied career as a concert promoter has crossed genres, audience nationalities and a multitude of cities. His business colleagues offered their reflections on their work with him.

"In the beginning, we played weddings, we played everything, but regardless, we would always end up at Ivan's [clubs]. Since he closed late, we ended up playing for him, wherever he was. And all these years later, we're still with him. We used to play more for fun back then. And Ivan was a businessman. He came up with a system that was serious and more organized." —ARMANDO TERRAZAS, FOUNDER, HOROSCOPOS DE DURANGO

"We met when Tichenor Media [the precursor to Univision Radio] sent me to Chicago in 1984 as sales manager. Back then he had [Cardenas, Fernandez & Associates] and I sold advertising for Ivan's dances. He was a very flashy guy back then. He liked to wear things like beige suits with yellow and green ties.

"There were, like, four or five non-Mexicans like me handling Mexican music. I'm Cuban as well, and I was doing it in Houston. Yolanda Lujan, who was from Argentina, did it in Dallas.

"Ivan's aggressiveness and persistence [set him apart]. He worked endlessly to do [retakes] with the radio commercials. He went over them, heard them, changed them, heard them again, changed them again, until they were exactly the way he wanted them. He's very demanding with his radio spots, but he has a great relationship with the radio stations, which is what you need to have successful events. He's a master of diplomacy, because he gets along with the different networks.

"One time he and Henry [Cardenas] did the Pan American Festival in Miami. There were some six beer stands where we were partners, Henry, Ivan and I. So, we were checking the numbers of each stand, and they all added up, except the fifth, and biggest, one. We were short about \$8,000. So Ivan tells the guy, 'Listen, we're \$8,000 short.' And the guy says, 'I personally put my mom in charge of this stand. Are you saying my mom stole \$8,000?' And Ivan said, 'No, of course I'm not saying your mom stole eight grand. I'm just saying that the woman who was in charge of this booth is missing \$8,000.' Like I said, he was a master of diplomacy." —LAZARO MEGRET, CEO, LATINO EVENTS

"He would always call me to partner with him and promote shows at the Aragon, but I wouldn't rent it to him. At the time, El Gordo Delgado and I were partners, and he was the pioneer of [presenting] Mexican music in the U.S. That's why we bought the Aragon. Other people promoted shows, but we thought that if we had the Aragon, we would be a step ahead of the competition, because we'd get calls from people like Ivan and we turned them down. "[But] you can tell Ivan 'no,' and he'll come back and ask you the same thing. That's how we became partners. He would come to me and propose business, and I'd say 'no.' And a year later, he'd come back with the same proposal. Finally I said, 'This young man, it's not that he's good, it's that he's persistent.' He finally convinced me and we became partners. And we were part-

-WILLIE MIRANDA, FORMER PARTNER/CO-OWNER OF THE ARAGON

"He's very aggressive and very insistent. I don't think there's an hour of the day or night when he won't work until he closes a deal.

"He was kidnapped in Mexico once, and they drove him around in a taxi all night long. He had no money, no cell phone. He always says he thought it was the last time he'd see the light of day. [Fernandez explains that a renegade cab driver wanted him to withdraw cash from automatic teller machines, but he couldn't remember his PIN.] The way he tells the story is so comical. He always laughs."

-JESUS GUILLEN, GMP MUSIC

"I've known Ivan and done business with him for the past 25 years. He's very astute and a great businessman. He's been able to create a top-notch organization by covering all the angles, from advertising and sponsors to putting together the events, which are very well-or-ganized. The job he does in negotiating and convincing people about what he wants to do [is impressive]. Most times he gets what he wants and that makes him unique. When he wants to produce an event, he's dogged until he gets it done. When we go to Chicago, Ivan is a great host and really goes all out. He's a great friend."

-ALFONSO DE ALBA, PRESIDENT, MONTERREY ARTISTS

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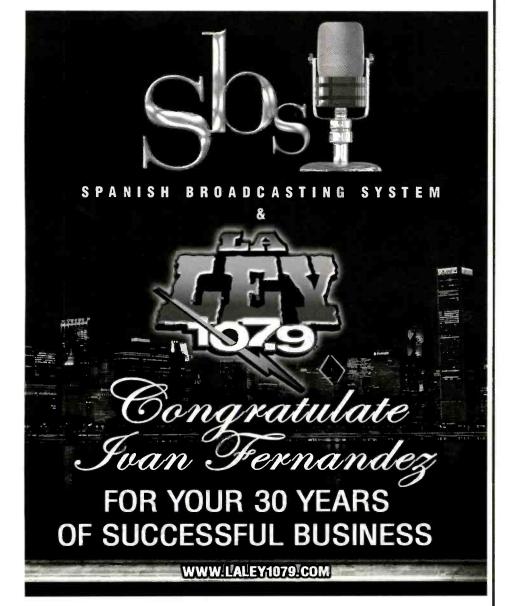
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Ruling Aragon

FERNANDEZ GUIDES LEGENDARY CHICAGO VENUE By THOM DUFFY



or more than 20 years, the co-founders of Chicago's Jam Productions, Arny Granat and Jerry Mickelson, have done business with Ivan Fernandez, copromoting numerous concerts and booking shows at the historic Aragon Ballroom.

Fernandez's company Viva Entertainment now operates the Chicago venue known officially as the Aragon Entertainment Center.

Jam promoted all of the 15 top-grossing shows presented at the Aragon during the past two decades, according to Billboard Boxscore data (see chart, opposite page), and numerous other concerts across the years.

"The Aragon is one of the most legendary ballrooms ever built," Granat says. "Generations of Chicagoans, from the early days of big band dances through some of today's hottest new artists, have performed there."

Two brothers, William and Andrew Karzaz, built the Aragon in 1926 at the then-astounding cost of \$2 million. Named for a region in northeastern Spain, "it was designed to replicate a Spanish palace courtyard with its crystal chandeliers, mosaic tiles, garishly painted plaster, terra cotta ceiling and beautiful arches," the venue's website says. "The shiny bentwood floor was created for dancing and rests on a cushion of cork, felt and springs [while] artificial stars twinkle overhead and the projectors beam clouds scudding across the domed roof

some 60 feet above the dancefloor."

In its early years, the Aragon featured radio broadcasts of its dance concerts on WGN and hosted all the greats of the big band era: Frank Sinatra, Tommy Dorsey, Glenn Miller, Harry James and many more.

Changes of fortune and ownership led to the Aragon's incarnation in the '60s as the Cheetah Club until rock'n'roll took hold of the venue in the '70s.

Granat recalls, "The rock era began in the early '70s with shows by such legendary artists as Sly & the Family Stone, the Eagles, Queen and Aerosmith, then into the '80s with acts like U2, R.E.M., Depeche Mode, the Smiths; then the '90s with the Beastie Boys, Phish, Nirvana, Smashing Pumpkins, Green Day, Tool.

"Over the years, such legendary buzz shows as the Rolling Stones and Prince have made massive underplays there just because the place is so great," Granat adds. "More recently, headliners have included the Black Keys, LCD Soundsystem, Phoenix, Kings of Leon, the White Stripes, the Strokes."

Granat equally praises Fernandez as the venue's owner. "He has helped shape the landscape of the live entertainment business. He is a premier promoter and has great insight in the entertainment business. He has been an excellent source of knowledge as well as a good partner, and most importantly, a friend."

THE ARAGON'S TOP 15 BOXSCORES ATTENDANCE, GROSS SALES/ ARTIST(S) Ticket Scale Date(s) Capacity, No. of Shows, Sellouts PROMOTER(S) THE PIXIES, THE DATSUNS, THE WALKMEN & OTHERS \$731,055 22,494 Nov 13-17, 2004 Jam Productions THE BLACK KEYS, THE GREENHORNES \$544,463 14,617 three sellouts Jam Production Dec. 30, 2010-Jan. 1, 2011 NINE INCH NAILS, MEW \$536,030 9,746 Jam Productions Aug. 28-29, 2009 UMPHREY'S McGEE, NORTH MISSISSIPPI ALL STARS & OTHERS \$502,280 /\$2750 Dec. 29-31, 2006 11,995 13,000 three shows Jam Productions THE PIXIES, BLACK GOLD, NO AGE, JAY REATARD \$498.336 Nov. 19-21, 2009 11,136 12,000 three shows Jam Productions UMPHREY'S MCGEE, THE WAILERS, TORTOISE \$487,055 11,625 13,500 three shows Jam Productions Dec. 29-31, 2007 **BOB DYLAN** \$473,529 9,451 Jam Productions Oct. 29-31, 2009 ATOMS FOR PEACE, FLYING LOTUS \$434,369 9,193 Jam Productions April 10-11, 2010 WEEZER \$409,234 9,686 Jam Productions Jan. 7-8, 2011 UMPHREY'S MCGEE, KELLER WILLIAMS \$382,500 9,000 Jam Productions Dec. 30-31, 2005 THE WHITE STRIPES, THE FLAMING LIPS, BLANCHE \$348,750 4,500 Dec. 31, 2003 Jam Productions BECK, MGMT \$337,500 9,000 Jam Productions Oct. 2-3, 2008 UMPHREY'S McGEE, Z-TRIP, PREFUSE 73 \$306,085 6,484 8,000 two shows Jam Productions Dec. 30-31, 2009 POI DOG PONDERING \$268,655 8,955 Dec. 30-31, 1997 Jam Productions THE ARTIST FORMERLY KNOWN AS PRINCE, LARRY GRAHAM \$262,800 4,380 Jam Productions April 24, 1998

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DON'T MISS COUNTRY MUSIC'S MOST TALKED ABOUT INDUSTRY EVENT OF THE YEAR



REDEMPTION SONGS DJ Quik addresses his past head on

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AROUND THE WORLD Composer Gershwin goes global

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GET HIS GOAT John Darnielle just can't stop writing

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CLOSER TO REALITY A Sam Cooke biopic takes big step forward

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LAUNCHING PAD Elbow builds a career high with "Rocket"

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ROCK BY MEGAN VICK

Getting To The (Exclamation) Point

With 'Vices & Virtues,' Panic! At The Disco Bounces Back From The Departure Of Two Key Members

"This has meant more than anything in the past two years," Brendon Urie earnestly told a soldout crowd at New York's Bowery Ballroom on Feb. 1. The Panic! at the Disco frontman's sentiment was matched only by the excitement of the revved-up crowd of die-hard fans that turned

out on the bitterly cold evening to welcome the band back into the spotlight.

Panic! at the Disco first broke out in 2005 with the dramatic synth-pop record "A Fever You Can't Sweat Out," which has sold more than 1.8 million copies, according to Nielsen SoundScan. In 2008, the group ditched its teenage circus routine for the Beatles-esque follow-up, "Pretty. Odd.," which debuted at No. 2 on the Billboard 200 and has sold 422,000 copies.

Now, after 18 months away from the U.S. stage, Panic! at the Disco has reinvented itself again. Gone are the flowers and hippie-themed decorations from 2009; in their place is a plain black backdrop with the band logo written in a dramatic yellow script. Also missing are bassist Jon Walker and founding member/primary songwriter Ryan Ross, who left Panic! two years ago to start the Young Veins, leaving Urie and drummer Spencer Smith to pick up the pieces.

Following the departure of half the hand Urie and Smith have emerged with third album "Vices & Virtues," due March 22 on Fueled by Ramen in conjunction with Decaydance Records. Together, the two seem to have found a middle ground between their previous releases, but the journey had left fans--and even Urie and Smith-questioning whether they'd make it.

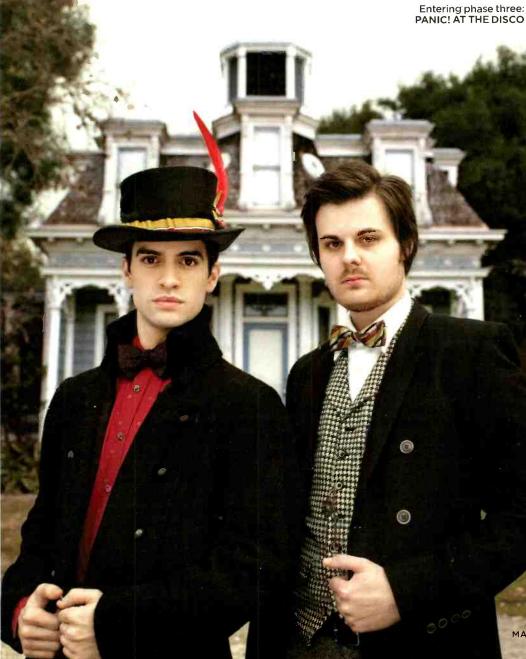
"There were a few months of not really knowing what we wanted to do, and Brendon going through a bunch of demos from writing stuff on his own," says Smith, sitting in the Atlantic Records dining room the day of the Bowery show.

While Walker and Ross' exit left a hole in the Panic! songwriting regime, the

experience became the catalyst for Urie finding his own voice and the confidence to take over as the band's principal songsmith.

"It was a huge growing period for me to come into my own. The hardest thing was just getting up and writing, saying, 'OK, I'm writing today.

If the song ends up being bad, I'll have a good one sooner or later," " Urie says. "I feel more confident, definitely. I was more easygoing in the past, and I really had to get out of that habit. I had to pick up the slack and be a go-getter." "[Brendon] had been sort of a bit of a pawn



and told what to do by other people up until this record," says producer Butch Walker, who co-wrote four of the new songs. "I noticed that he had confidence and swagger in the last few songs that we wrote together. He finally was able to not denounce himself and say, 'Fuck

everyone else. This is me and this is what I'm saying.'

To prepare for the new release, Panic! announced a presale on Feb. 1 for five different versions of the album on its website. The ultra-premium package—which includes a hoodie, necklace, vinyl album, DVD and other memorabilia-was limited to 300 copies and sold out in 15 minutes, while smaller bundles, featuring fewer items at various prices, are still for sale.

Panic! also capitalized on fan excitement with teaser videos for the first single, "The Ballad of Mona Lisa," which was released Feb. 1; the clip premiered on MTV and YouTube on Feb. 8. Shane Drake, who has directed all of the band's videos, teamed up with Panic! to film "The Overture," a short film previewing four tracks from "Vices & Virtues," that debuted on March 9.

The band will tour to support the new record, starting with a trek in Europe and the United Kingdom in late April that lasts until mid-May. A headlining North America tour will be announced around street date and run from late spring into summer.

"They took a lot of time trying to get it right. [but] it differentiates itself and takes a step forward," says Fueled by Ramen president John Janick, who signed Panic! in 2005.

"After seeing how their attitudes shifted toward everything and how they sort of took everything in over the last year-and-a-half," Janick continues, "they're so confident in this album and what they're doing. They're more creative than ever."

MUSIC

LATEST BUZZ

>>>SALE OF LADY GAGA BRACELET TO AID JAPAN

In response to the tsunami and earthquake that hit Japan on March 11, Lady Gaga has designed a Japan Prayer Bracelet, with all proceeds for the wristband going to relief efforts. The pop star posted the

announcement on Twitter the day of the disasters and provided a link to the item in the official store of her website. The white wristband features the phrase "We Pray for Japan" written in both Japanese and English, and a pair of red hands. Each bracelet costs \$5, but fans can donate up to \$100 per wristband.

>>>ALICE COOPER PREPS FOLLOW-UP TO 'NIGHTMARE'

As Alice Cooper relishes his induction into the **Rock and Roll Hall of** Fame on March 14, he is preparing to deliver a nightmare—or, rather, another nightmare. This fall, the shock rocker will release "Welcome 2 My Nightmare," a sequel to his 1975 concept album "Welcome to My Nightmare," his first "solo" release after the breakup of Cooper's original band. Cooper says the project grew out of a desire to again work with original "Nightmare" producer Bob Ezrin, but on a sequel to another one of his albums.

>>>D'ANGELO PLEADS GUILTY IN PROSTITUTE CASE

R&B singer D'Angelo pleaded guilty to disorderly conduct on March 11 in a prostitution case that resulted from his March 2010 arrest for solicitation. The Grammy Award-winning artist said nothing as he left a New York courthouse and hastened to a black SUV. Disorderly conduct is considered a violation. not a crime. The 37-yearold artist was arrested behind the wheel of a **Range Rover after police** said he tried to pay an undercover officer posing as a prostitute \$40 for a sex act.

Reporting by Gary Graff, Jason Lipshutz and the Associated Press. HIP-HOP BY MARIEL CONCEPCION

Write On, Quik

Six Years After 'Trauma,' DJ Quik Gets Reflective With 'The Book Of David'

While enjoying a slice of sweet potato pie at a Los Angeles restaurant on a March afternoon, rapper/producer DJ Quik reflects on one of the most impressionable moments of his life: when fellow West Coast rapper Eazy-E died of AIDS in 1995.

"That's humbling to me. I don't want to die that way," says Quik, born David Blake, a self-professed former gangbanger. "That's why these days I encourage kids to join the Army Reserve. Fuck joining a gang; you'll only end up in jail or dead. Go out and do something for the world instead of selling drugs or getting girls pregnant."

Episodes like this have served as the inspiration for DJ Quik's new album, "The Book of David." The set is scheduled for an April 20 release through Quik's own label, Mad Science Recordings, with distribution through Fontana. Quik produced the album in its entirety while Ice Cube, Dwele, Bun B, Jon B and Bizzy Bone make guest appearances. "Lyrically, I'm just kind of being defensive on this album; I'm pointing out some people that have really pissed me off along the way," he says. One of those people might be his sister, who put him in prison for assault in 2006.

Rumors about Quik being on drugs or "afraid of the competition"—most specifically Dr. Dre and his forthcoming "Detox" album have floated around in the past couple of years as to why he hadn't released music since 2005's "Trauma." But Quik, who learned how to play bass guitar in the interim, says that while those speculations might serve for a better story, the real reason is that a few years ago he was awarded custody of his daughter.

Still, not all is drama on "David." First single "Luv of My Life" (featuring Gift Reynolds), soon-to-be-released second single "Real Women" (an accompanying video is currently being shot in Hawaii) and "Time Stands Still" (about a long-distance relationship) all relate



Writing his own story: DJ QUIK

to matters of the heart.

The marketing plan to roll out "David" carries the same personal theme, according to Rona Mercado, VP of marketing and strategy at the Cashmere Agency, which handles DJ Quik's marketing and publicity.

"Our position is to show that Quik is a dope music artist and producer and to demonstrate how he's evolved through the years," she says. To present this to Quik's fans, a series of webisodes will be placed on various hip-hop blogs and news sites. There will also be a few Ustream chats scheduled in the near future. Additionally, the Book of David tour will kick off the day of release. Quik is scheduled to perform at South by Southwest this year, as well as continue his Quik's Groove residency at the Key Club in West Hollywood.

While he does get personal on the album, Quik hopes, if nothing else, that fans will appreciate the workmanship he put into the album. "I know we're in a singles world with iTunes and all, but this record is an ode to the sonically genius," he says. "I hope to affect the industry again and I'm willing to work hard for it."

eorge Gershwin's "Rhapsody in Blue" is one of the towering works of the American musical canon. The piece has melodic themes hummable by people around the globe; straddles jazz and classical in a manner unprecedented in its time, and still unduplicated today; and seems to capture the aural essence of America, from the bustle of Broadway to the rattling locomotive Gershwin was on when he started to compose it in his head.

Its inherent nationalism makes it even more astounding that a new live recording by all-European artists that has caused a sensation in Italy is on its way to the United States.

"Rhapsody in Blue" (Decca), a collection of Gershwin works including the iconic title piece, features Italian jazz pianist Stefano Bollani and conductor Riccardo Chailly leading the Gewandhausorchester, Germany's esteemed symphony orchestra. It started as an Italy-only project on the Decca calendar, but was optioned for wider release because of its success; markets include Germany, France and the United States—where it'll be released on March 22.

"Rhapsody" shot to No. 8 in its debut week (Sept. 13, 2010) on Italy's blended genre charts, between Iron Maiden's "The Final Frontier" (No. 7) and Katy Perry's "Teenage Dream" (No. 9). It has gone on to sell more than 50,000 units, according to the label—a feat for a classical release in any country.

"You make a project with investments involved and you have to expect some measure of success. Otherwise, you're crazy," says Universal Music Italia GM Mirko Gratton, who executive-produced the album. "But the result is overwhelming."

The project started as a dream for Gratton, who manages classics and jazz and was therefore well-

CLASSICAL BY KERRI MASON

Border Crossings

A European Take On Gershwin Is Drawing Attention In The United States



acquainted with Bollani and Chailly, both of whom enjoy high profiles in their native Italy. He knew that Bollani—a Renaissance artist who writes novels and children's books, in addition to playing diverse musical styles with classical technique—had performed Gershwin before, and that Chailly had the ability and flare to breathe new life into the often-recorded material. "He's a conductor who can really bring classical music to the people, like Leonard Bernstein did in the '70s," Gratton says.

Gratton introduced the two at a seaside resort where Chailly was on holiday and Bollani happened to be playing a concert. "My main role in making this happen was to create an opportunity for the two of them to meet," he says.

Their rapport was instant. A glance at the album cover—with a mischievous Bollani staring up over the keys at a buoyant Chailly, baton in hand immediately shows that what resulted wasn't your average classical performance. Bollani showed up in tails and bright white wingtips—a potential wardrobe malfunction at the very staid Gewandhaus in Leipzig—and even swapped witty repartee with his maestro, requesting an order of linguine while playing exuberant variations on "Rialto Ripples," a four-minute ragtime romp thought to be Gershwin's first composition.

"It's completely verboten to [speak during a performance]," says Joseph Oerke, VP of Deutsche Grammophon and Decca Classics U.S. "But you can hear that all the performers were sizzling, on fire. This recording blows away the idea that Americans somehow own Gershwin."

Oerke is setting up the U.S. release by letting the album do the talking. "Our approach is to get this into the hands of tastemakers and influencers," he says. "The strongest sell is getting people to listen to it—sending it out, following up and if a few people spark on it, it will grow."

MUSIC

Though he has been cited by some as one of America's best lyricists. Mountain Goats frontman/songwriter John Darnielle is also a journalist, novelist, hockey aficionado and rabid metal fan. He recently recorded a video of himself playing "There Is Power in a Union" in support of Wisconsin's state workers, and is a favorite on Twitter (@mountain goats) who frequently communicates with fans. The Mountain Goats, which also features bassist Peter Hughes and drummer Jon Wurster (Superchunk), will release their 18th studio album, "All Eternals Deck," on Merge Records on March 29. Darnielle talked to Billboard about his prolific writing, the indie ethos and his childlike proclivities.

Many artists who have a March release make a point to play at South by Southwest. Why did you decide not to go this year?

I love the people at South by Southwest and I love Austin, but playing giant festivals like that is really I like to be able to focus on my show. And I care about my career, but South by Southwest is really for people who really like to think a lot about their careers; whereas I feel that the whole reason I've been doing this so long is that I just think about my songs and the people who listen to them. And the records, I think about the actual physical thing and how it's going to look. I don't think, "Oh, boy! I'm going to meet a lot of important people." That's really not my style at all.

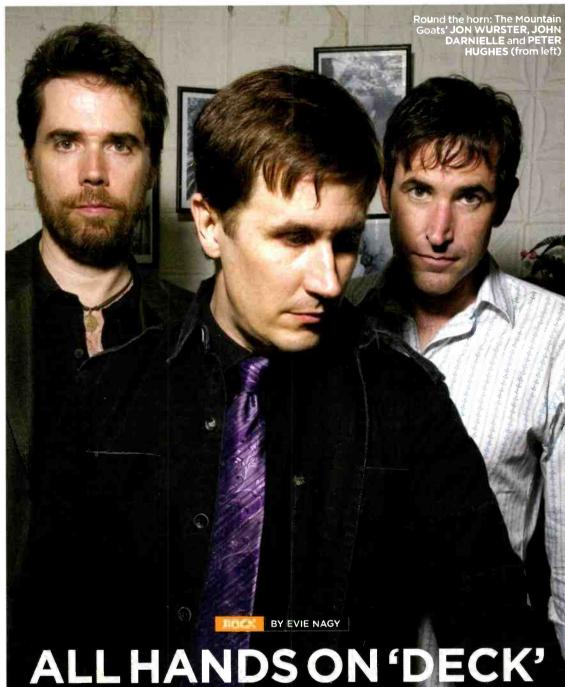
For South by Southwest you definitely have to be motivated to do that.

Yeah. I mean, I'm a '90s indie kid. I feel embarrassed by that aspect of it. In the indie [world] that I came from, thinking about who you are going to meet that's going to help you, it's something to be ashamed of

I think the ambivalence toward success is one of the good suggestions that indie had. It's great to be successful, but to have some skepticism about the whole machine . . I mean, look at Ioni Mitchell: extraordinarily famous, but always very ambivalent toward the whole makings of it. And I think that the excellence of her art, in some way, benefits from the fact that she has a faint allergy to that.

This is the Mountain Goats' 18th album in 20 years, not counting many other side projects and releases. What drives you to write so consistently?

This is a line I've repeated so many times throughout my career: I don't think I am special. I think other people are not taking their job seriously.



John Darnielle's Mountain Goats Release Their 18th Album On Merge

My job is songwriter. That's what I'm supposed to be doing with my life, right? So how many months are there in a year? Is it really asking too much of me to write one a month? If I were a brick layer and I laid one brick a month, I'd be fired by the end of my first week on the job. So I think asking a songwriter to write two songs a month . . . at that point you should have 24 songs a year, and 10 of them should be good. I am productive, but I think everybody should be as productive as me if they really cherish the ability to do it.

Do you wait for the inspiration to hit you, or do you sit down every day and say. "I need to write a song right now"?

Not that I need to. I mean, I don't know how to say this . . . everything inspires me all the time. It's not like I'm so inspired all the time that I'm like [Lou Reed's character] Auden in [the 1983 film] "Get Crazy." I wake up, make a pot of coffee, have a bowl of cereal and then maybe I read something and then I'll flip open a notebook and say, "Oh, that's pretty good." But I don't write every day. Sometimes I put myself into resting mode

because I think that's how you grow. Then when you come back you have to relearn, and every time you learn things change

On the business side, last year's Extra Lens record [Darnielle's project with songwriter Franklin Brunol was on Merge Records. but this is your first Mountain Goats record on Merge. Other than the Jon Wurster connection [Superchunk members founded the label], were there other reasons that Merge was the best home for this album?

Merge is literally in my town [Durham, N.C.]. I keep an office and their office is two blocks from my office. [Label head] Mac [McCaughan] and I are friends and Mac is a huge Carolina Hurricanes fan. We talk hockey a lot. They're a great label and they're right in my town, and it just seems like such a natural feel.

It seems as though Merge has the taste in music that everyone wishes they had.

The part of indie rock that Merge represents is really making music that you like whether it suits any particular stylistic need of the marketplace or not. Which is why a lot of people that hear Arcade Fire, they don't know what to make of it. But I think anybody who thinks Merge heard the Arcade Fire and went, "Oh, we can sell a lot of records," does not know anything about Merge. What Merge is about is putting out records we like. That's sort of what the whole indie project was about: starting labels to make the records that you would buy if they were out there. And Merge has remained faithful to that concept forever. It takes a lot longer to get to the Grammys if you ride with that concept but it's pretty satisfying.

You released a limited-edition cassette with the LP preorder, and you're very accessible to fans. Why is it important to you to incorporate those DIY elements?

It's really just for fun. You have to enjoy yourself. I know for some people it's like, to do any extra thing would be super stressfuland it is stressful. People get upset if they don't get an unlimited something, and I understand that. But look, I'm a kid in a lot of ways. So I go: "Oh, what if I did a tape? Yeah, yeah, yeah! Tape, tape, tape, tape, tape!" Right? And that's basically how that worked.

You've mentioned that when you play live, you want to have a connection with everyone in the room, and the fan-friendly items seem to support that.

That's what playing live is about for me. You can't actually go out there and grab everybody's hair because there are too many at some point. So you sort of have to make it up in the air, which is how music works anyway, but you have to make it in such a way that when you all touch that point of contact, it really does feel like everybody just unbuttoned their shirt one button. And I notice that onstage. It's actually partly why I really enjoy playing barefoot, which I do in tribute to [frequently] barefoot performer] Amy Grant, but I learned that it really does make you feel grounded. You feel yourself. ----

"I don't think I am special. I think other people are not taking their job seriously. My job is songwriter." -JOHN DARNIELLE

ALBUMS

ARBOURETUM The Gathering

Producer: Matt Boynton Thrill Jockev Records Release Date: Feb. 22 Every so often, a band comes along that by all rights should be awful but turns out to be awesome. Arbouretum is a Baltimore quartet that plays a brand of melodic, progressive hard rock with sludgy riffing, stately vocals, overdriven bass and extensive but somehow nonindulgent soloing. It aets better/worse: Accordina to Arbouretum's bio, its fourth album, "The Gathering," "was to a large extent inspired by 'The Red Book' by Carl Jung, or more specifically. Jung's pursuit of the inner images that led to the book's writing." In other words, this album sounds like it was recorded in 1972 and should be packaged in a heavy gatefold sleeve with a big photo of the longhaired band standing in some bucolic woodland setting. For sure, Sabbath, Zeppelin and more obscure bands of the era like Wishbone Ash loom large over the proceedings. but Arbouretum breathes new life into a long-dormant genre with its melodic flair. the freshness of its approach and the tastefulness of its



THE STROKES Angles

Producers: The Strokes, Gus Oberg RCA Records **Release Date:** March 22 When Strokes front-

man Julian Casablancas sings about

doubtlessly feel like he's singing directly to them. It's been five years since the quintet's last album, "First Impressions of Earth," an interim marked by solo projects and reports of dissension in the ranks. And the Strokes' newest restarting in early 2009 and sessions with producer Joe the raw, buoyant spirit of 2001's celebrated "Is This It" but

playing—and to call a band whose average song length is six to seven minutes "tasteful" is no faint praise.-JA

As corny as it sounds, Bright

BRIGHT EYES The People's Key Producer: Mike Moais Saddle Creek Records Release Date: Feb. 15



R.E.M.

Collapse Into Now Producers: Jacknife Lee, R.E.M. Warner Bros Records Release Date: March 8

If R.E.M.'s 2008 album, "Accelerate," satisfied listeners who craved a return of the harderrocking version of the group, then its newest release, "Collapse Into Now," will again please those fans. The set will also appeal to those who enjoyed the band's more acoustic and pastoral flavors as found on 1991's "Out of Time." As positive ("The good of this world might see me through," frontman Michael Stipe sings on "Oh My Heart") as it is poetic, "Collapse Into Now" rolls all of R.E.M.'s varied sonic adventures into a concentrated 41 minutes of mostly short, tight and fat-free songs. "Discoverer," "All the Best," "Mine Smell Like Honey," the galloping "That Someone Is You" and "Alligator Aviator Autopilot Antimatter" are bursts of punky fury. ("We'll show the kids how to do it," Stipe gleefully declares.) They sit comfortably amid the ringing atmospherics of "Überlin," "Oh My Heart" and "Every Day Is Yours to Win," as well as the album-ending tone poem "Blue." Patti Smith, Eddie Vedder, Peaches and Lenny Kaye are along for the ride, helping "Collapse Into Now" stand tall in R.E.M.'s richly diverse canon.-GG



"putting your patience to the test," a legion of fans will lease, "Angles," has had its own frustrating gestation. Chiccarelli being abandoned. The 10-track set recaptures

> Eyes frontman Conor Oberst has indeed grown up in the public's evel Solit's hard not to look at his career from that perspective, especially since the band's latest album. "The People's Key," was recorded and released when he was 30. Like many 30-year-olds, Oberst hits his stride and remains distinctly himself on the set, but with a seasoning that only experience can bring. He has hardly been idle since Bright Eyes' 2007 release, "Cassadaga": He's released two solo albums and an EP, as well as an LP with the supergroup Monsters of Folk, Traces of those projects are heard here, along with the electronics of Bright Eyes' 2005 set, "Digital Ash in a Digital Urn," and the group's jauntier early songs. And while there aren't really any big stylistic surprises on "The People's Key" (except for lyrical Rastafarian references and some wacky spoken chatter). Oberst has grown into himself as a songwriter, knowing when to let a note or word hang rather than trying to blurt it all out in an hormonal yelp like he did 10 years ago. Yet for all their diversity and maturity, these songs couldn't have been written by anyone else, and this welcome return shows that

the three years since the last Bright Eyes album have been well spent.-JA

VARIOUS ARTISTS Alligator Records 40th Anniversary Collection Producers: various Alligator Records Release Date: Feb. 22 Properly chronicling the history



based Alligator Records, the home of "Genuine Houserockin' Music," has limited itself to a two-disc. 38-track snacksized sampler that touches on great moments and key acts, including Koko Taylor, Mavis Staples, Eddy "the Chief" Clear-

of a long-lived label is a tricky

prospect and usually requires a

substantial boxed set. But

fiercely independent Chicago-

TORO Y MOI

is no mere recast. It boasts fresh intricacies in the guitar

interplay between Albert Hammond Jr. and Nick Valensi,

reggae flavors in the opening track "Machu Picchu," elec-

tronic overtones for "Games" and proggy dynamics in

"You're So Right." The single "Under Cover of Darkness"

and "Gratisfaction" have all the bounce of "Last Nite"

while the closing "Life Is Simple in the Moonlight" rides a

Church-like ambience. It took awhile, but the Strokes have

ultimately rewarded their fans' enduring patience.-GG

Underneath the Pine Producer: Toro y Moi Carpark Records Release Date: Feb. 22 Somewhere between recently identified rock subgenres chillwave

(hazy, obfuscated, heavily processed indie rock) and yacht rock (smooth '70s rock as practiced by oeuvre icon Michael McDonald) lies the muse of Chaz Bundick (aka Toro y Moi). On "Underneath the Pine," he surprisingly eschews the bedroom sampling and electronics found on his impressive 2010 debut. "Causers of This." for live instrumentation. The thing is, it doesn't sound all that different. There are still woozy nods to Animal Collective ("Elise," "Before I'm Done"), Stereolab's smooth hypnotics ("Go With You"), David Axelrod's jazz-funk psychedelic stew ("New Beat," "Divina") and sounds you'd swear were digitally produced. Bundick, who is clearly something of a virtuoso, played all the live instruments, which at times include organ, classical quitar and perhaps a Mack Truck. "Underneath the Pine" is at its best on songs like "Got Blinded," "Still Sound" and "Divina," with solid grooves and discernable melodies that leap out from the kaleidoscopic bramble.-AG

water, Tommy Castro and the Holmes Brothers. It also features such discoveries as Shemekia Copeland, Janiya Magness and JJ Grey & Mofro. The set highlights collaborations between Lonnie Mack and Stevie Ray Vaughan, Roy Buchanan and Delbert McClinton, and the trio of Albert Collins, Robert Crav and Johnny Copeland. Elsewhere, selections from new releases by Roomful of Blues and Marcia Ball show that Alligator still has plenty of bite in 2011-and the past decade is the most widely represented. While it would have been nice to hear some early, out-of-print material from Hound Dog Taylor and others, this is a serviceable representation of Alligator's history that's sure to send listeners deeper into the individual artists' catalogs.-GG

LEMMY KILMISTER Lemmy: 49% Motherf**ker. 51% Son of a Bitch. Producers: Greg Olliver,

Wes Orshoski Damage Case

Films/Megaforce Records Release Date: Feb. 15

Greg Olliver and former Billboard editor Wes Orshoski followed Motörhead singer/ bassist Lemmy Kilmister around the world to film a documentary about him, crafting a portrait that transcends Kilmister from metal legend to relatable human being. Their labor of love pays off in spades for the DVD release of "Lemmy: 49% Motherf**ker 51% Son of a Bitch." The already comprehensive depiction of one of the genre's few remaining giants (by turns hysterical, touching and fascinating) contains three hours of extended interviews with the A-list of rockers who tell his story, including Dave Grohl, Ozzy Osbourne, Nikki Sixx and Metallica, All weave amusing tales about the legendary substance consumption, musical prowess and rock'n'roll lifestyle that earned Lemmy his iconic badass status. They also expose his intelligence, consistent generosity and down-toearth demeanor, proving him to be much more gentleman than bastard -CT

REVIEWS

SINGLES

FOO FIGHTERS Rope (4:19) Producer: Butch Vig

Songwriters: Foo Fighters Publishers: various Roswell/RCA/RMG



lead single from Foo Fighters' forthcoming seventh studio album, "Wasting Light," Dave Grohl and company must have spent the last four years dusting off Grohl's Nirvana output. Nostalgia has recently loomed large in camp Eoo: Since 2007's Grammy Awardwinning "Echoes, Silence, Patience & Grace," Grohl recaptured his drum throne with hard rock supergroup Them Crooked Vultures, and bassist Nate Mendel reunited with Sunny Day Real Estate. It only makes sense, then, that former guitarist Pat Smear is once again a full-fledged Foo, making his first appearance as such since 1997's "The Colour and the Shape." "Rope" blasts through the gate with delayed guitars and a speaker-busting wave of distortion. "Give me some rope/l'm coming loose," Grohl sings with throaty menace, ducking for cover before an eruption of psychedelic wah-wah. "Rope" makes the listener feel like it's 1995 all over again.-RR

ALTERNATIVE PARACHUTE

Something to Believe In (4:43)

Producer: John Fields Writer: Will Anderson Publishers: How It Should Be Music, BMI/Warner-Tamerlane Publishing, BMI Mercury/IDJMG Parachute lead singer Will Anderson has a knack for writing emotionally connecting. hook-laden songs that linger in the brain for days. With the uplifting "Something to Be-

MIGUEL

Sure Thing (3:15)

Producer: H. Perez

Publishing (ASCAP)

Writers: M. Pimentel, N. Perez

Black Ice/Bystorm/Jive/JLG

to the soft R&B track.-MC

Publishers: MJ Publishing/Universal Music/Amaya-Sofia

"All I Want Is You" auteur Miguel proves he's not a one-

hit wonder with his 2010 debut album's second single.

"Sure Thing," a catchy ode to pristine love that has

chart. The R&B singer/songwriter demonstrates the strength of his passion by dropping slick metaphors like

paired with laid-back production punctuated by spo-

melody of "Sure Thing" initially hooks the ear of the lis-

tener, the real draw is the chopped-and-screwed por-

tion of the chorus: A slowed-down male voice harmo-

nizes along with Miguel, adding a hint of edgy hip-hop

upcoming sophomore album "The Way It Was," Anderson's pen has constructed a surefire hit. Producer John Fields (Lifehouse, Switchfoot) perfectly elevates the band's trademark combination of saxophone, drums, keyboards and guitar, while the addition of a choir propels the urgency of the song's message. Meanwhile, Anderson's vocals soar as he sings about having faith in love. Already gaining traction at triple A and adult top

lieve In " the first single from

40 while showing the potential to cross over to adult contemporary, mainstream top 40 and even Christian radio, "Something to Believe In' could have Parachute poised for the stardom it deserves as "The Way It Was" approaches its April release date.-AV

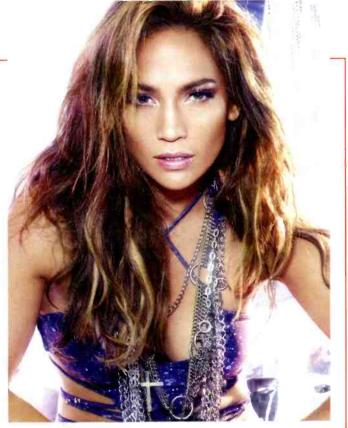
PANIC! AT THE DISCO The Ballad of Mona Lisa

(3.49)Producers: Butch Walker John Feldmann Writers: Panic! at the Disco, Butch Walker, John Feldmann Publishers: various Fueled by Ramen/RRP Three years after the

commercially disappointing "Pretty, Odd.," Panic! at the Disco returns without primary lyricist/guitarist Ryan Ross and bassist. Jon Walker However, the emo-pop sensibilities of 2005 debut "A Fever You Can't Sweat Out" are intact, and the exclamation point in the band's name has been reinstated. Vocalist Brendon Urie takes over the songwriting on new single "The Ballad of Mona Lisa" and revisits the vengeful tone of the act's breakout single, "I Write Sins, Not Tragedies."

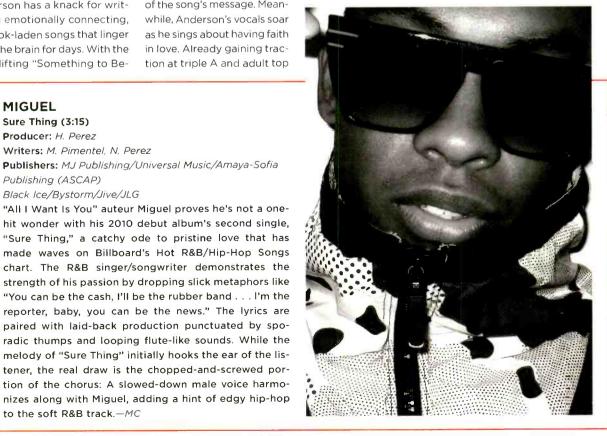
JENNIFER LOPEZ

On the Floor (3:50) Producers: RedOne. K. Harrell Writers: various Publishers: various Island/IDJMG Jennifer Lopez's return to the public consciousness occurred about six months before the release of "On the Floor," when the pop star signed on as a judge for the 10th season of "American Idol." Even if the listener immediately thinks of Randy Jackson and Steven Tyler



when she coos, "Let me introduce you to my party people," at the beginning of "On the Floor," J. Lo's new single is a welcome return to dancefloor relevance for the 41year-old creator of hits like "Waiting for Tonight" and "Love Don't Cost a Thing." RedOne provides a throbbing yet understated beat, and Pitbull drops by for a rapidfire verse that rhymes "badonkadonk" with "Donkey Kong." But Lopez steals the show by pulling back her vocal power during the minimalist bridge and busting out her stillpotent pipes during the chorus.-JL

"Whoa, Mona Lisa, I'd pay to see you frown," Urie croons, "there's nothing wrong with just a taste of what you paid for." Musically, "Mona Lisa" is



the catchiest track the band has written in five years, brimming with the vaudevillian spirit of Panic!'s earlier works. While the single covers familiar ground, this throwback will certainly be welcome to fans of the group's pre-"Pretty. Odd." material.-KR

ROCK THE DOOBIE BROTHERS

World Gone Crazy (4:04) Producer: Ted Templeman Writer: Tom Johnston Publisher: Windecour Publishing

HOR Records "Given the chance," Tom

Johnston sings on the title track from the Doobie Brothers' latest album, "I'd go back to the days of a simpler time."

LEGEND & CREDITS

EDITED BY MITCHELL PETERS. (ALBUMS) AND JASON LIPSHUTZ (SINGLES)

CONTRIBUTORS: Jem Aswad, Mariel Concepcion, Andy Gensler, Gary Graff, Jason Lipshutz, Ryan Reed, Kevin Rutherford, Christa Titus, Alex Vitoulis

"World Gone Crazy" certainly references that less complicated era of vintage Doobie Brothers, from its uptempo shuffle beat to the trademark gang harmonies of the chorus. Johnston, meanwhile, essays on the unstable state of the world, pining for neighborhood grocery stores, shoe shines for two bits and days spent "workin' real hard in the heart of the city." "World Gone Crazy" offers nostalgia with a dose of modern grit ("Don't want to live on the streets like some folks do") and a celebratory, handclapping spirit. While the song is being pitched to country radio, the track works anywhere Doobies tunes have connected during the past 40 years.-GG

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

NUSIC HAPPENING NOW

BORN THIS WAY

Music fans first saw Aaron Reid on MTV's "Sweet 16," which chronicled his extravagant birthday bash. Held at Jay-Z's 40/40 Club in New York, the party was hosted by his famous parents—new "X Factor" judge and outgoing Island Def Jam chairman/CEO Antonio "L.A." Reid and former TLC manager Perri "Pebbles" Reid—and featured a surprise performance by Kanye West.

Now, the 21-year-old artist also known as Aaron Alexander is ready to leave his own musical imprint. The singer/songwriter has released "Crazy Luv," his self-penned first single from his yetuntitled, summer-slated EP. "Crazy Luv" is No. 94 on Billboard's Hot R&B/Hip-Hop Songs chart.

"I wrote the song in one day and recorded it in two days," Alexander says. "I didn't know I could write, but it all happened naturally." He notes that he only began writing music after the death of his biggest musical inspiration, Michael Jackson.

Alexander's fledgling career is also a family affair. The singer is co-managed by his brother, Antonio Reid Jr., and Rico Rodriguez. And the accompanying video for "Crazy Luv," released virally a couple of weeks ago, was directed by sister Ashley V. Reid and John P. Wheatley. A full-length album is also in the works.

Alexander, who describes his sound as urban alternative, says he is eight songs into the recording process and has collaborated with such songwriter/producers as J-Lack (Lloyd). Though currently independent, Alexander is talking with several labels in hopes of securing major support for his project.

But while those details are ironed out, Alexander plans to continue honing his skills with the guidance and support of his parents. "I have a producer's ear—a really sharp ear for notes and talent —like my dad," he says. "And from my mom I get my calm, sweet and honest personality. My mother did what she did in this industry; my father is still doing what he does. Now it's my moment to do what I can do with the Reid name."

-Mariel Concepcion

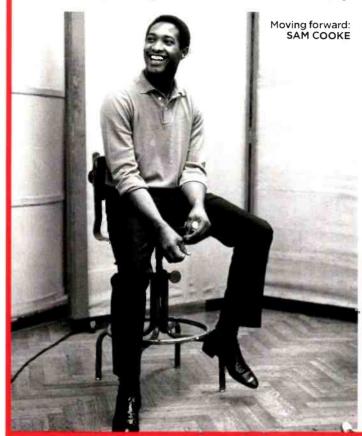


FILM BY PHIL GALLO

Dream Come True?

Sam Cooke Biopic Now Scripted, Seeking A Director

A number of biopic rumors have surfaced in the last few years— Miles Davis, Marvin Gaye and Dusty Springfield just to name a few. This week, however, a Sam Cooke biopic took a significant step toward becoming a reality. The screenwriters behind the Beatles musical "Across the Universe" have finished their adaptation of Peter Guralnick's definitive biography of Sam Cooke for ABKCO, which owns Cooke's publishing and the bulk of his master recordings.



ABKCO CEO Jody Klein is now looking for a director.

The screenwriters, Dick Clement and Ian La Frenais, recently completed their adaptation of "Dream Boogie: The Triumph of Sam Cooke," which Klein optioned in the fall of 2009. The book was published in 2005, two years after Guralnick had written the script for "Sam Cooke: Legend," the only authorized documentary on Cooke. It won a Grammy Award for long-form video in 2003.

"We had been looking for a long time for a writer to develop Peter's book," Klein says, "and it clicked when we met Dick and Ian. They understood the artist; they understood the times. It's like when you meet the love of your life and you know you have met your [future] wife. They have written a fantastic script."

Klein says the script covers Cooke's entire life—1931-1964—from childhood through his years as a gospel singer, a pop star, civil rights activist and eventually a label owner and music publisher. His music ushered the transition of R&B into soul music.

Cooke is widely regarded as the first major R&B performer to appeal to black and white audiences as well as multiple generations through such songs as "You Send Me," "Twistin' the Night Away" and "Only Sixteen." Shortly before he was murdered in 1964, Cooke penned and recorded "A Change Is Gonna Come," a song often listed as the most significant musical piece to emerge from the civil rights struggle of the '50s and '60s.

Clement and La Frenais have worked together since the late '60s when they collaborated on numerous British 'TV shows. Their first major music film project was 1991's "The Commitments"; their most recent film is the U2-rooted "Killing Bono." The latter opens April 1 in the United Kingdom but doesn't yet have a U.S. distributor.

Klein, whose father Allen was Cooke's business manager, expects to continue to self-finance the project through ABKCO.

"All of the elements have aligned themselves," Klein says, noting the usual biopic roadblocks—music and life rights—are already in hand. "We have secured rights from the Cooke family. One of the benefits of being a private company is that it enables us the appropriate amount of time to develop the script and make this happen. It will not get lost."

'Now' And Then

Alternative format cornerstone R.E.M. registers its 10th top 10 album on the Billboard 200, as "Collapse Into Now" debuts at No. 5 with sales of 57,000, according to Nielsen SoundScan. The set also starts atop Rock Albums and Alternative Albums (viewable at billboard.biz/charts). The band has sold 19.2 million albums since SoundScan began tracking sales data in 1991.

R.E.M. first graced the Billboard 200 the week of May 14, 1983, with the eventual No. 36-peaking "Murmur." The set featured a rerecorded version of the band's now-classic 1981 debut single, "Radio Free Europe."

R.E.M. is augmenting promotion for its new set, which has already yielded two Triple A chart hits—"Discoverer" (No. 28) and "Mine Smell Like Honey" (No. 8)—with the Collapse Into Now Film Project, a series of movies accompanying all 12 songs on the album. Directors, selected by lead singer Michael Stipe, include actor James Franco and documentary filmmaker Albert Maysles, both Academy Award nominees. The directors of "Discoverer" are Stipe and his sister Lynda Stipe. Lynda formerly fronted the band Oh-OK, which released two albums in the early '80s. The films are scheduled to roll out on broadcast and Web outlets during the next several weeks. -Gary Trust

'MONSTER' HITS

With 10 top 10 albums on the Billboard 200, R.E.M. trails only Dave Matthews Band (11) for most top 10 sets among rock acts since its first week in the top tier (Nov. 7, 1987), when "Document," fueled by the band's first Billboard Hot 100 top 10, "The One I Love," rose 12-10. Bon Jovi, Korn and U2 also boast 10 top 10s each in that span.

YEAR	PEAK POS.	TITLE	TOTAL SALES*
1987	10	"Document"	908,000
1991	1 (2 weeks)	"Out of Time"	4.5 million
1992	2	"Automatic for the People"	3.5 million
1994	1 (2)	"Monster"	2.9 million
1996	2	"New Adventures in Hi-Fi"	1 million
1998	3	"Up"	647,000
2001	6	"Reveal"	417,000
2003	8	"In Time 1988-2003: The Best of R.E.M."	1.2 million
2008	2	"Accelerate"	354,000
2011	5	"Collapse Into Now"	57,000

Source: Nielsen SoundScan

ROCK BY RICHARD SMIRKE

Elbow Room

Career-Best Chart Bow Sets U.S. Stage For U.K. Vets

Veteran U.K. alt-rock group Elbow is soaring high following the release of its fifth studio album, "Build a Rocket Boys!" (Fiction/Universal). It entered the U.K. albums chart at No. 2 with 78,000 first-week copies, according to the Official Charts Co., landing the band its highest chart entry.

The 11-track set mixes rich orchestration, anthemic-driven rock songs and nostalgic themes exploring childhood and growing up voiced by the bruised tenor of singer Guy Garvey. "Build" is the follow-up to 2008's "The Seldom Seen Kid," which won that year's Mercury Prize and has sold 818,000 copies in the band's home market, according to the OCC. "Seldom" went on to move more than 1 million units worldwide, according to Universal, while Elbow was named best British group at the 2009 BRIT Awards.

"With 'Seldom' we had some things that you just can't bank on," Fiction managing director Jim Chancellor says. "To win the Mercury Prize was out of the park. And then to win a BRIT-we never expected that. For an album to have that impact is pretty rare."

Nevertheless. Chancellor is confident the new album can build on the success of its predecessor and further expand the Manchester, England-based group's fan base. He credits the album's career-best chart entry to a major marketing campaign focused on billboard and print advertising, coupled with heavy press coverage. Support from such U.K. specialist radio stations as BBC 6 Music was also key to generating a strong first week, adds Chancellor, who admits to being disappointed that lead single "Neat Little Rows" wasn't playlisted at either of the United Kingdom's leading radio networks, top 40 station BBC Radio 1 and AC-formatted BBC Radio 2.

"[They] were both goals we thought were achievable when we set out. So once those didn't happen, we had to concentrate on the specialist places that we knew we were going to get love from," says Chancellor, who's targeting a tightly plotted, 12-month international campaign. He calls "Build," produced by Elbow keyboardist Craig Potter, "an album of amazing songs, most of which don't traditionally fit as singles."

"All of us were a little concerned that maybe other members of the band would want to cash in on 'Seldom' and write a big, anthemic, hands-in-the-air album," bassist Pete Turner says. "But none of us did. And we didn't want to go left field and make an art-for-art's-sake album. It was almost writ-

physical release set to follow April 12 on Coop/Downtown Records. Standout album track "Open Arms"—also slated as the next U.K. single in April/May—has been serviced to U.S. alternative formats. The group, published by Salvation Music/Warner/Chappell Music Publishing, will play Coachella on April 16, a date booked by the group's U.S. agent William Mor-

ris Endeavor, Further U.S. shows are likely to follow later in the year, Turner says.

Elbow-whose lineup is rounded out by guitarist Mark Potter and drummer Richard Jupp—wraps a 12-date arena tour in the United Kingdom on March 31. Booked by London-based X-Ray Touring, the trek includes two dates at London's 23,000-capacity O2 Arena. A full schedule of European festival dates is scheduled for summer.

ten with the same ethics that we used for [2001 V2 debut album] 'Asleep in the Back.' It was going back to basics in a way . . . just business as usual." "Build a Rocket Boys!" was released digitally in the United States on March 8, with a

FAMILY MATTERS Despite performing and collaborating together during their careers, the Escovedos-Pete (aka Pops), Sheila, Juan and Peter Michael—had never recorded an album as a family. That oversight has been corrected with the release of "Now & Forever" under the E Family moniker. A cross-pollination of Latin rhythms, R&B, jazz, gospel and pop, the album was produced by the family, who wrote or cowrote the majority of the tracks. Along for the ride are such special guests as Raphael Saadiq; Earth, Wind & Fire; Emilio and Gloria Estefan; Joss Stone; George Duke; and Israel Houghton, Noteworthy tracks include percolating lead single "I Like It," "The Other Half of Me" and "Praise His Name."

Overall, the album reflects the versatile, genre-bridging skills of the longtime Latin music dynasty headed by patriarch/ percussionist Pete, who has fronted his own band and performed with everyone from Carlos Santana and Herbie Hancock to Stevie Wonder and Stephen Stills during his 50-year career. Carrying on his rhythmic legacy are drummer/ percussionist/singer Sheila E., best-known for her work with Prince and such hits as "The Glamorous Life"; fellow musician Juan, who leads the Juan Escovedo Orchestra; and singer/ percussionist/producer Peter Michael.

"Writing as a family was something totally different for us," says Sheila E., who doubled as executive producer on the new album. "We all like different types of music, and everyone had their own way of doing things. The most challenging part was making sure that the three younger of us didn't leave Pops out of the equation. We do what we do because of him."

But the project was nearly derailed. The indie label slated to

release the project ended up folding and retained possession of the masters for two-and-a-half years. Then about three months ago. Sheila E, shifted into DIY mode. She bought the masters back and released the album on her StilettoFlats Records—a name originated by her manager Lynn Mabry in homage to Sheila E.'s penchant for high heels.

Currently selling "Now & Forever" through The-E-Family.com, Sheila E. plans to announce an iTunes release date shortly as she continues talks with various distributors and performs family and solo gigs. And while Prince hasn't yet called about doing more dates on his Welcome 2 America tour, Sheila E. says she's getting busy on yet another project; a new solo album. -Gail Mitchell





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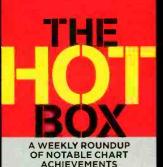
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FEMALE FRONTIER

>Skillet celebrates its first No on the Active Rock airplay hart (viewable at billboard .biz/charts) as "Awake and Alive" roars 4-1. It's the first of the chart's 143 No. 1s in its nearly 14-year history to feature female vocals, as Jen Ledger sings with the band's ohn Cooper on the song

'BORN' TO STAY

Lady Gaga's "The Fame! celebrates its 100th nononsecutive week at No. 1 on Dance/Electronic Albums-almost 20% of the chart's 509-week history. The tally launched on June 30, 2001, while "fame" first hit Nos1 on Nov. 15, 2008



TOSH.O IS NO. 1 sh O'

>>Comedy Central's "Tosh.O" host Daniel Tosh bows at No. 1 ofi Comedy Albums with Stand-up set "Happy Thoughts." With 15,000, it's the best week for a comedy album since Flight of the Conchords' "I Told You I Was Freaky" debuted with 20,000 on Nov. 7, 2009

Fiasco Fires Up At No. 1; P!nk's Powerful 'Hits'

Lupe Fiasco's "Lasers" arrives atop the Billboard 200 with 204,000 firstweek copies, according to Nielsen SoundScan.

It marks his first No. 1 and best sales week yet. Second album "The Cool" launched at No. 15 with 143,000 at the tail end of 2007, while "Food & Liquor" howed at No. 8 with 81,000 in 2006. "Lasers" also fires up at No. 1 on Top R&B/Hip-Hop Albums (see Between the Bullets, page 54).

The arrival marks the second-biggest sales week of the year and fifth straight week where the No. 1 position on the Billboard 200 has housed a set that sold more than 100,000 copies. Additionally, this is the fourth frame in a row where album sales are up compared with the comparable week in 2010 (up 2%).

HANDSOME PACKAGE: P!nk's cutely named "Greatest Hits . . . So Far!!!" has become quite the big seller. Which is odd, considering that hits packages are a rather old-fashioned concept in this digital track era.

"So Far" has sold 549,000 copies since its release on Nov. 16, 2010. It has yet to sell less than 17,000 in a week; for the past eight straight weeks, it has moved 20,000-plus weekly copies.

To put things in perspective, in 2010,



>>After Alabama chartea title on Hot Country Songs since 2002 six weeks ago, a cover of Waylon Jennings' "Are You Sure Hank Done It This Way?," the bar returns as a featured act on Brad Paisley's "Old Alabama" at No. 44 w song is Alabama's 7St entry, extending its record for most appearances among groups in the chart's 67-year history. The band first graced the list the weel of July 23, 1977.

>>Yeshiva University band the Maccabeats, which turned Taio Cruz's "Dynamite" into the Hanukkah-themed "Candlelight," pping Comedy Digital Songs in ber. is back with "The ng" at No. 10. The tra s the melody—and Raise Your Glass.



- 2

d Chart Reat

the biggest-selling album that was a true greatest-hits set was Michael Jackson's 2003 effort, "Number Ones," with 388,000 sold (No. 78 for the year). The best seller among 2010 releases was Bon Jovi's "Greatest Hits," with 360,000 (No. 91). The latter set continues to sell well and has moved 479,000 copies.

The P!nk and Bon Jovi releases are similar in that they both span an entire career, offer a lot of killer and no filler, and cater to fans who are just discovering each act.

P!nk's set has 14 songs, two of them new. Eight of them are previously released top 10 Billboard Hot 100 hits, while the two new tracks have set the chart on fire. Leadoff track "Raise Your Glass" hit No. 1 while "F**kin' Perfect" went to No. 2. "So Far" is the singer's



first hits album and reaches back to her first single, 2000's "There You Go."

Bon Jovi's "Hits" was available in both 16-track and 34-track editions. The latter contains all but one of the and save money."

band's 17 top 40 Hot 100 hits from its nearly 30year career. (Missing is 1989's No. 9 single "Living in Sin.") It's the group's second hits release, following 1994's "Cross Road."

Even though P!nk's two massive new singles-which have sold a

combined 4.3 million-have probably cut into her "Hits" sales a bit, what's likely driving the album are her longevity and multigenerational appeal.

Figure that a good number of consumers first discovered P!nk a year ago when she was flinging herself above the audience during the 52nd annual Grammy Awards telecast, and then another wave of fans got turned on to her thanks to "Raise Your Glass." In a way, she's never been bigger—despite the fact that she first hit the charts in 2000.

So, take the "discovery" aspect, combine that with her sterling catalog, then add the number of consumers who looked at the "Hits" track list and said,

"I know all of these songs. I own only one or two already, but there's no sense in just cherry-picking the rest a la carte. So I might as well buy the whole thing



there are two similarly titled Dance Gavin Dance albums on the Billboard 200 this week, let us explain. At No. 82 is the act's new album, "Downtown Battle Mountain 11," with a 6,000 bow,

while at No. 190 is "Downtown Battle Mountain I & II" with 3,000.

The latter is exclusive to Hot Topic stores and combines the band's first two albums into one set. Because of its bundling of two different albums, it can't have its sales merged with the new title at No. 82.

HOT LADIES: On Heatseekers Albums, two ladies with serious buzz make waves: Ellie Goulding's "Lights" arrives at No. 1 with 4,000, while Gossip frontwoman Beth Ditto starts at No. 27 with her four-song EP. The Simian Mobile Disco-produced set is led by the brilliant single "I Wrote the Book."

nielsen

Market Watch A Weekly National Music Sales Report Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,216,000	1,913,000	24,285,000
Last Week	6,3 <mark>41,000</mark>	1,952,000	25,447,000
Change	-2.0%	-2.0%	-4.6%
This Week Last Year	6,090,000	1,648,000	22,593,000
Change	2. <mark>1%</mark>	<mark>16.1%</mark>	7.5%
"Digital album sales an	e also <mark>cou</mark> nted within a	album sales.	

Weekly Album Sales (Million Units)



	Year-To	-Date		
		2010	2011	
00	OVERALL U	JNIT SALES		
00	Albums	63,412,000	59,006,000	
6%	Digital Tracks	248,085,000	264,898,000	
	Store Singles	394 000	526,000	

VERALL UN	NIT SALES		
oums	63,412,000	59,006,000	-6.9%
gital Tracks	248,085,000	264,89 <mark>8,00</mark> 0	6.8%
ore Singles	<u>3</u> 94,000	526,000	33.5%
tal	311,891,000	324 <mark>,</mark> 430,000	4.0%
oums w/TEA*	88,220,500	85,495,800	-3.1%
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ALBUM SALES '10

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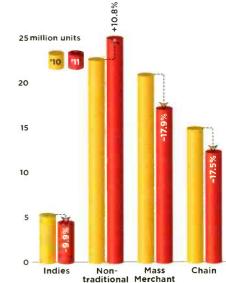
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63.4 million
 59.0 million

SALES BY ALBUM FORMAT CD

CD	45,605,000	39,259,000	-13.9%
Digital	17,310,000	19,092,000	10.3%
Vinyl	489,000	641,000	31.1%
Other	8,000	14, <mark>00</mark> 0	7 <mark>5.</mark> 0%

For week ending March 13, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by SoundScan CHANGE Year-To-Date Album Sales By Store Type





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49 53 22 THE BAND PERRY REPUBLIC NASHVILE 014839/UMRG (10.98) The Band Perry 39 26 8 KIDZ BOP KIDS RAZOR & THE 89244 (18.98) Kidz Bop 19 41 34 18 CEE LO GREEN RADIULE 25501 ELEKTRA (18.98) The Lady Killer RE-ENTRY 49 CASTING CROWNS BEACH STREET.REUNION 10135. SOWY MUSIC (11.98) Until The Whole World Hears		38	23	124	LADY GAGA	3	
39 26 8 KIDZ BOP KIDS RAZOR & TIE 8924 (18.98) Kidz Bop 19 4 134 18 CEE LO GREEN RADICULTURE 525601 ELEKTRA (18.98) The Lady Killer RE-ENTRY 49 CASTING CROWNS BEACH STREET REUNION 10135 SOWY MUSIC (11.98) Until The Whole World Hears				22	THE BAND PERRY The Band Perry		
A 41 34 18 CEE LO GREEN RADICULTURE 5256/01 ELEKTRA (18.98) The Lady Killer RE-ENTRY 49 CASTING CROWNS BEACH STREET.REUNION 10135. SONY MUSIC (11.98) Until The Whole World Hears					KIDZ BOP KIDS		
RE-ENTRY 49 CASTING CROWNS BEACH STREET REUNION 10135 SONY MUSIC (11.98) Until The Whole World Hears					RAZOR & TIE 89244 (18.98) KIOZ BOP 19		
devented 45 BEACH STREET REUNION 10135 SONY MUSIC (11.98)	•	-			RADICULTURE 525601 ELEKTRA (18.98)		
25 24 50 JUSTIN BIEBER			10.00			•	1

	NEEK	LAST WEEK	2 WEEKS	EEKS V CHT	
	<u>⊭</u> 3	51	~ ≪ 45	≥ë 24	E
	52	52	55	21	C C
With an 87,000	53	45	44	6	I
start, it's her first of four releases to	54	62	39	22	E N
miss the top two.	55	43	43	26	٦ S
Her last effort, "The Best Damn Thing."	56	42	47	10	ł
entered at No. 1 almost four years	57	50	71	17	1
ago with 286,000.	58	54	49	12	(U
A HEREN	59	44	37	12	۰ J
	60	47	46	18	E
	61	58	58	15	
Live worship album	62	60	38	16	2
marks the highest	63	NE	w	1	۱ s
position for the series and best	64	48	17	32	I.N
sales week yet (30,000), With	65	61	51	26	L
guest turns by Chris	66	57	48	76	N C
Tomlin, David Crowder Band and	67	53	33	14	1 G
others, it's also the	68	73	94	10	N B
second No. 1 on Christian Albums for	69	40	15	7	۱ G
"Passion."	70	RE-E	NTRY	22	N IP
23	71	56	70	121	ZR
After the band earned its own	72	63	52	70	T C
ABC concert	73	68	50	8	T C
special (March 12)— with a guest turn	74	36	-		L
from Justin Bieber—its album	75	NE	w	1	Z
spikes with a 22%	76	72	73	18	E R
gain. It sold 16,000 last week, its best	77	67	61	39	C Y
frame since the week following	78	65	57	87	B
Christmas.	79	64	59	12	K
	80	82	92	36	K
a lag	81	75	69	13	C Bi
	82	NE	w	1	C R
The Gambler wins	83	69	64	92	T
his 20th top 40	84	99	80	18	P TI
album (counting his First Edition	85	70	78	23	10
releases) with this debut. Hot on the	86	6 6	62	12	M
heels of a March 8	87	46	74	62	KI
GAC concert special celebrating 50 years	88	71	60	4	H
in the business, "The Love of God"	89	84	75	108	SI
also comes in at No.	90	83	83	25	B
8 on Country Albums and No. 2	91	NE	_	1	BE
on Christian Albums,	92		103	17	SI
	93	128	40	3	CE
35 He concurrently	94	85	65	6	ES
nets his first No. 1	95	89	81	22	C/
on the Music Video Sales chart with the	96	93	85	34	SE
video-only companion release	97	100	99	21	RC
of "Live at Shea	98	81	63	5	HE
Stadium" (viewable at billboard.biz/	99		123	90	FA
charts).	100	55	90	100	M.

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ON CH	ARTIST Title	ERT.	PEAK
24	KENNY CHESNEY Homingway's Whiskow		
11	SUGABLAND		1
	MERCURY NASHVILLE 014758*/UMGN (13.96) The Incredible Machine VARIOUS ARTISTS WOW Gospel 2011: The Year's 30 Top Gospel Artists And Songs		
6	WORD-CURB/EMI CMG/VERITY 77918/JLG (13 98)		29
22	BIG TIME RUSH NICKELODEON COLUMBIA 42918/S0NY MUSIC (8.98) BTR (Soundtrack)		4
26	TREY SONGZ SONGBOOK ATLANTIC 524539/AG (18 98) ⊕ Passion, Pain & Pleasure	•	2
0	KESHA KEMOSABE/RCA 80560/RMG (9.98) Cannibal		15
7	JOSH GROBAN	ī	4
2	143/REPRISE 524833 WARNER BROS (18 98) ⊕ Illuminations CRISTIAN CASTRO Viva El Principe	0	49
	IAMIE FOXX	- ~	.45
2	J 54660/PMg (11.98) Best Night Of My Life BON JOVI		-
8	ISLAND 014903 IOJMG (13 98) Greatest Hits		5
5	TIM MCGRAW CURB 79105 (18 98) Number One Hits	•	27
6	SOUNDTRACK Glee, The Music: Season Two: Volume 4 20TH CENTURY FOX TV COLUMBIA 79214/SONY MUSIC (13 98)	•	4
1	VARIOUS ARTISTS Mele O Hawaii: Songs Of Hawaii SONY BMG CUSTOM MARKETING GROUP/HEAR 01916/STARBUCKS (12.98)		63
2	ARCADE FIRE		
6	LINKIN PARK A Thousand Suns		
6	MIRANDA LAMBERT		
-	COLUMEIA (NASHVILLE) 46854 SMN (12.98)		8
-	GRAND HUSTLE/ATLANTIC 523753*/AG (18.98) No Mercy MIGUEL	•	
0	BLACK ICE/BYSTORM/JIVE 75487/JLG (9.98) All I Want IS You		68
7	VARIOUS ARTISTS 2011 Grammy Nominees GRAMMY-JIVE 80792/JLG (18 98)		
2	NEWSBOYS Born Again		4
21	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98) The Foundation	2	9
0	TRAIN COLUMBIA 07736/SONY MUSIC (12.98) Save Me, San Francisco	٠	17
3	THE DECEMBERISTS CAPITOL 47547* (18.98) +/ The King Is Dead		1
2	LYKKE LI LL RECORDINGS/ATLANTIC 526549*/AG (13.98) Wounded Rhymes	F	36
ĩ	ALEXI MURDOCH	1	75
	BLAKE SHELTON	-	
	REFRISE (NASHVILLE) 525092/WMN (18 98)	_	24
9	YOUNG MONEY/CASH MONEY/UNIVERSAL MO OWN 014325/UMRG (13.98)		1
7	CASTING CROWNS BEACH STREET/REUNION 10117/SDNY MUSIC (17.98) The Altar And The Door	•	t.
2	KEYSHIA COLE Calling All Hearts		9
0	KEM Intimacy: Album III UNIVERSAL MOTOWN 014469/UMRG (13.98) ⊕		3
3	DIDDY - DIRTY MONEY BAD BOY/INTERSCOPE 014381/IGA (13.98) Last Train To Paris		
	DANCE GAVIN DANCE Downtown Battle Mountain II		82
2	THE BLACK EYED PEAS The END	2	
0	PRINCE ROYCE		80
-	TOP STOP 30020 SONY MUSIC LATIN (10.98) Prince Royce	-	QU
°	1017 BRICK SQUAD ASYLUM 522740/WARNER BROS. (18.98) FIOCKAVEII		
2	MOSLEY 20NE 4 INTERSCOPE 015088/IGA (13.98) No Boys Allowed		
۷	KE\$HA KEMD\$A8E/RCA 49209*/RMG (11.98) Animal		T
	HILLSONG UNITED Aftermath		Ħ
8	EMINEM SHADY/AFTERMATH/INTERSCOPE 0056811 / /GA (13.98/8.98) Curtain Call: The Hits	2	
5	BILLY CURRINGTON Enjoy Yourself		9
	AARON GILLESPIE Anthem Song		91
,	CHRIS TOMLIN And If Our God Is For Lin		12
	CELTIC THUNDER		40
	RED LIntil Wo Have Encoc		-
_	DADIUS DUCKED		E C
	CAPITUL NASHVILLE 26939 (18.98)	•	1
	SEA GAYLE ARISTA NASHVILLE 65720/SMN (9.98) Judge Jerrod & The Hung Jury	-	
	RCA 64698*/RMG (13.98) Come Around Sundown	•	1
	ESPERANZA SPALDING HEALIS UP 31810*/CONCORD (18 98) Chamber Music Society		34
	CREEDENCE CLEARWATER REVIVAL FANTASY 2* CONCORD (17.98/12.98) Chronicle The 20 Greatest Hits	8	67
	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98) Number Ones	3	13

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THE BILLBOARD 200 ARTIST INDEX	CRYSTAL BOWERSOX 143 BRIGHT EYES 106	CRISTIAN CASTRO	CREEDENCE CLEARWATER REVIVAL	DANCE GAVIN DANCE	ELLIE GOULDING	FOREVER THE SICKEST KIDS	JOSH GROBAN	IRON AND WINE	KESHA
ADDICAL CALL THE BAND PERRY 46 500 m DELECT 9, 13, 36, 50 JASON ALOEAN 18, 195 SARA BAREILLES 192 BIG TIME RUSH 500 m DELECT 100 m DELECT 9, 13, 36, 50 100 m DELECT 100 m DELEC		CHILDREN OF BODOM	REVISITED	THE DECEMBERISTS73 DIDDY - DIRTY MONEY81 DISTURBED	FLUPE FIASCO1, 193 FITZ & THE TANTRUMS140 FIVE FINGER DEATH PUNCH	AARON GILLESPIE	M DEITRICK HADDON 164 PJ HARVEY	ALAN JACKSON 113 MICHAEL JACKSON 100, 174 THE JANEDEAR GIRLS 161 JEREMIH 135 BILLY JOEL 35	KID ROCK

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	S a	2 WEEKS AGD	AND I	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	RT.	PEAK	108	WEEK	WEEK WEEK 2 WEED	N C	ARTIS
281		190		IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) RASCAL FLATTS Greatest Hits Volume 1	B	22	Nontraditional sales	E≥ 151	NEW	38	ELBO
-			33				of the album help lift the set by 48%	-		159	FICTION/P
4	95	108	71	PROSPECT PARK 50100* (13.98) 🕀			this week (up by	-	154 142		COLUMBI
1	111	110	17	NELLY 5.0 DERRTY/UNIVERSAL MDTOWN 014991/UMRG (13.98) 5.0		10	123% in the non-		127 138	9	UPBEAT 6
	23	-	2	LUKE BRYAN Spring Break 3 It's A Shore (EP)		23	trad space). The concert special the	154	NEW	1	KURT MATADOR
5	116	88	25	SELENA GOMEZ & THE SCENE A Year Without Rain HOLLYWOOD 004625 (10.98) ⊕	•	4	album is based	155	33 -	2	FORE UNIVERS/
;	91	41	4	BRIGHT EYES The People's Key		13	upon started airing in earnest on PBS	156	166 177	135	SHIN
,	79	87	9	CAGE THE ELEPHANT DSP 81421-XIVE (13.98) Thank You Happy Birthday		2	affiliates last week.	157	133 120	12	ERIC CI CHRONIC
	197	_	2	PACE DAVID FOSTER David Foster & Friends: Hit Man Returns		108		158	RE-ENTRY	2	ADAN 19/RCA 8
		102		SOUNDTRACK Country Strong		6		159	152 147	229	TAYL
				RCA NASHVILLE 72911/SMN (11.98) Country Chorney Chorne	•		3 04 A A	-	170 148		BIG MAC
	78		80	WEB/AFTERMATH 490629*/INTERSCOPE (13.98)	V		A FIGS	-			THE
ŝ.	87	56	18	UNIVERSAL EMI/SDNY MUSIC 08777/CAPITOL (18.98)		4	TRACE	2	115 137		WARNER
:	103	93	23	VARIOUS ARTISTS WOW Hits 2011 PROVIDENT-INTEGRITY WORD-CURB/EMI 09516/EMI CMG (17.98)		26	Three Christian acts	162	143 131	56	STREAM
E.	105	116	16	ALAN JACKSON 34 Number Ones ARISTA NASHVILLE 78681/SMN (11.98)	•	37	make big gains this week: Casting	163	108 -	14	HOLLYW
ŀ,	118	89	8	THE SCRIPT Science & Faith PHONOGENICIEPIC 81227/SONY MUSIC (11.98)			Crowns re-enter at	164	164 1 67	7	DEIT RELEVE
	104	111	34	RICK ROSS MAYBACHISLIP-N-SLIDE.DEF JAM 014366*/IDJMG (9.98) Teflon Don	•	2	No. 49 after sale- pricing at Family	165	160 113	13	CAM SONY M
	112		174	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers	•	54	Christian Stores (up	166	139 163	87	EMIN WEB/SH
		121	81	TUFF GONG ISLAND 422-846-210/IDJMG (13.98/8.98) + SKILLET Awake		2	230%) while Newsboys (No. 70)	167	RE-ENTRY	86	SIMC COLUME
1			0	ARDENT INDIATLANTIC 519927/AG (13.98) GREGG ALLMAN Low Country Blues		5	and MercyMe gain	168	31 -	2	BEAI
	90		0	ROUNDER 612215*/CONCORD (18.98)		3	thanks to sales from their concert tour.	-	141 136	34	BEADY I
		NTRY		KID COLUMBIA 67708/SONY MUSIC (13.98) The Generous Mr. Lovewell KID CUDI Man On The Moon II: The Legend Of Mr. Rager			their concert tour.				MCA 11
	134	117	18	DREAM ON/G O O D IUNIVERSAL MOTOWN-014649*/UMRG (13.98) ⊕		3		170	169 192	123	RCA 32
	86	66	198	GUNS N' ROSES Greatest Hits GEFFEN 001714/INTERSCOPE (16.98)	4	3		171	59 1125	12	TREI THE NU
	102	97	13	TANK Now Or Never MOGAME/SONG DYNASTY/ATLANTIC 525214/AG (10.98)		35		172	180 161	70	KID DREAM
1	126	115	21	MY DARKEST DAYS MVR 604/MERCURY 01471910JMg (8.98). My Darkest Days		38	Carlos Partie	173	165 180	18	SHOW [
	88	96	14	DAFT PUNK Trop: Legacy (Soundtrack)			After the 2009	174	148 146	18	MIC
ł		129	33	AVENGED SEVENFOLD Nightmare		1	"American Idol"	175	NEW	1	TRU
-				HOPELESS SIRE \$24026* WARNER BROS. (18.98) CHARLIE WILSON Just Charlie		19	runner-up performed	17B	145 150	50	EONE 2
		112	14	P MUSIC/JIVE 81696/JLG (11.98)			a new version of his song "Aftermath"	-			LAFACE THE
ł	NE	EW	1	FEARLESS/ATLANTIC 526221 EX/AG (5.98)		127	last week on the	177	NEW		EONE 2
	101	76	15	J 75357/RMG (11 98)		17	show, his digital-only live set rebounds	a and a second	175 170		A&M/D
	NE	W	1	ELLIE GOULDING CHERRYTREE/INTERSCOPE 015329//GA (10.98)		129	with a little more	179	149 109	28	AMERIC
•	114	122	63	ERIC CHURCH Carolina Carolina		17	than 3,000 sold (up from basically	180	RE-ENTRY	19	AND SUGAR
	124	101	9	STEEL MAGNOLIA Steel Magnolia BIG MACHINE SMR100A (10 98)		1	nothing the	181	RE-ENTRY	6	IRO! WARNE
:	76		2	HARRY CONNICK, JR. COLUMBIALEGACT 77295/SONY MUSIC (11.98) ⊕ In Concert On Broadway		76	week previous).	182	174 181	178	NICI ROADA
	121	68	17	KEITH URBAN Get Closer	•			183	155 139	129	LIL CASH
	119	95	7	WISIN & YANDEL Los Vaqueros: El Begreso			167 A reissue of the	184	183 143	71	SOU 20TH C
-1		172	10	WY/MACHETE 015218/UMLE (11.98) LOS VAQUETOS. EL HEGGESO JEREMIH All About You		27	duo's classic album	-	-00 151		SOU
-1				MICK SCHULTZ DEF JAM 014830/IDJMG (9.98)			helps it re-enter		147 91	01	20TH C THE
		182		CAPITOL 30334* (16.98)	-0	0	with a 571% gain in sales. The new	-		01	APPLE THIF
	125	82	7	BLUE NOTE 29766'/BLG (17.98)			version doesn't	187	RE-ENTRY		ESSEN KID
•	123	104	16	NE-YO Libra Scale DEF JAM 014697//DJMG (13.98) ⊕ Libra Scale		9	have any additional tracks, but it does	188	167 199	151	TOP DO
	129	128	122	TAYLOR SWIFT Fearless BIG MACHINE 0200 (18.98) ⊕ Fearless	6	.1	add a DVD of live	189	177 -	36	CAR HEAR 3
	N	EW	1	FITZ & THE TANTRUMS DANGERBIRD 051* (15.98) Pickin' Up The Pieces		140	performances from 1969 and a new	190	NEW	1	DAN RISE 1
	153	149	48	EASTON CORBIN MERCURY NASHVILLE 013644/UMGN (10.98) Easton Corbin		10	documentary.	191	162 135	8	SOC EPITAP
	131	119	19	BRAD PAISLEY Hits Alive	•	9		192	RE-ENTRY	25	SAR EPIC 5
		118		CRYSTAL BOWERSOX Earmer's Daughter		28		193	RE-ENTRY	28	LUP
		EW		VARIOUS ARTISTS		144	h h	-	178 187		1ST &
				PROVIDENT INTEGRITY EMI CMG/WORD-CURB 888166/WARNER BROS. (17.98)					182 191	-	JAS
		145	_	REPRISE 524035° WARNER BROS (18 98) €			100			-	BROKE
•	97	72	6	RICKY MARTIN SONY MUSIC LATIN 54472 (14.98) Musica + Alma + Sexo		3	Wondering why a		159 124		UNIVER
	107	106	73	THIRD DAY Revelation ESSENTIAL 10853/SONY MUSIC (17.98)	•	ł	Christmas set re-enters this week	197	RE-ENTRY	24	BEC 67
)	157	-	17	REBA STARSTRUCK RM020DA/VALORY (13.98) ⊕ All The Women I Am		7	(up 158%)? Blame	198	130 84	4	GIN NOTIFI
,	132	153	6	THE CIVIL WARS SENSIBILITY 017" (11.98) Barton Hollow		12	blowout sales at the bankrupt Borders	199	RE-ENTRY	57	ELVI RCA VI
>	98	77	4	PJ HARVEY ISLAND/DEF JAM 651 */VAGRANT (13.98) Let England Shake	1.9.	32	chain.	200	RE-ENTRY	17	DAV SIXSTE
					140"	S DLIG	KER95 ESPERANZA S	PAL DING	08 0100	THE N	
ALT		LUM		ALEXI MURDOCH	- ARIL	SKUU	STEEL MAGN SUGARLAND	OLIA	131 SEA		ND: VOLU
	<u>۸</u>						UCOMPLAND				
AF	I AME	T BERT	158	BOB MARLEY AND THE 11 RASCAL FLATTS .23, 101 WAILERS .116 N .48				LIVAN	128 GLEE.		AUSIC: NO: VOL

EK	VEEKS	EKS	ARTIST Title	CERT.	PEAK				
NE	AG AG	ONE	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) ELBOW Build A Rocket Boys!	CE	151				
154		159	JOURNEY	Ð	10				
127		9	CAKE Showroom Of Compassion	-					
NE		1	KURT VILE Smoke Bing For My Halo		154				
33	-	2	FOREVER THE SICKEST KIDS Enrever The Sickest Kids		33				
166	177	135	UNIVERSAL MOTOWN 015320/UMRG (10 98) FOR VERY THE SIGNEST RU SHINEDOWN The Sound Of Madnes						
133		12	ATLANTIC 511244/A6 (18.98) ⊕ ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection Uncouncil services your grade and the service of the		120				
RE-EI	ITRY	2	CHRBMICLES/POLYDOR 002759/UME (9.98) ADAM LAMBERT Acoustic Live! (EP) 19/RCA 8149 EVRMG (4.98) Acoustic Live! (EP)		426				
152	147	229	TAYLOR SWIFT Taylor Swift Big MACHINE 079012 (18.98) ⊕	6	5				
170	148	14	DEADMAU5 4X4=12 MAUSTRAF 2518/ULTRA (15 98) 4X4		47				
115	137	6	THE JANEDEAR GIRLS The JaneDear Girls WARNER BROS (NASH/VILLE) 518448/WMN (13.98)		46				
143	131	66	LADY GAGA SIREAMLINE/KONLIVE/CHERRYTREE/INTER\$COPE 013872*/IGA (10.98) The Fame Monster (EP)		5				
108	-	14	QUEEN Greatest Hits: We Will Rock You		42				
164	167	7	DEITRICK HADDON RELEVE/MANHADDON/VERITY 71336/JLG (11 98) Church On The Moon		65				
160	113	13	CAMILA Dejarte De Amar		64				
139	163	87	EMINEM Relapse WEB/ShadY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	2	1				
RE-EI	UTRY	86	SIMON & GARFUNKEL COLUMBIA LEGACY 82724/SONY MUSIC (15.98 CD/DVD) Bridge Over Troubled Water	8					
31	-	z	BEADY EYE B61' DANGERBIRO (15.98) ⊕ Different Gear, Still Speeding		31				
141	136	34	LYNYRD SKYNYRD MCA 111947 (9.98) The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	2	135				
169	192	123	KINGS OF LEON RCA 32712/RMG (13 98) Only By The Night	2					
59	125	12	TRENT REZNOR AND ATTICUS ROSS THE NULL CORPORATION 011 MADISON GATE (7 98) The Social Network (Soundtrack)		20				
180	161	70	KID CUDI Man On The Moon: The End Of Day DREAM ON 6 0.0 D.UNIVERSAL MOTOWN 013195 '/UMRG (13.98) ⊕	•					
165	180	18	TRACE ADKINS Cowboy's Back In Town SHOW DOG-UNIVERSAL 014268 (9.98)		×.				
148	146	13	MICHAEL JACKSON Michael MLLEPIC 65773 SDAY MUSIC (13.98) ⊕	-					
NE	w	1	TRUST COMPANY Dreaming In Black And White EONE 2335 (15 98)		175				
145	150	50	USHER Raymond V Raymond V Raymond V Raymond						
NE		1	THE HUMAN ABSTRACT Digital Veil E0NE 2358 (15 98) MAROON 5 Hands All Over		177				
	170	215	A&M/DCTONE 014821/IGA (13 98)	-	2				
	109		AMERICAN/COLUMBIA 35099 SONY MUSIC (12.98)	2	16				
	NTRY	19	ANDREA BOCELLI My Christmas SUGAR 013437 (JECCA (18.98) + IRON AND WINE Kiss Each Other Clean Kiss Each Other Clean						
RE-Ê			WARNER BROS 526280- (13.98) NICKELBACK Dark Horse	R					
	181 139		ROADHUMNER 618028 (18.98)	_					
	143		SOUNDTRACK Glee: Season One: The Music Volume 1						
	151		20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98) SOUNDTRACK Glee: The Music, Volume 3: Showstoppers						
147		81	20TH CENTURY FOX TV COLUMBIA 70611/SONY MUSIC (11.98) THE BEATLES Love	2					
RE-E		17	APPLE 79808* CAPITOL (18.98) ⊕ THIRD DAY Move	ĥ					
167		151	ESSENTIAL 10921/SDNY MUSIC (11.98) ROCK N Roll Jesus Top D0c41 ANTIC 200555-140 (18.98) +	3	1				
177		36	TOP DOGIATLANTIC 290555'AG (18 98) + CAROLE KING & JAMES TAYLOR HEAR 32053 CONCORD (19 98 CD DVD) ⊕ Live At The Troubadour	•					
NE	w	1	DANCE GAVIN DANCE Downtown Battle Mountain I & II RISE 1/3 EX (13 98)		190				
162	135	8	SOCIAL DISTORTION EntAper 4719* (16.98) Hard Times And Nursery Rhymes						
RE-E	NTRY	25	SARA BAREILLES Kaleidoscope Heart		T				
RE-E	NTRY	28	LUPE FIASCO IST & 15TH/ATLANTIC 368316*/AG (18.98) Lupe Fiasco's The Cool	•	14				
178	187	5	CREEDENCE CLEARWATER REVISITED Extended Versions		178				
182	191	97	JASON ALDEAN Wide Open BROKEN BOW 7637 (18.98)						
159	124	28	VARIOUS ARTISTS NOW 35 UNIVERSAL EM//SONY MUSIC 09847/CAPITOL (18.98)	•					
RE-E	NTRY	24	KUTLESS It is Well BEG 67174 (13.98) It is Well		42				
130	84	4	GINUWINE Elgin		30				
RE-E	NTRY	57	ELVIS PRESLEY RCA VICTOR LEGACY 75233* (SONY MUSIC (15.98) ELVIS IS Back!		195				
RE-E	NTRY	17	DAVID CROWDER BAND SIXSTEPS 26515/SPARROW (17.98) Church Music		11				
31 52 59 59 27 99	SEAS GLEE, SEAS GLEE: VDLL	THE N SON TV THE N JME 3:	VD: VOLUME 5 TAKK .122 KETH URBAN .133 OF HAWAII .63 WAKA FLOCKA 1USIC: THIRD DAY .147, 187 USHER .176 NOW 35 .196 KANYE WEST THOMPSON SQUARE .34 KURT VILE .154 NOW 36 .111 LUCINOA WILL V0: VOLUME 4 TI .67 VARIOUS ANTITISTE NOW 37 .00 CHARLIE WILSI V0SIC, DANIEL TOSH .28 2011 GRAMMY NOMINEES WOW #15'S YELLOUTI: THE WIN 8'S NOLE	AMS DN					
34									



26 SOCIAL/STREAMING Billboard.

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THIS	LAST WEEK	WEEKS ON CH	ARTIST MYSPACE PAGE
0	1	9	THE DEADLIES WWW.MYSPACE.COM/THEDEADLIESMUSIC
2	3	9	COLETTE CARR WWW.MYSPACE.COM/COLETTECARR
2	T	D.	JAMIE LYNN NOON WWW.MYSPACE CDM/JAMIELYNNOON
4	5	9	JAVIER JOFRE WWW MYSPACE.COW/JAVIERJDFRE
0	9	9	DJ BL3ND WWW.MYSPACE.CDM/BLENDIZZY
6	4	9	LAURA ROPPE www.myspace.com/laurardppe
0	6	5	TYLER WARD WWW.MYSPACE.COM/TYLERWARD
	7	9	TRAPHIK WWW.MYSPACE.COM/TRAPHIK
9	11	9	DIYAR PALA www.Myspace.com/diyarpala
10	8	9	DJ BAM BAM WWW.MYSPACE.COM/DJBAMBAM
1	1.5	9	ZIKOS WWW MYSPACE CDM/ZIKOS
12	12	5	PORTA WWW.MYSPACE COM/PORTA1
13	14	6	YOUR FAVORITE ENEMIES WWW.MYSPACE.COM/YOURFAVORITEENEMIES
TRA	10	9	DAVE DAYS WWW MYSPACE.COM/DAVEDAYS
15	33	4	PURPLE GRIM WWW.MYSPACE.COM/PURPLEGRIM
16	1-	7	OTENKI WWW MYSPACE.COM/ONTEKI
17	99	6	GIRL TALK WWW.MYSPACE.COM/GIRLTALK
18	20	9	CALL US FORGOTTEN WWW.MYSPACE.COM/CALLUSFORGOTTEN
19	15	5	SUNGHA JUNG WWW.MYSPACE.COM/JUNGSUNGHA
20	19	5	JESUS ADRIAN ROMERO WWW.MYSPACE.COM/JESUSADRIANNET
0	32	7	GALAXY FARM WWW.MYSPACE COM/GALAXYFARM
0	21	9	JET BLACK KISS WWW.MYSPACE.COM/JBKMUSIC
23	18	9	NOISIA www.myspace.com/denoisia
0	39	5	
-		-	
25	24	0	
26	23	8	
27	22	6	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL
28		6	NANA WWW.MYSPACE.COM/NANAWORLD
29	10		SELAH SUE WWW.MYSPACE.COM/SELAHSUEMUSIC
30	43	8	THE BLOODY BEETROOTS WWW.MYSPACE COM/THEBLOODYBEETROOTS
31	44	2	BONDAN PRAKOSO & FADE2BLACK WWW.MYSPACE.COM/BONDANFADE2BLACK
32	29	9	YANN TIERSEN WWW MYSPACE.COM/YANNTIERSENINPROGRESS
33	34	3	AUGUST RUINS WWW.MYSPACE COM/AUGUSTRUINS
34	42		ENTER SHIKARI WWW.MYSPACE.COM/ENTERSHIKARI
35	49	2	DIGGY SIMMONS WWW.Myspace.com/diggysimmons
36	35	9	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD
37	RE-E		T44BLUESBAND WWW MYSPACE.COM/T44BLUESBAND
38	28	9	POMPLAMOOSE www.myspace.com/pomplamoosemusic
39	27	5	JOSEPH VINCENT WWW MYSPACE.COM/JOSEPHVINCENTMUSIC
40	37	10	DASH BERLIN WWW.MYSPACE.COM/DASHBERLIN
41	46	8	SAM TSUI WWW.MYSPACE.COM/SAMTSUI
42	45	6	NERO WWW.MYSPACE.COM/NEROUK
43	31	9	AJ RAFAEL WWW.MYSPACE COM/AJRAFAEL
44	47	4	PEE WEE GASKINS www.myspace.com/peeweegaskinsrawks
45	NE	w	BORGORE WWW MYSPACE.COM/BORGORE
46	30	5	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC
47	NE	w	DOES IT OFFEND YOU, YEAH? WWW.MYSPACE.COM/DOESITOFFENDYOU
48	NE	w	MANGA WWW MYSPACE.COM/MANGAWEB
49	36	9	DEVLIN WWW.MYSPACE.COM/OFFICIALDEVLIN
50	NE	w	HOODIE ALLEN WWW.MYSPACE.COM/HOODIEALLEN

New to Uncharted at No. 29 is Selah Sue, the Belgian reggae/ soul singer most famous for her duet with Cee Lo Green on the track "Please" from his 2010 album "The Lady Killer." Born Sanne Putseys, Sue's style is reminiscent of other soulful wailers like Adele and Amy Winehouse.



48	Į.	Go to www	.billboard.biz	for	complete	chart	data

0)	S	OCIAL 50" DATA BY BIG SOLIND
HIS	4ST FEK	WEEKS ON CHT	ARTIST IMPRINT/LABEL
1	1 1	16	ADD ST MARNING LABEL
13	2	16	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
3		16	RIHANNA SRP/DEF JAM/IDJMG
	4	16	EMINEM web/shady/aftermath/interscope
n		16	SHAKIRA SONY MUSIC LATIN/EPIC
6	10	16	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
		16	KATY PERRY CAPITOL
0	12	14	JAMIE LYNN NOON DASHGO
0	12	16	AVRIL LAVIGNE ARISTA/RING
10	13	16	
11	7	16	THE BLACK EYED PEAS INTERSCOPE
12	20	14	
-			
13	8	15	
14	23	16	
15	11	16	
16	17	16	
17	29	15	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN
18	15	16	LINKIN PARK MACHINE SHOP/WARNER BROS
19	14	14	
50	28	16	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
21	21	6	
22	16	16	BEYONCE MUSIC WORLD/COLUMBIA
23	19	14	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
24	31	2	
25	22	16	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
26	18	16	50 CENT SHADY/AFTERMATH/INTERSCOPE
27	32	13	WIZ KHALIFA ROSTRUM/ATLANTIC
28	30	13	BRITNEY SPEARS JIVE/JLG
29	27	16	DAVID GUETTA GUMAVIRGIN/CAPITOL
30	26	16	DON OMAR ORFANATO MACHETE
31	25	16	KE\$HA KEMOSABE/RCA/RMG
32	43		SNOOP DOGG PRIORITY/CAPITOL
33	30	16	GREEN DAY REPRISE
34	36	15	P!NK LAFACE/JLG
35	42	2	THE XX YOUNG TURKS
36	37		KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
37	35	16	COLDPLAY CAPITOL
38	.41	4	JUSTIN TIMBERLAKE JIVE/JLG
39	24	15	BOB MARLEY TUFF GONG/ISLAND/UME
40	49	7	BON JOVI ISLAND/IDJMG
41	38	7	NICKELBACK ROADRUNNER
42			NELLY DERRTY/UNIVERSAL MOTOWN
43			TYLER WARD UNSIGNED
44	34	16	TIESTO MUSICAL FREEDOM
45	46	4	WISIN & YANDEL WY/MACHETE
46	39	12	ALICIA KEYS MBK/J/RMG
47	RE-E	NTRY	MILEY CYRUS HOLLYWOOD
48	50	5	WILLOW ROC NATION/COLUMBIA
49	RE-E	NTRY	DEMI LOVATO HOLLYWOOD
50	47	3	GUNS N' ROSES GEFFEN
		-	

Pitbull charges up the **Social 50** chart, flying 20-12—his best rank yet. He earned a 39% gain in week-over-week plays on his official Vevo channel, while he also notched a 3% rise in Twitter followers and Myspace plays. Credit some of the buzz to his two current Billboard Hot 100 hit singles: his featured turn on Jennifer Lopez's "On the Floor" (No. 5) and his own "Hey Baby (Drop It to the Floor)" (No. 15).

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PITB	ULL	- 100	

0)	AS	OL RADIO AOL 🍉
THIS WEEK	LAST WEEK	WEEKS ON CHT	The week's most-streamed songs on AQL. ARTIST (IMPRINT/LABEL)
1	1	11	#1 RHYTHM OF LOVE 2WKS PLAIN WHITE T'S (HOLLYWOOD)
2	4	3	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
4	Π	9	FOR THE FIRST TIME THE SCRIPT (PHONOGENICIEPIC)
54		10	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
-	H	E	ROCKETEER FAR*EAST MOVEMENT FEATURING RYAN TEDDER (CHERRYTREE/INTERSCOPE)
36	12	6	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEATURING LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
T	11	N	S&M RIHANNA (SRP/DEF JAM/IDJMG)
iii -	8	4	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
	10	1	PRETTY GIRL ROCK KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
10	2	7	F**KIN' PERFECT PINK (LAFACE/JLG)
11	13	6	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
112	-96	10	WAITING FOR THE END LINKIN PARK (MACHINE SHOP WARNER BROS.)
13	1902	1	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
10	15	7	MORE USHER (LAFACE/JLG)
15	-	7	SING MY CHEMICAL ROMANCE (REPRISE)
0)	IL M	IKE PROFILES: IOST ADDED

acebook, Twitter ned by a formula

200

page views and fans according to MySpace verall). SOCIAL SO: A ranking of the most a lobal Media. LLC and Nielsen SoundScan. I

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THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/LABEL)	Most added to social networking, primarily on Facebook, by ILike users. Data compiled by iLike.com
1	1	3 0	#1 JUST THE WAY YOU . a wks BRUND MARS (ELEKTRA/ATLANTIC	
2	3	21	I'M ALIVE (LIVE 2010) CELINE DION (COLUMBIA)	
3	8	18	DJ GOT US FALLIN' IN LOV USHER FEATURING PITBULL (LAFACE/JLG)	/E
4	7	32	MINE TAYLOR SWIFT (BIG MACHINE)	
	20	31	TEENAGE DREAM KATY PERRY (CAPITOL)	
•	16	24	BOTTOMS UP TREY SONGZ FEATURING NICKI MINAJ (SON	GBDOK/ATLANTIC)
1	B.	15	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)	
	15	125	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)	
9	6	66	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)	
10	19	16	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)	
	21	18	IF TODAY WAS YOUR LAST NICKELBACK (ROADRUNNER/RRP)	DAY
17		25	THRILLER Michael Jackson (EPIC/LEGACY)	
13	2	19	SOMEWHERE WITH YOU KENNY CHESNEY (BNA)	
14	-	63	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)	
115		11	LIKE A G6 FAR*EAST MOVEMENT FEAT. CATARACS & DI	V (CHERRYTREE/INTERSCOPE)

BIC **NEXT BIG SOUND 25** VEEK ARTIST SMILEY 1 T MEYTAL COHEN ELISA х ÷ MIKAS ю PAROV STELAR OUTLANDISH ×. 16 FOTHER MUCKERS KHALIL . ×. JESSICA MAUBOY 10 SINCE FOREVER я JAMES ZABIELA 10 ADEPT 11 OBSCURA $\overline{\mathbb{R}}$ LIGHTS OVER PARIS JUPITER JONES Di. Data for week of MARCH 26, 2011

AIRPLAY MONITORED BY niclsen BDS			SALES DATA COMPLEO BY niclscn SoundScan	6)T 100		
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Å	Á		OT 100 AIRPLAY"				
THIE	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	TONIGHT (I'M LOVIN' YOU) ENRIQUE KILESIAS FEAT LUDACRIS & DJ FRANK E (UNVERSAL REPUBLIC)	26	24	10	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
2	2	19	GRENADE BRUNO MARS (ELEKTRA ATLANTIC)	27	28	6	BLOW KESHA (KEMOSABE/RCA/RMG)
0	3	5	BORN THIS WAY	28	31	21	STEREO LOVE EOWARD MAYA & VIKA JIGULINA (ULTRA)
4	4	16	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)	29	27	15	LET ME DOWN EASY BILLY CURRINGTON (MERCURY NASHVILLE)
5	6	10	F**KIN' PERFECT PINK (LAFACE/JLG)	30	35	8	ARE YOU GONNA KISS ME OR NOT THOMPSON SQUARE (STONEY CREEK)
6	5	21	FIREWORK KATY PERBY (CAPITOL)	31	37	8	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
0	7	13	MOMENT 4 LIFE NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWIN)	32	33	1	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
0	12	6	S&M RIHANNA (SRP/DEF JAM/IDJMG)	33	43	7	COLDER WEATHER ZAC BROWN BAND (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)
9	1	10	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT T-PAIN IMR 305/POLO GROUNDS/J/RMG)	34	32	25	NO HANDS WAKA FLOCKA FLAME (1017 BRICK SOUAD ASYLUMWARNER BROS.
10	10	13	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)	35	26	14	THIS IS COUNTRY MUSIC BRAD PAISLEY (ARISTA NASHVILLE)
11	13	33	JUST THE WAY YOU ARE BRUND MARS (ELEKTRAJATLANTIC)	36	39	7	LOVE FACES TREY SONGZ (SONGBOOK ATLANTIC)

			prove and (eccletion entroly
12	18	10	MORE USHER (LAFACE/JLG)
13	11	14	ROCKETEER FAR*EAST MOVEMENT FEAT. RYAN TEODER (CHERRYTREE INTERSCOPE)
14	16	18	YEAH 3X CHRIS BROWN LJIVE/JLG)
15		21	WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
16	19	10	6 FOOT 7 FOOT LIL WAYNE FEAT, CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
17	17	23	RAISE YOUR GLASS PINK (LAFACE/JLG)
18	23	5	LOOK AT ME NOW CHRIS BROWN (JIVE/JLG)
19	22	14	COMING HOME DIDDY - DIRTY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
20	9	9	HOLD IT AGAINST ME BRITNEY SPEARS (JIVE JLG)
21	20	15	PRETTY GIRL ROCK KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
22	15	15	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE UNIVERSAL REPUBLIC)
23	21	27	ONLY GIRL (IN THE WORLD) RIHANNA (SRP DEF JAM IDJMG)
24	38	3	E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)
25	25	39	DYNAMITE TAIO CRUZ (MERCURY/IOJMG)

WEED	LAST WEE	WEEK ON CI	ARTIST (IMPRINT/PROMOTION LABEL)
26	24	10	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
27	28	6	BLOW KESHA (KEMOSABE/RCA/RMG)
28	31	21	STEREO LOVE EOWARD MAYA & VIKA JIGULINA (ULTRA)
29	27	15	LET ME DOWN EASY BILLY CURRINGTON (MERCURY NASHVILLE)
30	35	8	ARE YOU GONNA KISS ME OR NOT THOMPSON SQUARE (STUNEY CREEK)
31	37	8	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEI JAM/IDJMG)
32	33	-	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
33	43	7	COLDER WEATHER ZAC BROWN BAND (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)
34	32	25	NO HANDS WAKA FLOCKA FLAME (1017 BRICK SOUADIASYLUMWARNER BROS.)
35	26	14	THIS IS COUNTRY MUSIC BRAD PAISLEY (ARISTA NASHVILLE)
36	39	7	LOVE FACES TREY SONGZ (SONGBOOK ATLANTIC)
37	30	20	WE R WHO WE R Kesha (Kemosabe/RCA/RMG)
38	34	19	BLACK AND YELLOW WIZ KHALIFA (RDSTRUM/ATLANTIC/RRP)
39	47	9	THIS DARIUS RUCKER (CAPITOL NASHVILLE)
40	44	7	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
41	42	10	MARRY ME TRAIN (COLUMBIA)
42	41	12	FALL FOR YOUR TYPE JAMIE FOXX FEAT. DRAKE (J/RMG)
43	48	3	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
44	46	17	HELLO WORLD LAOY ANTEBELLUM (CAPITOL NASHVILLE)
45	45	15	WAITING FOR THE END LINKIN PARK (MACHINE SHOP WARNER BROS.)
46	50	6	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
47	68	2	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
48	51	8	WHAT DO YOU WANT JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)
49	49	13	YOU BE KILLIN EM FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
50	40	16	WHO ARE YOU WHEN I'M NOT LOOKING BLAKE SHELTON (REPRISE (NASHVILLE)/WMN)

		f annual d		
WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	21	#1 MARRY ME 7WKS TRAIN COLUMBIA)	•
2	2	18	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)	•
3	4	26	WAITING FOR THE END LINKIN PARK (MACHINE SHOP WARNER BROS.)	
4	7	18	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC EPIC)	
5	m	35	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	
0	-	1	COUNTRY SONG SEETHER (WIND-UP)	
ž.	5	34	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)	
8	4	81	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)	
9	15	47	ANIMAL NEON TREES MERCURY IDJMG)	
10	9	28	BOHEMIAN RHAPSODY QUEEN (HOLLYWDOD)	•
11		14	COUNTRY BOY AARON LEWIS FEAT GEORGE JONES & CHARLIE DANIELS (STROUDAVARIOUS)	
18	12	43	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)	
13	14	13	SING My chemical romance (Reprise)	
14	3	62	HEY, SOUL SISTER TRAIN (COLUMB A)	6
15	11	6	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)	
12	100	-	the second se	To and

SALES DATA COMPILED BY

nielsen SoundScan

ROCK

Billboard. DIGI

R&B/HIP-HOP

		-	and the second sec	
WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CĘRT.
	1	22	SWKS CEE LO GREEN (RADICULTURE ELEKTRAVATLANTIC)	
2	2	6	I NEED A DOCTOR DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)	
3	3	6	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	
)	6	16	COMING HOME DIODY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSOOPE)	
	4	18	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/DJMG)	
)	15	3	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)	
ŧ	5	26	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC)	•
6	8	13	6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNVERSAL MOTOWN/UMRG)	
,	1	16	MORE USHER (LAFACE/JLG)	
0	10	24	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR 305, POLD GROUNDS/J/RMG)	
í)1	ALL OF THE LIGHTS KANYE WEST (ROC A FELLA DEF JAM/IDJMG)	
2	13	18	PRETTY GIRL ROCK KERI HILSON (MOSLEY/GEFFEN/INTERSCOPE)	
3	12	16	MOMENT 4 LIFE NICKI MINAY FEAT DRAKE (DOING MONEYCASH MONEYLINVERSAL MOTOWNUMRIG)	
4	11	17	THE SHOW GOES ON LUPE FIASCO 1ST & 15TH/ATLANTIC)	
5	14	27	NO HANDS WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUMWARNER BROS	•
1.1	-	Salar		

COMEDY

2 2 7 THE CREEP THE LONELY ISLAND FEAT NICKI MINAJ (UNIVERSAL

ARTIST (IMPRINT/LABEL) #1 I JUST HAD SEX 13 WKS THE LONEY ISLAND FEAT AKON I MARER

THE LONEY SLAND FEAT INCH IMMAI JUWERSAL REPUBLICAME CLUB VILLAIN YOUR FAVORITE MARTIAN (YOUR FAVORITE MARTIAN I'M ON A BOAT THE LONEY ISLAND FEAT FPAIN (UNVERSAL REPUBLICAME THE LONEY ISLAND FEAT FPAIN (UNVERSAL REPUBLICAME

4 2 LIKE A BOSS THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)

FAVORITE MARTIAN

ABLANCAS (UNIVERSAL REPUBLICUMING)

BERLAKE (UNIVERSAL REPUBLIC/UMRG

IN CANOL EGACY/SOMM MUSIC

 THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)

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 Y*Z IN MY PANTS THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)

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 3

 BOTTLES OF BEER YOUR FAVORITE MARTIAN (YOUR FAVORITE MARTIAN)

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 8

 7
 MY BALLS YOUR FAVORITE MARTIAN (FATTY SPINS)

NO FEAT JULIAN CAS

CKA ALI (PINEGRE

5 ZOMBIE LOVE SONG

11 7 23 JUSTIN'S BEAVER RUCKA RUCKA ALL (PINEGROVE)

12 10 45 BOOMBOX THE LONELY SLAND FEAT JI

13 9 55 GO COPS

14 12 57 DICK IN A BOX

15 14 62 WHITE & NERDY WEIRD AL YANKOUR AMAY MOTOR

ARTIST (IN

1 1 13

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0		C	OUNTRY	1
WEEK	WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	
1	1	21	ARE YOU GONNA KISS ME OR NOT 2 WKS THOMPSON SQUARE (STONEY CREEK)	
2	2	19	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)	
3		1	CRAZY GIRL ELI YOUNG BAND (REPUBLIC NASHVILLE)	
4-	10	26	A LITTLE BIT STRONGER SARA EVANS (RCA NASHVILLE)	
5	3	9	COLDER WEATHER ZAC BROWN BAND (SOUTHERN GROUND/ATLANTIC BIGGER PICTURE)	
0	5	10	I WON'T LET GO RASCAL FLATTS (BIG MACHINE)	
1	4	21	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)	
•	-	1	HOMEBOY ERIC CHURCH (EMI NASHVILLE)	
	T	19	LET ME DOWN EASY BILLY CUBRINGTON (MERCUBY)	
			NEED YOU NOW	

 11
 9
 21
 WHAT DO YOU WANT JERROD NIEMANN ISEA GAYLEANISTA NASHVILLE)

 12
 8
 20
 SOMEWHERE WITH YOU KENNY CHESNEY (MIA)

13 23 WHO ARE YOU WHEN IM NOT LOOKING BLAKE SHELTON (REPRISE/WMN) 16 34 STUCK LIKE GLUE SUGARLAND (MERCURY)

13 14 39, IF I DIE YOUNG THE BAND PERRY REPUBLIC NASHVILLE)

10 6 62 NEED YOU NOW LADY ANTEBELLUM (CAPITO

14 15 MAR 26

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NASHVILLE)

0				-
THIS	LAST WEEK	WEEKS DN CHT	TITLE ARTIST (MPRINT/PROMOTION LABEL)	ICERT.
1	1	44	WAKA WAKA (THIS TIME FOR AFRICA)	0
2	2	19	BON, BON PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)	
3	3	62	1 KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	2
4	4	30	DANZA KUDURO Don omar & Lucenzo (Manis Orfanato Machete/Inversal, Music Latino)	
5	5	26	LOCA SHAKIRA FEAT, EL CATA (EPIC/SONY MUSIC LATIN)	
6	6	62		
7	7	41	CORAZON SIN CARA PRINCE ROYCE (TOP STOP)	1
-	8	62	HEROE ENRIQUE IGLÉSIAS (INTERSCOPE/UNIVERSAL MUSIC LATINO)	
9	9	19	LO MEJOR DE MI VIDA ERES TU RICKY MARTIN FEAT, NATALIA JIMENEZ (SONY MUSIC LATIN)	
10	13	56	STAND BY ME PRINCE ROYCE (TOP STOP)	
Ð.	11	62	LOBA SHAKIRA (EPIC/SONY MUSIC LATIN)	
12	12	3 3	ESTOY ENAMORADO WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)	
13	16	27	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT)	5
1.)	23	7	DANDOLE GOCHO FEAT. JOWELL Y OMEGA (NEW ERAVENEMUSIC)	
15	14	19	NO ME DIGAS QUE NO ENRIQUE IGLESIAS FEAT WISIN & YANDEL (UNIVERSAL MUSIC LATINO)	

THIS WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/LABEL)	CFRT
	1	62	#1 THREE LITTLE BIRDS 25 WKS BOB MARLEY AND THE WAILERS (TUFF GONG/SLANDUME)	
0	2	62	IT WASN'T ME SHAGGY FEAT: RICARDO "RIKROK" DUCENT (MCA/GEFFENUME)	
3			NO CIGARETTE SMOKING (IN MY ROOM) STEPHEN HARLEY FEAT MELANE FORM	
4	3	62	ANGEL SHAGGY FEAT. RAYVON (MCA/GEFFEN/UME)	
5	4	62	RED RED WINE	
6		62	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/SONY MUSIC)	
23	V	62	TEMPERATURE SEAN PAUL IVP ATLANTIC/AG)	
	8	62	ONE LOVE/PEOPLE GET READY BOB MARLEY AND THE WAILERS (TUFF GONGISLAND/UME)	
.9	9	62	IS THIS LOVE BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UME)	
10	7	53	HOLD YOU (HOLD YUH)	
11	10	62	BUFFALO SOLDIER BOB MARLEY AND THE WAILERS (TUFF GONG/SLAND/UME)	
12	11	62	NO WOMAN NO CRY BOB MARLEY AND THE WALLERS (TUFF GONG/SLAND/UME)	
13	12	57	JAMMING BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UME)	1
14	13	62	KING WITHOUT A CROWN MATISYAHU (JUUB GRIEPIC SUNY MUSIC)	
15	14	62	COULD YOU BE LOVED BOB MARLEY AND THE WAILERS (TUFF GONG/ASLAND/UME)	

HOT DIGITAL SONGS

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s, are electronically tracks, as compiled s Global Media. LEC

AIRPLAY: 12/6 stations, ercompassing pop. adult, rock: country, R&B/hip-hop, Christian, gospel, dance, jazz and Laki Data System: MoT DiolinkL SONGS, DIORIKL SONGS, The top-saling overal and represespecting respectively. Own ound-Sani Hoi 100, Ali Apita' and Hor Digital Songs data is used to complete the Billboard Hoi 100. Ali charks 2 201; How 2014.

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HOT Broat

S H	EK	VEEKS N CHT	TITLE	CENT		WEEK	WEEK	EEKS CHT		CERT.
MAN	NE.	ME	ANTION (INFINITION OF CAUCE)	8		E.	22	No	ARTIST (IMPRINT/PROMOTION LABEL)	8
1	5	5	# E.T. 1 WK KATY PERRY FEAT. KANYE WEST (CAPITOL)			26	29	15	PRETTY GIRL ROCK KERI HILSON (MOSLEY/GEFFEN/INTERSCOPE)	
0	2	3	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)		-	27	27	10	MOMENT 4 LIFE NICKI MINAJ FEAT. DRAKE ("O'O'G MO EVICASH MONEY/UNIVERSAL MOTOWA)	
3	1	5	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)			28	17	12	NEVER SAY NEVER JUSTIN BIEBER FEAT JADEN SMITH (SCH. LE DY RAYMOND BRAUWISLANDADJING)	
4	4	8	S&M RIHANNA (SRP DEF JAM IDJMG)			29	25	11	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH ATLANTIC)	
6	10	2	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)			30	34	2	BOW CHICKA WOW WOW MIKE POSNER FEAT. LIL WAYNE (J/RMG)	
6	3	29	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)			31	30	10	ARE YOU GONNA KISS ME OR NOT THOMPSON SQUARE (STONEY CREEK)	•
7	6	6	BLOW KESHA (KEMOSABE RCA/RMG)			32	31	27	NO HANDS WAKA FLOCKA FLAME 1017 BRICK SOLIAD/ASYLUM WARNER BROS.)	•
8	8	11	F**KIN' PERFECT PINK (LAFACEIJLG) I NEED A DOCTOR			33	26	9	HOLD IT AGAINST ME BRITNEY SPEARS (JIVE/JLG) DO YOU WANNA TOUCH ME (OH YEAH)	
9	7	6				34	-	1	GLEE CAST FEAT. GWYNETH PALTROW (20TH CENTURY FOX TV/COLUMBIA)	
10	12	6				35	28	13	FAR EAST MOVEMENT FEAL RYAN TEDDER (CHERRYTREE/INTERSCOPE)	
U	19	16	DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)			36	-	1	GLEE CAST (20TH CENTURY FOX TV COLUMBIA)	
B	-	1	GLEE CAST FEAT GWYNETH PALTROW (20TH CENTURY FOX TV/COLUMBIA)			37	35	18	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)	
B	15	9	AVRIL LAVIGNE (RCA/RMG)			38	44	4	NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)	
14	14	23	JAR OF HEARTS CHRISTINA PERRI (MAS PERRI LANE ATLANTIC/RRP)	•		39	-	1	CRAZY GIRL ELI YOUNG BAND (REPUBLIC NASHVILLE)	
15	9	9	ADELE (XL/COLUMBIA)	•		40	-	2	A LITTLE BIT STRONGER SARA EVANS (RCA NASHVILLE)	
16	16	17	DOWN ON ME JEREMIR FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/1DJ/MG)			41	36	7	COLDER WEATHER ZAC BROWN BAND (SOUTHERN GROUND/ATLANDC/BIGGER PICTURE)	
17	11	24	GRENADE BRUND MARS (ELEKTRA/ATLANTIC)	•		42	32	34	JUST THE WAY YOU ARE BRUND MARS (ELEKTRA/ATLANTIC)	3
10	33	2	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)			43	-	1	THE RACE WIZ KHALIFA RO TRUM/ATLANTIC RRP)	
19	13	21	FIREWORK KATY PERRY (CAPITOL)	2		44	51	2	WRITTEN IN THE STARS TIME TEM AN FEAT ERIL TURNER, J. T. S. D. OV. PARLOPHONE/CAPITOL)	
20	18	23	BLACK AND YELLOW wiz khalifa (ROSTRUM/ATLANTIC)	•		45	37	11	MARRY ME TRAIN (COLUMBIA) BEAUTIFUL LASERS (2 WAYS)	•
3	22	13	6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)			46	-	1	LUPE FIASCO FEAT. MDMA (1ST & 15TH/ATLANTIC) RAISE YOUR GLASS	
22	20	16	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT LUDACRIS & CU FRANK E (UNIVERSAL REPUBLIC)			47	41	23	PINK (LAFACE/JLG)	
23	21	11	MORE USHER (LAFACE/JLG)			48	45	21	STEREO LOVE EDWARD MAYA & VIKA JIGULINA (ULTRA) YEAH 3X	
24	24	24	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305 POLO GROUNDS/J/RMG)			49	40	20	CHRIS BROWN (JIVE JLG)	
25	23	9	ALL OF THE LIGHTS KANYE WEST (ROC A FELLA/DEF JAM/IDJMG)			.50	38	20	WE R WHO WE R KESHA (KEMOSABE, RCA, RMG)	

Data for week of MARCH 26, 2011 | For chart reprints all 212,493,4023

POP/ADULT/ROCK Billboard. MAR 26 2011

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WEEK	L'AST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
	2	10	F**KIN' PERFECT
2		17	TONIGHT (I'M LOVIN' YOU)
	4	5	ENRIQUE IGLESIAS FEAT, LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC) BORN THIS WAY
3	4		LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) F**K YOU (FORGET YOU)
4	5	22	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
틔	3	20	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
6		IC.	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
7	9	14	MORE USHER (LAFACE/JLG)
E	6	9	HOLD IT AGAINST ME BRITNEY SPEARS (JIVE/JLG)
9	14	7	S&M RIHANNA (SRP/DEF JAM/IDJMG)
0	11	16	COMING HOME
n	13	8	DIODY - DIRTY MONEY FEAT, SKYLAR GREY (BAO BOY/INTERSCOPE)
		1	KESHA (KEMDSABE/RCA/RMG) FIREWORK
12	8	21	KATY PERRY (CAPITOL) WHAT THE HELL
13	15	9	AVRIL LAVIGNE (RCA/RMG)
14	10	15	ROCKETEER FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
5	19	3	GREATEST E.T. GAINER KATY PERRY FEAT. KANYE WEST (CAPITOL)
16	12	17	YEAH 3X Chris Brown (Jive/JLG)
7	17	13	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
8	20	5	JUST CAN'T GET ENOUGH
9	24	5	THE BLACK EYED PEAS (INTERSCOPE) WRITTEN IN THE STARS
		-	TIME TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/PARLOPHONE/CAPITOL)
20	23	16	PLAIN WHITE T'S (HOLLYWOOD) WAITING FOR THE END
21	22	16	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
22	18	15	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
23	21	20	WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF JAM/IOJMG)
24	-	7	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
26)	26		PRETTY GIRL ROCK KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
26	NE	W	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
7	29		PRICE TAG
28	28	11	JESSIE J FEAT. B.O.B (LAVA/UNIVERSAL REPUBLIC)
	27	19	TRAIN (COLUMBIA) STEREO LOVE
29	1		EDWARD MAYA & VIKA JIGULINA (ULTRA)
10	.33	3	JEREMIN FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
31	1		JENNIFER LOPEZ FEAT. PITBULL (ISLAND/(DJMG)
32	40	2	THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC)
33	NE	W	MOMENT 4 LIFE NICKI MIMAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
4	37	3	BOW CHICKA WOW WOW MIKE POSNER FEAT. LIL WAYNE (J/RMG)
35	32	6	NEVER SAY NEVER JUSTEN BIEBER FEAT. JADEN SMITH (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJ/MG)
6	39	4	SING
37	NE	w	MY CHEMICAL ROMANCE (REPRISE)
38	30		DR. DRE FEAT EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE) BLACK AND YELLOW
			WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP) BACKSEAT
9	NE		NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.) HIT THE LIGHTS
10	NE		

Adult Top 40 charts, Pink matches the marks for most leaders on each Nielsen BDS-based radio airplay ranking.

"F**kin' Perfect" lifts 2-1 to become P!nk's seventh No. 1 on Mainstream Top 40, tying Rihanna for most chart-toppers in the tally's 18-year history. P!nk passes Beyoncé, Marlah Carey and Lady Gaga, each with six No. 1s.

On Adult Top 40, P!nk similarly ties the record for most No. Is, as "Perfect" becomes her fifth chart le Nickelback for most No. 1s in the chart's 15-year archives.

While P!nk matches Rihanna's mark for most Mainstream Top 40 No. 1s, the latter star rewrites another récord. Rihanna passes Carey for most top 10s on the tally, as "S&M" whips up a 14-9 advance to become ber 18th top 10. She first reached the top tier with "Pon De Replay" (No. 2) in July 2005.

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PINK	100720
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	C	ONTEMPORARY"
EK.	EKS	TITLE
WEEK	ME	ARTIST (IMPRINT / PROMOTION LABEL)
1	23 31	BWKS BRUND MARS (ELEKTRA/ATLANTIC)
2	53	DAUGHTRY (19/RCA/RMG) BREAKEVEN
-	30	THE SCRIPT (PHONOGENIC/EPIC) MINE
2	63	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	10	TRAIN (COLUMBIA)
7	11	
8	37	KING OF ANYTHING SARA BAREILLES (EPIC)
10	14	
9:	25	TEENAGE DREAM KATY PERRY (CAPITOL)
12	16	RAISE YOUR GLASS PINK (LAFACE/JLG)
13	23	WHAT DO YOU GOT? BON JOVI (ISLAND/IDJMG)
4	12	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
16	10	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
15	20	ANIMAL NEON TREES (MERCURY/IOJMG)
9	7	GRENADE BRUND MARS (ELEKTRA/ATLANTIC)
8	6	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
1	13	DYNAMITE TAIO CRUZ (MERCURY/IDJMG) F**KIN' PERFECT
20	7	PINK (LAFACE/JLG) ONLY GIRL (IN THE WORLD)
21	11	RIHANNA (SRP/DEF JAM/IDJMG) HIDDEN AWAY
22	20	JOSH GROBAN (143/REPRISE)
NE		FELT GOOD ON MY LIPS
4	6	TIM MCGRAW (CURBIREPRISE)
26	2	
	Ŭ	STEVIE NICKS (REPRISE)
1	A	OULT TOP 40"
×	KS	
WEE	WEE	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
2	10	# F**KIN' PERFECT I WK PINK (LAFACE/JLG) FIREWORK
1	19	GRENADE
6 5	14 23	BRUNO MARS (ELEKTRA/ATLANTIC)
5	23	TRAIN (COLUMBIA)
9	8	CHRISTINA PERRI (MS PERRI LANE/ATLANTIC/RRP) GREATEST F**K YOU (FORGET YOU)
3	23	GAINER CEE LO GREEN (RADICULTURE/ELEKTRA/RAP) RAISE YOUR GLASS
7	20	PINK (LAFACE/JLG) FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
1	5	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
8	29	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
3	11	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	19	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
5	14	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	20	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
6	9	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
8	17	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
	21	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
9	6	NEVER GONNA LEAVE THIS BED

1	21	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
19	6	NEVER GONNA LEAVE THIS BED MAROON 5 (A&M/OCTONE INTERSCOPE)
20	8	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
21	8	SING My Chemical Romance (Reprise)
	-	1.80

)	22	6	COLBIE CAILLAT (LAVA/UNIVERSAL REPUBLIC)
2	23	14	STUCK LIKE GLUE SUGARLAND (MERCURY NASHVILLE/INTERSCOPE)
3	26	8	UNCHARTED SARA BAREILLES (EPIČ)
3	25	6	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
5	24	9	HOLD IT AGAINST ME BRITNEY SPEARS (JIVE/JLG)

110.0	15	23	FLORENCE + THE MACHINE (UNIVERSAL REPUB
12	11	36	SAY YOU'LL HAUNT ME
-			STONE SOUR (ROADRUNNER/RRP)
13	10	21	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
-			HOWLIN' FOR YOU
14	18	10	THE BLACK KEYS (NONESUCH/WARNER BROS.)
N			FAR FROM HOME
15	14		FIVE FINGER DEATH PUNCH (PROSPECT PARK)
0	10	13	BURN
0	19	15	PAPA ROACH (ELEVEN SEVEN)
672	17	17	NEW LOW
v	a.	100	MIDDLE CLASS RUT (BRIGHT ANTENNA/ILG)
18	HOT	SHOT	GREATEST COUNTRY SONG
-	UE	BUI	GAINER SEETHER (WIND-UP)
19	21	17	AWAKE AND ALIVE
1		-	SKILLET (ARDENT/INO/ATLANTIC)
20	13	19	SING
			MY CHEMICAL ROMANCE (REPRISE)
21	23	9	MY BODY
-			YOUNG THE GIANT (ROADRUNNER/RRP)
22	22	13	HESITATE STONE SOUR (ROADRUNNER/RRP)
1220		1	WHEN YOU'RE YOUNG
23	24	8	3 DOORS DOWN (UNIVERSAL REPUBLIC)
-		-	PUMPED UP KICKS
-24	29	9	FOSTER THE PEOPLE (COLUMBIA)
25	25	-	MACHINE GUN BLUES
20	23		SOCIAL DISTORTION (EPITAPH)
26	30	10	ROLLING IN THE DEEP
-	~~	12	ADELE (XL/COLUMBIA)
27	27	9	HEAR ME NOW
			HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOP
28	34	5	UNDER COVER OF DARKNESS
			THE STROKES (RCA/RMG)
(29)	32	5	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
-	-	1	LOST IN YOU
30	31	6	THREE DAYS GRACE (JIVE/JLG)
	00	10	HOLD ON
	28	16	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
60	33	7	PYRO
32	33	1	KINGS OF LEDN (RCA/RMG)
33	35	9	LAST MAN STANDING
	00	-	PDP EVIL (UNIVERSAL REPUBLIC)
34	38	4	CHANGING

22	22	13	HESITATE Stone sour (roadrunner/RRP)
23	24	8	WHEN YOU'RE YOUNG 3 DOORS DOWN (UNIVERSAL REPUBLIC)
24	29	9	PUMPED UP KICKS
	25	-	FOSTER THE PEOPLE (COLUMBIA)
25	23		SOCIAL DISTORTION (EPITAPH)
26	30	10	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
27	27	9	HEAR ME NOW HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)
28	34	5	UNDER COVER OF DARKNESS THE STROKES (RCA/RMG)
29	32	5	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
30	31	6	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
-	28	16	HOLD ON
			ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
32	33	7	KINGS OF LEDN (RCA/RMG)
33	35	9	LAST MAN STANDING PDP EVIL (UNIVERSAL REPUBLIC)
34	38	4	CHANGING THE AIRBORNE TOXIC EVENT (MAJORDOMO/ISLAND/IDJMG)
35	36	6	DOWN BY THE WATER THE DECEMBERISTS (CAPITOL)
36	37	3	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
37	00		WE USED TO WAIT ARCADE FIRE (MERGE)
38)	41	6	PEOPLE SAY PORTUGAL THE MAN (EQUAL VISION/ATLANTIC)
39	-	5	NOT STRONG ENOUGH APOCALYPTICA FEAT. BRENT SMTIH (DRAGNET/JIVE/JLG)
10	45	5	THIS IS WHY WE FIGHT THE DECEMBERISTS (CAPITOL)
	42	13	MONEY GRABBER FITZ & THE TANTRUMS (DANGERBIRD)
2	44	7	LET IT DIE OZZY OSBOURNE (EPIC)
9	47	3	SAIL AWOLNATION (RED BULL)
14	46	11	JUSTICE REV THEORY (VAN HOWES/MALDOF/DGC/INTERSCOPE)
15	31		COUNTRY BOY

ROCK SONGS"

OO FIGHTERS (

#1 ROPE

RISE AGAINST THE CAVE

SHINEDOWN (AT

LITTLE LION MAN

ANIMAL NEON TREES (MERCURY/IDJMG)

15 25 DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSITY)

WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WA

2 17 SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG HELP IS ON THE WAY

PRINT / PROMOTION LABEL)

TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS)

LINKIN PARK (MACHINE SHOP/WARNER BROS.) DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM)

RO & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)

WAITING FOR THE END

AN OF THE ROAD/RED/GLASSNOTE)

RNER BROS.)

RSAL REPUBL

ARTIST (

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SCOPE) ONES & CHARLIE DANIELS (STR (OUDAVARIOUS) FOR THE SUMMER 48 4 RAY LAMONTAGNE AND THE PARIAH DDGS (RCA/RED YOUNG BLOOD NEW ERASE MY SCARS EVANS BLUE (SE DIE TRYING 50 TOYICATION/DEDDICG THE BALLAD OF MONA LISA PANICI AT THE DISCO (FUELED BY RAMEN/RRP

Foo Fighters become the first act to post Alternative No. 1s in the '90s, '00s and '10s, as "Rope" rises 2-1. The track is the band's eighth No. 1 on the list, matching U2 for fourth-most leaders in the chart's history. The groups trail only Red Hot Chili Peppers (11), Linkin Park (10) and Green Day (nine).

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Å		A.	_TERNATIVE"
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×٣	LĂ	EKS	TITLE
22	VE	ME	ARTIST (IMPRINT / PROMOTION LABEC)
1	2	3	# ROPE 1WK FOO FIGHTERS (ROSWELL/RCA/RMG)
2	1	17	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
3	11	8	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
4		19	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/REO/GLASSNOTE
	4	27	WAITING FOR THE END
	6	21	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
		40	TIGHTEN UP
~			THE BLACK KEYS (NONESUCH/WARNER BROS.) MY BODY
8		13	YOUNG THE GIANT (ROADRUNNER/RRP)
9	10	1	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
10	302	18	MACHINE GUN BLUES SOCIAL DISTORTION (EPITAPH)
11	II,	19	SING MY CHEMICAL ROMANCE (REPRISE)
12	14	8	PUMPED UP KICKS FOSTER THE PEOPLE (COLUMBIA)
13	17	5	UNDER COVER OF DARKNESS THE STROKES (RCA/RMG)
14	19	6	CHANGING THE AIRBORNE TOXIC EVENT (MAJORDOMO/ISLAND/IDJMG)
15	15	42	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE
16	18	7	PYRO KINGS OF LEON (RCA/RMG)
17	20	13	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
D	22	10	PEOPLE SAY PORTUGAL, THE MAN (EQUAL VISION/ATLANTIC)
19	27	6	THIS IS WHY WE FIGHT THE DECEMBERISTS (CAPITOL)
20	16	19	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
21	H	1	RIP TIDE SICK PUPPIES (RMB/VIRGIN/CAPITOL)
22	26	6	SAIL AWOLNATION (RED BULL)
23)	23	10	WE USED TO WAIT ARCADE FIRE (MERGE)
24	NE	W	GREATEST COUNTRY SONG
25	28	6	YOUNG BLOOD THE NAKED AND FAMOUS (SOMEWHAT DAMAGED/DC1/ON/POLYDOR/UNIVERSAL REPUBLIC)
-		-	THE THE AND THE DAY COMETTER FOR MARKED AND THE PULTO OF UNIVERSAL REPOBLIC)

(C) A		TF	RIPLE A
THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	16	ROLLING IN THE DEEP 7 WKS ADELE (XL/COLUMBIA)
2	3	17	DOWN BY THE WATER THE DECEMBERISTS (CAPITOL)
3	2	19	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
9	4	18	MONEY GRABBER FITZ & THE TANTRUMS (DANGERBIRD)
5	6	19	FOR THE SUMMER BAY LAMONTAGNE AND THE PARIAH OOGS (RCA/RED)
6	7	16	WINDOWS ARE ROLLED DOWN AMOS LEE (BLUE NOTE/CAPITOL)
*		25	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
		11	MODERN MAN ARCADE FIRE (MERGE)
		6	FROM THE CLOUDS JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
10		8	MINE SMELL LIKE HONEY R.E.M. (WARNER BROS.)
0		12	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
12	15	8	TREE BY THE RIVER IRON AND WINE (WARNER BROS.)
13	11	15	MARRY ME TRAIN (COLUMBIA)
14	14	22	AMAZING ONE ESKIMO (SHANGRI-LA)
15	18	5	GIVE ME SOMETHING SCARS ON 45 (CHOP)
16	16	7	PYRO KINGS DF LEON (RCA/RMG)
17	24	N.	THE AFTERLIFE PAUL SIMON (HEAR/CMG)
18		8	UNCHARTED SARA BAREILLES (EPIC)
19	22	7	HEY AHAB ELTON JOHN / LEON RUSSELL (ROCKET/MERCURY/DECCA)
20	21	10	FIXIN' TO DIE G. LOVE (BRUSHFIRE)
21	25	4	ONLY THE WINE DAVID GRAY (IHT/MERCER STREET/DOWNTOWN)
22	23	6	LONG ROAD HOME SHERYL CROW (A&M/INTERSCOPE)
23	20	13	YOU CAN'T BUY MY LOVE ROBERT PLANT (TROLCHARM/ES PARANZA/ROUNDER)
24	26	+	SYDNEY (I'LL COME RUNNING) BRETT DENNEN (DUALTONE)
26	29	2	LOTUS FLOWER RADIOHEAD (TICKER TAPE/TBO/ATO/REO)

TREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40: 132, 82 and 89 statoms, respectively, ar BOCK SONS: 178 air-form cock stations, including a SALTERNARY and 30 for the A parallelists, a ADULK SONS: 178 air-formations from this and achieventement (iii) 70117 Pormathenis Globel A Media, LLC

Week

Billeoard, COUNTRY 26 2011

HOT COUNTRY SONGS

CH13 WEEK	WEEK	AGO AGO		TITLE PRODUCER (SONGWRITER)	Artist	CERT. PEAK POSITION		THIS	LAST WEEK	2 WEEKS AGO WEEKS	TIT_E PRODUCER (SONGWRITER)	Artist	CERT.	PEAK
1	1	1	19		son Aldean With Kelly Clarkson BROKEN BOW	1	2 2	26	29	29	I WOULDN'T BE A MAN FROGERS (R M.BOURKE,M.REID)	Josh Turner MCA NASHVILLE		26
0	3	5	8	LET ME DOWN EASY C.CHAMBERLAIN B CURRINGTON (M DODSON, J. HANSON.M. NESLER)	Billy Currington	2		27	30	30	RAYMOND B.GALLIMORE (B.ELDREDGE, B.CRISLER)	Brett Eldredge		27
0	4	7		ARE YOU GONNA KISS ME OR NOT New VOICE (J COLLINS D L MURPHY)	Thompson Square O STUNEY CREEK	-	Singer/songwriter's	28	35	38	SOMEWHERE ELSE	Toby Keith SHDW DOG-UNIVERSAL	2	28
4	2	2		THIS IS COUNTRY MUSIC FROGRES TO PAISLEY C DUBOIS)	Brad Paisley O ABISTA NASHVILLE	2	fourth single is his second straight top	29	31	- 5	GOOD TO BE ME kid rock (M.Shafer,B.James,J.Harding,R.J.RITCHIE)	Uncle Kracker Featuring Kid Rock O TOP DOG/ATLANTIC/BIGGER PICTURE		29
0	8	9	13	COLDER WEATHER KSTEGALLZ BROWN (ZBROWN WDURRETTELL LOWREYC BOWLES)	Zac Brown Band		10, following last summer's single-	30	32	32 13	LAST NIGHT AGAIN D.HUFF (J.S.JONES,M.LINSEY,H.LINDSEY)	Steel Magnolia BIG MACHINE		30
0	9	10		THIS F.ROGERS (D.RUCKER.F.ROGERS,K.DIOGUARDI)	Darius Rucker © CAPITOL NASHVILLE	6	week chart-topper,	31	33	33 16	WON'T BE LONELY LONG M.KNDX (J.THOMPSON A ALBRITTON,G.OUCAS)	Josh Thompson © COLUMBIA		31
0	7	8		HELLO WORLD PWORLEY (T.DOUGLAS T.LANE.D.LEE)	Lady Antebellum © CAPITOL NASHVILLE	7	"Lover, Lover." Niemann was	32	36	34 😅	BEAUTIFUL EVERY TIME D.JOFNSON (L.BRICE.R HATCH L MILLER)	Lee Brice O CURB		32
в	5	4	27	WHO ARE YOU WHEN I'M NOT LOOKING S.HENDRICKS (E.B.LEE.J.W WIGGINS)	Blake Shelton REPRISE/WMN	1	charting with his	33	RE-E	NTRY 2	MEAN N CHAPMAN.T SWIFT (T SWIFT)	Taylor Swift BIG MACHINE		33
0	11	11	a	WHAT DO YOU WANT D.BRAINARD.J NIEMANN (J.L.NIEMAN.R.BROWN.R.BRADSHAW)	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE	9	second independ- ently released song	34	37	35 23	KEEP IN MIND J.STEELE (J STEELE,S.MINOR)	LoCash Cowboys STROUDAVARIOUS		34
0	12	13	12	HEART LIKE MINE F.LIDDELL.M.WRUCKE (M LAMBERT, T.HOWARD, A.MONROE)	Miranda Lambert C COLUMBIA	10	when Arista Nashville signed	35	44	45	HOMEBOY J.JDYDE (E CHURCH C.BEATHARD)	Eric Church EMI NASHVILLE		35
-11	6	3	19	BACK TO DECEMBER N.CHAPMAN, I, SWIFT (I, SWIFT)	Taylor Swift	3	him via his music	36	39	40 10	LOVE DON'T RUN LMILLER IJ LEATHERS.B GLOVER.R.THILBODEAU)	Steve Holy © CURB		36
12	13	14		LITTLE MISS B GALLINDRE.K BUSH.J.NETTLES (J Ø.NETTLES,K.BUSH)	Sugarland MERCURY	12	publisher's Sea Gayle imprint.	37	41	41	ME AND TENNESSEE B.GALLIMORE, T.MCGRAW, A. MARTIN (A.MARTIN)	Tim McGraw & Gwyneth Paltrow © RCA/CURB		37
13	14	15	26	GREATEST A LITTLE BIT STRONGER GAINER T.BROWN (L.LAIRD, H.LINDSEY,H.SCOTT)	Sara Evans	13		38	38	36 😕	GOOD HANDS TOLSEN (TOLSEN M GREEN)	Troy Olsen • EMI NASHVILLE		36
1	17	20	10	LIVE A LITTLE B CANNON,K CHESNEY (S.MINOR.O.L.MURPHY)	Kenny Chesney Ø BNA	14	2. 9. 8 9	39	43	47	CRAZY GIRL M.WFUCKE (L BRICE,L.ROSE)	Eli Young Band republic NASHVILLE		39
	15	16		I WON'T LET GO D HUFF RASCAL FLATTS (\$.ROBSON.J.SELLERS)	Rascal Flatts B G MACHINE	15	P 3.4	40	45	44 5	1,000 FACES J JOYCE (R MONTANA,T.DOUGLAS)	Randy Montana MerCURY		40
0	16	18		BLEED RED R OUNN (A.DORFETL JAMES)	Ronnie Dunn	16		41	49	52	A BUNCHA GIRLS M.KNJX (FBALLARO, B.HAYSLIP, D.DAVIOSDN, R.AKINS)	Frankie Ballard • WARNER BROS./WAR		41
0	19	19	33	FAMILY MAN K.STEGALL (C CAMPBELL.J.HENDERSON, J.SHEWMAKE)	Craig Campbell BIGGER PICTURE	17	Lead track from Texas-based band's	42	46	43 17	BEST SONG EVER C.CARLSON (K.ARMIGER.A.FLYNN,B.WALLACE)	Katie Armiger • COLD RIVER		42
-	20	24		WITHOUT YOU D.HUFF,K, URBAN (D. PAHANISH, J. WEST)	Keith Urban © CAPITOL NASHVILLE	18	upcoming fourth	43	42	42 10	CRAZY WOMEN D.BROWN, L.RIMES (B.CLARK, S.MCANALLY, J.J.DILLON)	LeAnn Rimes • CURB		40
-9	21	21	14	AIR YOU LIE POWER PWORLEY (B.HENNINGSEN, C.HENNINGSEN, A.HENNINGSEN	The Band Perry	19	studio album cracks top 40 in its fourth	44	HOT	SHOT 1	OLD ALABAMA F.RDEERS (B.PAISLEY,C.OUBOIS,D.TURNBULL,R.OWEN)	Brad Paisley Featuring Alabama ARISTA NASHVILLE		44
20	22	23	30	AIR GEORGIA CLAY POWER CLAGERBERG (J.KELLEY, C.LAGERBERG, C.KELLEY)	Josh Kelley MCA NASHVILLE	20	chart week and	45	48	48 5	WHY WAIT FOR SUMMER M. ALTMAN (W. HAYES, F. WILHELM)	Walker Hayes © CAPITOL NASHVILLE		45
2	24	25	30	I CAN'T LOVE YOU BACK C CHAMBERLAIN (C CHAMBERLAIN, C, DANIELS, J HYDE)	Easton Corbin	21	bows with 46,000 downloads at No. 3	46	47	46 🐋	OLD SCHOOL M KN3X (C WICKS C TOMPKINS R CLAWSON)	Chuck Wicks		43
2	25	26		IF I WERE A BOY D HUFF (B J CARLSON, I GAD)	Reba • STARSTRUCK/VALORY	22	on Country Digital	47	40	39 11	BROWN CHICKEN BROWN COW M.KNJX (K.BEARD.R.RUTHERFORD.C.BEATHARD)	Trace Adkins SHOW DOG-UNIVERSAL		39
23	28	31		IF HEAVEN WASN'T SO FAR AWAY J STOVEN (D (LAVIDSON, R HATCH, B.JDNES)	Justin Moore	23	Songs. Band will release an EP in	48	52	51 6	SONGS LIKE THIS M.BR GHT (M DODSDN.J.FLOWERS,T.SHAPIRO)	Carrie Underwood 19 ARISTA NASHVILLE		48
24	27	28		LOOK IT UP B.CANION (A PRESLEY,R.E.ORRALL)	Ashton Shepherd	24	May, with a full- length album due	49	50	49	I'D LOVE TO BE YOUR LAST G.WILSON,B CHANCEY (R.RUTHERFORD.S TATE.A.TATE)	Gretchen Wilson © REDNECK		47
-	34	37	8	TOMORROW J STRDUD (C YDUNG.F.J.MYERS,A.SMITH)	Chris Young © RCA	25	later this year.	50	51	50 0	LET IT RAIN FLIDDELL, SAINLAY (D.NAIL.J.SINGLETON)	David Nail MCA NASHVILLE		50

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LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST	Title	CERT.	PEAK
HOT : DE	SHOT But	1	# SARA EVANS 1WK RCA 49693/SMN (10.98)	Stronger		1
2	2	Ĩ.	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party		1
3	E	59	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18 98)	Need You Now	3	1
1	~		AARON LEWIS STROUDAVARIOUS 01013 (7.98)	Town Line (EP)		1
7	5	17	GREATEST GAINER BIG MACHINE RF0100A (13.9			1
4	3	20	TAYLOR SWIFT BIG MACHINE TS0300A (18.98) ①	Speak Now	3	1
5	4	25	ZAC BROWN BAND	• You Get What You Give		Į
NE	w		KENNY ROGERS	The Love Of God		8
8	6		THOMPSON SQUARE STONEY CREEK 7677 (13 98)	Thompson Square		3
9	9		THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (1	0.98) The Band Perry	•	2
10	7	24	KENNY CHESNEY BNA 57445 5MN (11 98) +	lemingway's Whiskey	•	1
11	10		SUGARLAND MER_UHY 014758*/UMGN (13.98) ① Th	e Incredible Machine		1
14	11	15	TIM MCGRAW CURB 79205 (18.98)	Number One Hits	•	6
13	8		MIRANDA LAMBERT COLUMBIA 46854/SMN (12 98)	Revolution		1
12	13	121	ZAC BROWN BAND ROAR BIGGER PICTURE HOME GROWN ATLANTIC 516931/AD	The Foundation	2	
15	14		BLAKE SHELTON REPRISE 525092/WMN (18:98) Loaded:	The Best Of Blake Shelton		10
16	16	25	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself		2
17	15		DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966	•	1
19	17	35	JERROD NIEMANN SEA GAYLE/ARISTA NASHYILLE 65720 SMN (9:98)	dge Jerrod & The Hung Jury		Ð.
6	-		LUKE BRYAN CAPITO W HALLE DIGITAL EX (3.98) Spring Br	reak 3 It's A Shore (EP)		6
18	19	20	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong		2
20	20		ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones	•	7
21	22	103	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		4
24	18		STEEL MAGNOLIA BIG MACHINE SM0100A (10.98)	Steel Magnolia		3
23	12	17	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer	•	2

THIS WEEK	LAST WEEK	2 WEEKS	WEEKS DN CHT	ARTIST Title	CERT.	PEAK
26	26	24	30	EASTON CORBIN MERCURY 013644/UMGN (10.98) Easton Corbin		4
27	25	21		BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98) Hits Alive		4
28	27	30		REBA STARSTRUCK RM0200A/VALORY (13.98) ⊕ All The Women I Am		3
29	22	23	6	THE JANEDEAR GIRLS WARNER BROS. 518448/WMN (13.98) The JaneDear Girls		10
30	29	28	30	TRACE ADKINS SHOW DOG-UNVERSAL 014268 (9.98) Cowboy's Back In Town		1
31	31	27	7	CARRIE UNDERWOOD 19 ARISTA NASHVILLE 49923/SMN (13 98) Play On	2	1
32	33	31		TOBY KEITH SHOW DOG-UNIVERSAL 014492 (9.98) Bullets In The Gun		1
33	28	25		JOE NICHOLS SHOW DOG-UNIVERSAL 015198 (7.98) Greatest Hits		12
34	30	34	75	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98) Doin' My Thing	•	2
35	34	32		JAMEY JOHNSON MERCURY 013364 · UMGN (19.98) The Guitar Song	•	1
36	38	37	-6	ZAC BROWN BAND SOUTHERN GROUND ALANTIC 523725AG (25 96 CD 040) (*) Pass The Jar: Live		2
37	3 6	36		JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98) Haywire		2
38	46	42	31	PACE BLAKE SHELTON All About Tonight (EP)		1
39	41	41	1	COLT FORD AVERAGE JOE'S 216 (14.98) Chicken & Biscuits		8
40	32	26	4	HAYES CARLL LOST HIGHWAY D15136^UMGN (10.98) KMAG YOYO (& Other American Stories)		12
41	40	38		VARIOUS ARTISTS DMSONY MUSCUMMERSAL 09846 CAPITOL (18.96) NOW That's What I Call Country: Volume 3		3
42	35	35	8	VARIOUS ARTISTS SCATTER JO1004 BG MACHINE (10.98) The Music Inside: A Collaboration Dedicated To Wayton Jennings: Volume I		22
43	39	33		JOHNNY CASH COLUMBALEGAD: 6005: SOlv: MUSIC (15:98) Bootleg Volume (1: From Memphis To Hollywood		33
44	43	49	23	TRACE ADKINS CAPITOL NASHVILLE 4883 (19.98) The Definitive Greatest Hits: Til The Last Shot's Fired		12
45	47	40		SOUNDTRACK FOX/FOX SEAFICHLIGHT 6184/NEW WEST (17.98) Crazy Heart		6
46	42	39		BRANTLEY GILBERT AVERAGE JOE'S 215 (14 98) Halfway To Heaven		19
47	53	65		DIXIE CHICKS OPEN WIDE COLUMBALEGACY 7598650WY MUSIC (1598) The Essential Dixie Chicks		40
48	50	50	34	UNCLE KRACKER TOP DOG(ATLANTIC 524613/AG (6,98) Happy Hour: The South River Road Sessions (EP)		9
49	49	48		LITTLE BIG TOWN CAPITOL NASHVILLE 88755* (18.98) The Reason Why		1
50	45	43	a	PATSY CLINE MCA NASHVILLE 014526/UME (7.98) Icon: Patsy Cline		42

BLUEGRASS ALBUMS

WEEK	LAST WEEK	WEEKS ON CHT	ARTIST Titl	le	CERT.
1	2	41	DIERKS BENTLEY Up On The R sowks CAPITOL NASHVILLE 85410*	idge	
2	3	5	THE WAILIN' JENNYS Bright Morning S RED HOUSE 234	stars	
÷	1	9	THE GRASCALS CRACKER BARREL 1002 EVBLLEGRASCAL	is Spin	
0	7	48	TRAMPLED BY TURTLES Palor BANJODAD 07*	nino	
6	N	EW	SIERRA HULL Dayb	reak	
6	4	56	CAROLINA CHOCOLATE DROPS Genuine Negro	o Jig	
7	5	25	STEVE IVEY Best Of Blueg IMI 0017/SONOMA	rass	
0	8	7	CAROLINA CHOCOLATE DROPS LUMINESCENT ORCHESTRIF Caroling Discolate Drops Luminescent Orche NONESUCH 526130* WARNER BROS.	sstri (EP)	
	6	9	ABIGAIL WASHBURN City Of Re	fuge	
10	10	39	PUNCH BROTHERS Antifogm NONESUCH 521980*/WARNER BROS.	natic	

EVANS' SECOND NO. 1



Sara Evans registers her second No. 1 on Top Country Albums: "Stronger" is the Hot Shot Debut with 55,000 copies sold (No. 6 on the Billboard 200). She previously bowed at No. 1 in 2005 with "Real Fine Place." Lead single "A Little Bit Stronger" earns Greatest Gain-

er stripes on Hot Country Songs (14-13) and reaches a new peak at No. 3 on Country Digital Songs (see page 51) with the biggest weekly sales sum (45,000). The track has sold 518,000 downloads, according to Nielsen SoundScan, and has spent 26 weeks on the radio and digital charts. —*Wade Jessen*

R&B/HIP-HOP Billboard

1

37

39

AIRPLAY SALES DATA MONITORED BY COMPILED BY niclscn niclscn BDS SoundScar

		_	
		A	DP R&B/HIP-HOP LBUMS
THIS	LAST	WEEKS ON CHT	
0	HOT	SHOT But	LUPE FIASCO
2	1	2	MARSHA AMBROSIUS LATE NIGHTS & EARLY MDRNINGS J 64826/RMG
3	N	W	RAEKWON SHAOLIN VS. WU-TANG ICE H20 94906
4	_		RIHANNA LOUD SRP/DEF JAM 014927/IDJMG (*)
2	4	=	NICKI MINAJ PINK FRIDAY YOUNG NONEY/CASH MONEY/UNIVERSAL MOTOWN 015021*/UMRG
2	4	39	EMINEM RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE D14411*//GA
7	5		KANYE WEST MY BENJITRUL DARK TWISTED FANTASY ROC-A FELLADEF JAN 014855'/DJING (*)
8	6	13	R. KELLY LOVE LETTER JIVE 80874/JLG
R	7	24	
10	8	18	THE LADY KILLER RADICULTURE 525601/ELEKTRA
11	1	26	PASSION, PAIN & PLEASURE SONGBOOK/ATLANTIC 524539/AG JAMIE FOXX
112	10	12	BEST NIGHT OF MY LIFE J 54860/RMG
13	11	14	NO MERCY GRAND HUSTLE/ATLANTIC 523753*/AG
14	16	40	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 754B7/JLG
19	14	40	
17		31	CALLING ALL HEARTS GEFFEN 01510B/IGA
18	17	13	INTIMACY: ALBUM III UNIVERSAL MOTOWN 014469/UMRG € DIDDY - DIRTY MONEY
19	15	23	WAKA FLOCKA FLAME
20	13	12	FLOCKAVELI 1017 BRICK SOUAD/ASYLUM 52274QWARNER BROS
21)	23	17	ND BOYS ALLOWED MOSLEY/ZONE 4/INTERSCOPE 015088/IGA
22	22	34	5.0 DERRTY/UNIVERSAL MOTOWN 014991/UMRG RICK ROSS TEFLON DON MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/DJIMG
	26	18	KID CUDI MAK ON THE MOON II DREAM DING COD JUNIVERSAL MOTOWN D14649*AARG @
24	21	13	TANK NOW OR NEVER MOGAME/SONG DYNASTY/ATLANTIC 525214/AG
25	19	14	CHARLIE WILSON JUST CHARLIE P MUSIC/JIVE 81696/JLG
26	20	3	JAZMINE SULLIVAN LOVE ME BACK J 75357/RMG
(IT	27	24	JEREMIH ALL ABOUT YOU MICK SCHULTZ/DEF JAM 014830/IDJMG
28	24	16	NE-YO LIBRA SCALE DEF JAM 014697/IDJMG ④
29	=	78	KID CUDI MAN DN THE MOON DREAM ON G.O.O.D./UNIVERSAL MOTOWN 013195*/UNIFG (*)
30	30	13	MICHAEL JACKSON MICHAEL MJJ/EPIC 66773/SONY MUSIC
31	29	51	USHER RAYMOND V RAYMOND LAFACE 61552/JLG
32	25	4	GINUWINE ELGIN NOTIFI 003
33	33	16	JAT-Z HITS COLLECTION: VOL. ONE ROC NATION/DEF JAM 013621*/IDJMG FANTASIA
34	31	29	BACK TO ME S/19/J 66528/RMG
35	2.4	15	LOST IN TIME REPRISE 522936/WARNER BROS.
37	37	46	B.O.B PRESENTS REBELROCK/GRAND HUSTLE/ATLAVITIC 518903*/AG EL DEBARGE
37	35	15 29	SECOND CHANCE GEFFEN 015045/IGA
38	38	29	VERSUS (EP) LAFACE 76535/JLG THE TEMPTATIONS
(1)	1	20	ICON MOTOWN 014607/UME
41	28		REVENGE OF THE BARRACUDA SWANG 5138/EONE
42	74	11	LIVE FOREVER: SEPTEMBER 23, 1980 TUFF GONG/SLANO 014669*/UME GREATEST GAINER TEDDY PENDERGRASS TEDDY PENDERGRASS SONOMA 0036
43	39	15	CHRISETTE MICHELE
44	34		SAIGON THE GREATEST STORY NEVER TOLD SUBURBAN NOIZE 271
45	2	39	WIZ KHALIFA DEAL OR NO DEAL ROSTRUM 24/IHIPHOP
46	45	66	ALICIA KEYS THE ELEMENT OF FREEDOM MBK/J 46571*/RMG
47	46	16	LLOYD BANKS H.F.M.2 (HUNGER FOR MORE 2) G UNIT 18041
48	62	14	PACE YELAWOLF SETTER TRUNK MIZIK 0-60 GHET-O-INSIGN/DGC/WITEPISODPE 014450/GA
49	52	53	MARVIN SAPP HERE I AM VERITY 53156/JLG
50	63	13	KANDI KANDI KOATED KANDI KOATED/ASYLUM 526424/WARNER BROS.

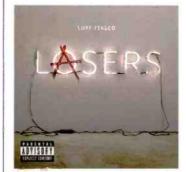
Lil Wayne picks up his eighth chart-topper on
Mainstream R&B/Hip-Hop as "6 Foot 7 Foot,"
featuring Cory Gunz, steps 2-1 in its 12th week
(4,500 spins, according to Nielsen BDS). The
move ties Weezy with Drake for second-most
No. 1s in the chart's 17-year history. R. Kelly
and Usher are tied for first with 11 each.

JLG						
ASYLUM	SYLUM 526424/WARNER BROS.					
on t," ek e sst	LIL		NE			

	M	AINSTREAM
	R	B/HIP-HOP
VEEK	NEEKS IN CHT	TITLE ARTIST (MPRINT/ PROMOTION LABEL)
2	12	#1 6 FOOT 7 FOOT
	14	1 VIIK LIL WAYNE FEAT CORY GUAZ (DASH MONEY/UNVERSAL MOTOWNUMRG) MOMENT 4 LIFE Nicki minaj feat orake (Young Money/Cash Money/Universal Motownumrg)
5	Ū	LOOK AT ME NOW
3	9	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
-	13	TREY SONGE (SONGBOOK/ATLANTIC)
7		JAMIE FOXX FEAT. DRAKE (J/RMG) ALL OF THE LIGHTS
	18	
7	19	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
9	19	CHRIS BROWN (JIVE/JLG)
10	16	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG) YOU BE KILLIN EM
19	5	GG DID IT ON'EM
12	16	WORDS
15	17	BOBBY V (BLU KDLLA DREAMS/CAPITDL) GROVE ST. PARTY
	24	WAKA FLOCKA FLAME FEAT KEED GOTTI (1017 BRICK SOLIAD/ASYLJM/WARMER BROS.) ASTON MARTIN MUSIC
	20	RICK ROSS FEAT DRAKE & CHRISETTE MICHELE (MAYBACH/SLIP-II-SLIDE/DEF JAM/DJMG) WHAT'S MY NAME?
1	5	RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG) BRING IT BACK
		TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
21		DJ KHALED (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN/UMRG) SURE THING
q		MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
		WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP) TAKE ME AWAY
	6	KEYSHIA COLE (GEFFEN/INTERSCOPE)
77	U	JENNIFER HUDSON (J/RMG) HUSTLE HARD
27	0	ACE HOOD (WE THE BEST/DEF JAM/IDJMG). H*A*M
18	9	KANYE WEST & JAY-Z (RDC-A-FELLA/ROC NATION/DEF JAM/IDJMG) FAR AWAY
31	2	MARSHA AMBROSIUS (J/RMG) FEEL LOVE
26	14	SEAN GARRETT FEAT. J. COLE OR DRAKE (BET I PENNED IT/COLUMBIA) MAKE IT RAIN
24	20	TRAVIS PORTER (PORTER HDUSE/JIVE/JLG)
38	2	YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC/UMRG)
30	4	LLOYD BANKS FEAT. JEREMIH (G UNIT/CAPITOL)
25	8	SNOOP DOGG (PRIORITY/CAPITOL) THE SHOW GOES ON
33	7	LUPE FIASCO (1ST & 15TH/ATLANTIC) MY GIRL
34	3	MINDLESS BEHAVIOR (STREAMLINE/CONJUNCTION/INTERSCOPE)
29	7	NELLY FEAT, KELLY ROWLAND (DERRITY/UNIVERSAL MOTOWW/UMRG)
36	4	R. KELLY (JIVE/JLG)
	W	MARY MARY (MY BLOCK/CDLUMBIA)
7	3	
		DIDDY - DIRTY MONEY FEAT. TREY SONGZ (BAD BOY/INTERSCOPE) 10 SECONDS
32	20	
39	5	MUSIQ SOULCHILD FEAT. SWIZZ BEATS (ATLANTIC)
40	2	
		BIG SEAN FEAT. CHRIS BROWN (G.O.D.D./DEF JAM/IDJMG)

)	Rł	НҮТНМІС [™]
WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
1	1	16	#1 DOWN ON ME 3 wks JEREMIN FEAT. 50 CENT (MICK SCHULTZ/DEF.JAM/DJMG).
2	2	13	MOMENT 4 LIFE NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	T	6	S&M RIHANNA (SRP/DEF JAM/IDJMG)
	4	35	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
		20	GRENADE
•	5	11	BRUND MARS (ELEKTRA/ATLANTIC) 6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
7	10	15	PRETTY GIRL ROCK
8	6	15	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
9	4	5	FAR' EAST MOVEMENT FEAT, RYAN TEDOER (CHERRYTREE/INTERSCOPE)
0	9	21	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG) WHAT'S MY NAME?
1	8	21	RIHANNA FEAT. ORAKE (SRP/DEF JAM/IDJMG)
n	15	8	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP.) BACKSEAT
3	12	5	NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.) BORN THIS WAY
	11	00	LADY GAGA (STREAMLINE/KDNLIVE/INTERSCOPE)
5	COME	10	WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS)
	19	10	YEAH 3X
6	13	20	CHRIS BROWN (JIVE/JLG) ALL OF THE LIGHTS
7		10	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
8	20	7	LUPE FIASCO (1ST & 15TH/ATLANTIC)
9			DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE) E.T.
20	24	2	HOLD IT AGAINST ME
	16	9	BRITNEY SPEARS (JIVE/JLG)
2	23	6	WRITTEN IN THE STARS TINIE TEMPAH FEAT ERIC TURNER (DISTURBING LONDON/PARLOPHONE/CAPITOL)
3	21	18	
4	17	16	BUZZIN' MANN (MERCURY/IOJMG)
D	25	6	MORE USHER (LAFACE/JLG)
6	27	5	GONE NELLY FEAT. KELLY ROWLAND (DERRTY/UNIVERSAL MOTOWN)
r	33	2	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
)	35	2	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
	29	3	BLOW KESHA (KEMOSABE/RCA/RMG)
0	30	3	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
0	36	2	HIT THE LIGHTS JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
•	32	4	FEEL LOVE SEAN GARRETT FEAT. J. COLE OR DRAKE (BET I PENNED IT/COLUMBIA)
3	26 -	20	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
2	34	12	YOU BE KILLIN EM FABOLOUS (DESERT STDRM/DEF JAM/IDJMG)
5	-		LOVE FACES TREY SONGZ (SONGBOOK/ATLANTIC)
D			BOW CHICKA WOW WOW MIKE PDSNER FEAT. LIL WAYNE (J/RMG)
7	28	7	FALL FOR YOUR TYPE JAMIE FOXX FEAT. DRAKE (J/RMG)
8	37	3	F**KIN' PERFECT PINK (LAFACE/JLG)
9	31	17	KUSH DR. DRE FEAT. SNOOP DOGG & AKON (AFTERMATH/INTERSCOPE)
0	-38	16	COMING HOME DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
	1	12 - 40	

BETWEEN THE BULLETS



Lupe Fiasco nets his first No. 1 on either the Billboard 200 or Top R&B/Hip-Hop Albums as his often-delayed "Lasers" bows with 204,000, according to Nielsen SoundScan. Impressively, it does so without the support of a top 40 single on Hot R&B/Hip-Hop Songs.

The album's leadoff track is the Modest Mousesampling "Show Goes On," which sits at its peak on Hot R&B/Hip-Hop Songs at No. 54. Fiasco's 2006 debut, "Lupe Fiasco's Food & Liquor," opened with 81,000 copies (No. 2) on the back of "Kick, Push," which peaked at No. 56 on Hot R&B/Hip-Hop Songs.

His 2008 sophomore set, "Lupe Fiasco's The Cool," arrived with 147,000 copies (No. 4) thanks to the No. 19-peaking "Superstar," featuring Matthew Santos. —Rauly Ramirez

Q)	A	DULT R&B [™]
THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
1	1	26	HOU ARE 13 WKS CHARLIE WILSON (P MUSIC/JIVE/JLG)
2	3	1 6	LOVE LETTER R. KELLY (JIVE/JLG)
	2	19	LAY WITH YOU EL DEBARGE FEAT. FAITH EVANS (GEFFEN/INTERSCOPE)
	5	30	CAN'T BE FRIENDS TREY SONGZ (SONGBOOK/ATLANTIC)
	4	17	WALKING MARY MARY (MY BLOCK/COLUMBIA)
6	8	15	FAR AWAY Marsha Ambrosius (J/RMG)
×	7	34	SHARE MY LIFE KEM (UNIVERSAL MOTOWN/UMRG)
8	9	7	WHERE YOU AT JENNIFER HUOSON (J/RMG)
	6	25	I'M DOING ME Fantasia (S/19/J/RMG)
10	12	8	I SMILE KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/VERITY/JLG)
11	11	17	NEVER WANT TO LIVE WITHOUT YOU ERIC BENET (REPRISE/WARNER BROS.)
12	15	9	NOT MY DADDY KELLY PRICE FEAT. STOKLEY (MY BLOCK/SANG GIRLI/MALACO)
13	10	22	EMERGENCY TANK (MOGAME/SONG DYNASTY/ATLANTIC)
14	10	3	4EVERMORE ANTHONY DAVIO FEAT. ALGEBRA (PURPOSE/EONE)
10		4	FALL FOR YOUR TYPE JAMIE FOXX FEAT. DRAKE (J/RMG)
16	18	9	GONE AND NEVER COMING BACK MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
17	17	10	ALL ABOUT THE SEX (IT AIN'T ALL ABOUT THE SEX) DONELL JONES (CANDYMAN/EDNE)
18	16	14	ONE IN A MILLION NE-YO (DEF JAM/IDJMG)
19	19	8	CAUGHT MY EYE MINT CONDITION (SHANACHIE)
20	RE-E	NTRY	GG ANYTHING MUSIQ SOULCHILD FEAT. SWIZZ BEATS (ATLANTIC)
21	22	5	NOEL GOURDIN (MASS APPEAL/EQNE)
22	21	5	GOOD MAN RAPHAEL SAADIQ (COLUMBIA)
23		4	I WANNA BE YOUR MAN CHARLIE WILSON FEAT. FANTASIA (P MUSIC/JIVE/JLG)
24	25	3	JAGGED EDGE (SLIP-N-SLIDE/CAPITOL)
25	20	20	WHAT COULD HAVE BEEN GINUWINE (NOTIFI)

RAP SONGS"

THIS	LAST	WEEKS ON CH'	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 MOMENT 4 LIFE 6 WIKS RECOMMAN FEAT DRAVE (YOUNG MONEY/CASH MONEY/AWVERSAL MOTOVIN)
2	2	13	6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
3	8	5	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
4	4	10	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
10	5	27	NO HANDS WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
	8	1937 - 1	YOU BE KILLIN EM FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
1	7	22	BLACK AND YELLOW
_	6	25	ASTON MARTIN MUSIC RICK ROSS FEAT DRAKE & CHRISETTE MICHELE (MAYBACHSLIPA-SLIDE/DEF JAM/DJ/MG)
9	11	4	GG DID IT ON'EM NICKI MINAI (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
10	9	14	FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
11	20	2	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC)
12	16	6	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
	10	22	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305/PDLD GROUNDS/J/RMG)
14	18	5	BACKSEAT NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)
15	13	4	GROVE ST. PARTY WAKA FLOCKA FLAME FEAT, KEBO GOTTI (1017 BRICK SQUAD/ASYLLIN/WARNER BROS.)
16	12	23	MAKE A MOVIE TWISTA FEAT. CHRIS BROWN (GMG/CAPITOL)
17	15	29	RIGHT ABOVE IT LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
18	21	4	BRING IT BACK TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
	23	3	HUSTLE HARD ACE HOOD (WE THE BEST/DEF JAM/IDJMG)
20	14	7	WELCOME TO MY HOOD DJ (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN)
21	22	17	KUSH DR. DRE FEAT: SNOOP DOGG & AKON (AFTERMATH/INTERSCOPE)
22	17	14	BUZZIN' MANN (MERCURY/IDJMG)
	•		I NEED A DOCTOR DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
24	19	9	H*A*M KANYE WEST & JAY-Z (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
25	25	4	I DON'T DESERVE YOU LLOYD BANKS FEAT. JEREMIH (G UNIT/CAPITOL)
	10		

SALES DATA COMPILED BY nielsen SoundScar

AIRPLAY MONITORED BY

nielsen BDS

AIRPLAY MONITORED BY Billboard, DANCE nielsen BDS



DITIONAL SSICAL ALBUMS WEEK WEEKS ON CHT TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL INT & NUMBER / DISTRIBUTING LABEL CERT 1 1 13 MICHAEL BUBLE CRAZY LOVE 143 REPRISE 520733WARNER BROS. ⊕ FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR 2 8 SIMONE DINNERSTEIN KAMMERORCHESTER BACH A STRANGE BEAUTY SCHV CLASSICAL B1742/SONY MASTERWORKS 2 2 VARIOUS ARTISTS 3 30 ALA INVERSAL CLASSICS GROUP CHRISTMAS WITH THE RAT PACK CAPITOL 4884: RIZET CARMEN FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR IN THE BE MICHARK SMIR DIDYNESSPERSE SAMANER BOS MICHAEL BUBLE HOLLYWOOD THE DELIXE 14S/REPRISE 526141/MARNER BROS. GUSTAVO DUDAMEL SIMON BOLIVAR HEW 4 YUJA WANG/MAHLER CHAMBER ORCH. NEW 5 GABRIELA MONTERO 6 9 6

SALES DATA

nielsen

RADITIONAL

KURT ELLING

THE GATE CONCORD JA

SOUNDTRACK TREME: SEASON 1 HBO/

NINA SIMONE

VARIOUS ARTISTS

BRAD MEHLDAU LIVE IN MARCIAC NONESUCH 5

25 72 PINK MARTINI SPLENDOR IN THE GRAS

CALMA OTA

OMAR SOSA

LOUIS ARMSTRONG LOUIS ARMSTRONG SONOMA 001

ONTEMPORARY

ARTIST

#1 ESPERANZA SPALDING

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JOY TO THE WORLD MILES DAVIS BITCHES BREW LIVE COL

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THIS WEEK LAST WEEKS ON CHT

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NEW

THIS WEEK LAST WEEK WEEKS ON CHT

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ZZ ALBUMS

_			SOLATINO EMI PERSOLUS 18201	
T	4	3	JANINE JANSEN/ITAMAR GOLAN BEAU SOIR DECCA DI 19/UN/VERSAL CLASSICS GROUP	
8	RE-E	NTRT	YUJA WANG TRANSFORMATION DG 014108/UNIVERSAL CLASSICS GROUP	
	5	58	EMANUEL AX, YO-YO MA, ITZHAK PERLMAN MENDELSSOHN PIANO TRIOS SONY CLASSICAL 52192/SONY MASTERWORKS	
10	NEW		ALEXANDRE THARAUD ALEXANDRE THARAUD PLAYS SCAPLATH	
a (i	6	36	ANDRE RIEU & HIS JOHANN STRAUSS ORCH. FOREVER VIENNA AND FREUPOLYDOR/HIP-0 014439/UME •	1
œ.	15	6	HELENE GRIMAUD RESONANCES DG 015154 UNIVERSAL CLASSICS GROUP	l
13	₿€-E	NTRY	ERIC WHITACRE LIGHT & GOLD DECCA 014850	i
ht	14	12	THE BENEDICTINE NUNS OF NOTRE-DAME DE L'ANNONCIATION VOICES: CHANT FROM AVIENON DECCA OTSUEURINERSAL CLASSICS GROUP	1
15	13	21	HILARY HAHN WITH ROYAL LIVERPOOL PHILHARMONIC ORCH.	F

0		CL CR	ASSICAL OSSOVER ALBUMS	74
THIS WEEK	CAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	3	17	JACKIE EVANCHO	
2	4	2	ALFIE BOE BRING HIM HOME DECCA 015330	
3	7	20	THE CANADIAN TENORS THE PERFECT GIFT DECCA 014801	
-45	2	72	THE CANADIAN TENORS THE CANADIAN TENORS DECCA 013509	
	1	34	DAVID GARRETT ROCK SYMPHONIES DECCA 014442	
6	8	13	THE PRIESTS NOEL RUA VICTOR 75729/SONY MUSIC	
7	5	16	STING FEAT. THE ROYAL PHILHARMONIC CONCERT ORCH. STING: LIVE IN BERLIN CHERRYTREE/DG 014982/DECCA ④	
	6	36	STING SYMPHONICITIES CHERRYTREE/DG D14464*/UNIVERSAL CLASSICS GROUP	
9	13		JOHN RUTTER THE CAMBRIDGE SINGNERS COLLEGIUM 135	Q
10	9	31	ZOE KEATING INTO THE TREES ZOE KEATING 03 EX	
11	+3	22	THE IRISH TENORS THE VERY BEST OF THE IRISH TENORS EONE 2300	
12	RE-E	NTRY	BRYN TERFEL CARDLS & CHRISTMAS SONGS DG 014914/UNIVERSAL CLASSICS GROUP	
13	RE-E	NTRY	RENEE FLEMING DARK HOPE DECCA 014186	
14	14	21	THE IRISH TENORS IRELAND RAZOR & TIE 83088	
15	11	65	JOSHUA BELL AT HOME WITH FRIENDS SONY CLASSICAL 52716/SONY MASTERWORKS	
- Alternation	-		Advertise of the second of the second	41 - 11

•		W	ORLD ALBUMS	
THIS	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
0	u	W	VARIOUS ARTISTS WELFO HAWAN SONT PING CUSTOM MARKETING ERCUPIEAR OF5165TARELOS	
2	t	3	CELTIC THUNDER HERITAGE CELTIC THUNDER 015195/DECCA	
	3	59	CELTIC WOMAN SONGS FROM THE HEART MANHATTAN 58360/BLG ①	
- 1	2	4	CELTIC WOMAN LULLABY MANHATTAN 47069/8LG	
0	N	W	THE HIGH KINGS	
10	4	2	ORLA FALLON MY LAND ELEVATION 013	
0	- 11		YASMIN LEVY SENTIR FOUR QUARTERS 1821	L
8	10	56	CELTIC THUNDER IT'S ENTERTAINMENTI CELTIC THUNDER 013924/DECCA	
1	5	17	LOREENA MCKENNITT THE WIND THAT SHAKES THE BARLEY CUT AM ROAD/VERVE 015015*/NG	
10			KOLOHE KAI LOVE TOWN GO ALOHA 1014	
1	11	7	VARIOUS ARTISTS IRISH FAVORITES SONOMA 0062	R
12	14	13	THE DUBLIN RAMBLERS	
13	A.	14	THE STARLITE SINGERS AND ORCHESTRA BEST OF CELTIC FAVORITES SONOMA 0116	
		22	COUNTDOWN ORCHESTRA CELTIC FAVORITES SONOMA 3949	Į.
15	13	31	GAELIC STORM CABBAGE LOST AGAIN 201001	

	Ì	D/	ANCE CLUB SONGS				
WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION CABEL
1	2	9	HIGHER TAND CRUZ FEAT. KYLIE MINDGUE & TRAVIE MCCOY MERCURY/DUMG	26	28	11	THIS NIGHT MASK MUNKEYS EXIT 26
2	3	7	S&M RIHANNA SRP/DEF JAM/IDJMG	27	37	2	BEAUTIFUL PEOPLE CHRIS BROWN FEAT. BENNY BENASSI JIVE/JLG
3			ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL ISLAND/UNIVERSAL	28	32	5	READY WHEN YOU ARE
A.	1	7	HOLD IT AGAINST ME BRITNEY SPEARS JIVE/JLG	29	34	4	IF THIS AIN'T LOVE CHRIS "THE GREEK" PANAGHI FEAT. SOPHIA CRUZ DJG
5	10	5	E.T. KATY PERRY CAPITOL	30	43	3	HEY (NAH NEH NAH) RICO BERNASCONI VS. VAYA CON DIOS STARSHIT/CAPP
6	11	8	KEEP ON DANCING ALYSSA RUBINO FIRST ENT.	31	30	7	DESPERATE GIRLS & STUPID BOYS KIMBERLY CALOWELL VANGUARD/CAPITOL
7	9	12	BETTER THAN TODAY KYLIE MINOGUE PARLOPHONE/ASTRALWERKS/CAPITOL	32	42	3	TACALACATEO INDIA & PEPPE CITARELLA ANGEL EYES
8	13	4	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	33	25	9	GOT THAT FEELING BAD BOY BILL FEAT. ERIC JAG NETTWERK
9	12	7		34	44	3	PUSH IT JESSIE AND THE TOY BOYS FEAT. YELAWOLF PROSPECT PARK
10	14	4	GOOD GIRL ALEXIS JORDAN ROC NATION/COLUMBIA	35	HOT	SHOT	DANCING TONIGHT KAT DELUNA UNIVERSAL MUSIC BELGIUM
iπ.			DOG DAYS ARE OVER FLORENCE + THE MACHINE UNIVERSAL REPUBLIC	36	21	13	NAKED CONSUELO COSTIN WITH MASSI & DE LEON CONTINUOUS COOL/CAMP
12	8	12	MOVE ON FAST DNO MIND TRAIN/TWISTED	37	26	11	WHAT'S MY NAME? RIHANNA FEAT. DRAKE SRP/DEF JAM/IDJMG
13		11	SANITY HANNAH SNDWOOG	38	47	3	RIDE OSCAR P & GREG STAINER SEA TO SUN
14	17	5	ARMY OF LOVE	39	23	14	SLEEPYHEAD PASSION PIT FRENCHKISS/COLUMBIA
15	15	6	I'LL BE THERE TIFFANY EVANS MUSIC WORLD/COLUMBIA		38	8	FLY DANI BARBERS DANI BARBERS
16	18	7	HARE KRISHNA SIB IVAN PEACEMAN	-	36	9	YEAH 3X CHRIS BROWN JIVE/JLG
17	22	ų.	WALKING MARY MARY MY BLOCK/COLUMBIA	42	46	6	GET BACK MARGO ORGANICA
18	27	5	SUN OF A GUN DH LAND EPIC	43	35	15	WHO'S THAT CHICK? DAVID GUETTA FEAT, RIHANNA GUM/ASTRALWERKS/CAPITDL
19	24	5	NEVER SEE YOU AGAIN TALIA COLES PHASE ONE	44	45	5	MORE USHER LAFACE/JLG
20	6	12	HELLO MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC	45	20	13	PARTY OF THE YEAR JIPSTA FEAT. SANDY B. BANDOOZLE BEATZ
21	29	3	POWER CALL MY NAME PICK SULTAN & NED SHEPARD FEAT NADIA ALI HAREM	46	50	2	CONSEQUENCES VANESSA DAOU DAOU KIO DUTSIDER
22	19	10	SO DELICIOUS Salme Feat. Núa tylo Kontainer	47	39	14	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC
23	33	4	TURN IT UP ULTRA NATE DEEP SUGAR/STRICTLY RHYTHM	48	49	12	ELECTRIC LOVE DIRTY VEGAS OM
24	31	5	BEAUTY QUEEN Kelsey B Carrillo	49	NE	w	RELIGIOUS GRAVITONAS SOFO
25	16	8	AS DAYS GO BY	50	NE	W	WHERE YOU AT

DANCE/ ELECTRONIC ALBUMS

WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	124	HADY GAGA	3
2	2	14	DAFT PUNK TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872	- 18
\$		14	DEADMAU5 4X4=12 MAU5TRAP 2518/ULTRA	
4	3	68	LADY GAGA The Fame Monster (B) Streamline.konling.cherrytreeinterscope 013872/NGA	
21		32	LADY GAGA THE REMIX STREAMLINE/CONLINE/CHERRYTREE/INTERSCOPE 014633*/IGA	
6	6	5	CUT /// COPY ZONOSCOPE MODULAR 134*	
7	7	7	VIC LATINO VIC LATINO PRESENTS: ULTRA DANCE 12 ULTRA 2734	
8	8	12	SKRILLEX Scary Monsters and Nice Sprites (EP) Big Beat/ATLANTIC 526918/AG	1
9	NE	W	BETH DITTO BETH DITTD (EP) COLUMBIA DIGITAL EX/SONY MUSIC	
10	12	15	VARIOUS ARTISTS UKF DUBSTEP 2010 UKF DIGITAL EX	
11	45	22	VARIOUS ARTISTS Now That's what I call club hits 2 common versal, sony music 17803/CAPITOL	
12	17	3	GIL SCOTT-HERON AND JAMIE XX WE'RE NEW HERE YOUNG TURKS 517*/XL	
113	10	31	30H!3 STREETS OF GOLD PHOTO FINISH 523412/AG⊕	
14	14	5	JAMES BLAKE JAMES BLAKE HESSLE AUDIOPOLYDORVANVERSAL REPUBLIC DIGITAL EXVIMING.	
115	11	43	LCD SOUNDSYSTEM THIS IS HAPPENING DFA/VIRGIN 09903*/CAPITOL	
16	13	7	DAVID GUETTA ONE MORE LOVE (EP) GUM 71634/ASTRALWERKS	
17	16	70	DEADMAU5 FOR LACK OF A BETTER NAME MAUSTRAP 2174/ULTRA	
18	2	37	CRYSTAL CASTLES CRYSTAL CASTLES I TOWN LAST GAMG LES/UNIVERSAL MOTOWN 014374UNIRG	
1.9	20	22	LOUIE DEVITO THE NEW DANCE MIX USA PHASE ONE 1009	
20	18	77	LA ROUX LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/IGA	
21	25	13	BASSNECTAR TIMESTRETCH (EP) AMORPHOUS DIGITAL EX	
22	22	3	VARIOUS ARTISTS NOW THAT'S WHAT I CALL CLUB HITS EMVUNVERSAL 56256/SOWY MUSIC	ft.
23	NE		VARIOUS ARTISTS BEST OF DISCO SONOMA D045	
24	RE-E	NTRY.	ROBYN BODY TALK KONICHIWA/CHERRYTREE/INTERSCOPE 015111/JGA	
25	RE-E	NTRY	TIESTO MAGIKAL IDURNEY: THE HITS COLLECTION MAGIK MUZIK 2425/11/TRA	

5 Legend on billboard bit for DANCE CLUB SONGS and DANCE/ELECTRONIC ALBUMS rules and explanations. DANCE AIRPLAY: 6 dance stations are electronically monitored 24 hours a day 7 days. Is Legendon TRADIDIAL JAZZ ALBUMS, CONTENDORATY, TRADITIONE, CARENCE ALBUMS, CLASSCAL CROSSOR RALBUMS and WOELD AZZZ SONGS. IT Stations are electronically monitored 24 hours a day, 7 days a week See Chart Legend for rules and explanations.

See Charts See Charts SMOOTH J.

BOY BILL FEAT. ERIC JAG NETTWERK SH IT E AND THE TOY BOYS FEAT. YELAWOLF PROSPECT PARK NCING TONIGHT KED UELO COSTIN WITH MASSI & DE LEON CONTINUOUS COOL/CAMP IAT'S MY NAME? NNA FEAT. DRAKE SRP DEF J R P & GREG STAINER SEA EEPYHEAD BARBERS DANI BARBER **AH 3X** 8 brown Jive/Jlg T BACK O'S THAT CHICK? GUETTA FEAT, RI RE AFACE/JLC RTY OF THE YEAR OZLE BEAT NSEQUENCES SSA DAOU DAOU KIO OUTSIDER NIGHT (I'M LOVIN' YOU) JE IGLESIAS FEAT. LUDACRIS & DJ FRANK CTRIC I ITONAS SOFC FRF YO FER HUDSO DANCE #1 HOLD 9 HELLO MARTIN SOLVEIG & 14 2 BORN THIS SEEK BRON 12 5 ON THE FLO 6 15 MORE USHER LAFACE/JLC FREEFALLIN 9 9 7 11 ZOE BADWI TONIGHT (I ENRIQUE IGLESIAS FEA 8 13 S&M RIHANNA SRP/DEF HIGHER TAIO CRUZ FEAT. TH 6 13 BELIEVER FREEMASONS FEAT NOT GIVING 12 18 YEAH 3X 13 13 IJΨ SO TRUE 10 AGD NEP TAKE OVER AFROJAČK FEAT. EV SOFI NEED 10 16 F**KIN' PEF 3 14 MIAMI 2 IBI 18 15 INDESTRUC RATED R 25 3 ROCKETEE 22 E.T. KATY PERRY FEAT. N F**K YOU (F CEE LO GREEN RAD

	CONSEQUENCES	1	1	30	SWKS CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD	
1	VANESSA DAOU DAOU KIO OUTSIDER TONIGHT (I'M LOVIN' YOU)	2	5	37	KENNY G HEART AND SOUL CONCORD 32048	
,	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC ELECTRIC LOVE	3	2	6	THE RIPPINGTONS FEAT. RUSS FREEMAN COTE D'AZUR PEAK 32580/CONCORO	Į
	DIRTY VEGAS OM		7	22	DAVE KOZ	Î
	GRAVITONAS SOFO	14	3	47	HELLO TOMORROW CONCORD 31753	
	JENNIFER HUDSON J/RMG	6	8	20	BACKATOWN VERVE FORECAST 014194/VG FOURPLAY	
		-	6	5	LET'S TOUCH THE SKY HEADS UP 32030/CONCORD HERB ALPERT & LANI HALL	
ļ	ANCE .			6	I FEEL YOU CONCORD JAZZ 32757/CONCORD PAUL HARDCASTLE	
	RPLAY		10		DESIRE TRIPPIN 'N' RHYTHM 46 HERBIE HANCOCK	
E	TITLE	9	11	38	TOWER OF POWER	
5	ARTIST IMPRINT / PROMOTION LABEL	10	9	3	40TH ANNIVERSARY TOP 300207 € KEIKO MATSUI	
	3WKS BRITNEY SPEARS JIVE/JLG	11		7	THE ROAD SHANACHIE 5188	
	MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC	12	14	34	JAZZMASTERS JAZZMASTERS VI TRIPPIN 'N' RHYTHM 41	
		13	115	34	BRIAN CULBERTSON XII GRP 01446C/VG	
	TIM / BERG NAPITH	14	13	7	VINICIUS CANTUARIA & BILL FRISELL LAGRIMAS MEXICANAS SONGLINE/TONE RELD 2110/EONE	
1	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL ISLAND/UNIVERSAL	15	20	36	VARIOUS ARTISTS LEE RITENOUR'S 6 STRING THEORY CONCORD 31911	
	MORE USHER LAFACE/JLG		T	8		1
1	FREEFALLIN' ZOE BADWI BIG BEAT/ATLANTIC					
	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUQACRIS & DJ FRANK E UNIVERSAL REPUBLIC			21	100TH JAZZ	
	ENNIQUE IDLESING FEAL LUCAGING & LU PRAINK E UNIVERSAL HEPUBLIG		the second se	~)NGS"	
Ì	S&M	A			NGS	
	S&M RIHANNA SRP/DEF JAM/IDJMG HIGHER	HIS NEEK	AST WEEK			
	S&M RIHANNA SRP/DEF JAM/IDJMG HIGHER TAIO CRUZ FEAT. TRAVIE MCCOY MERCURY/IDJMG BELIEVER	THIS MEEK 1	LAST WEEK	MEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	
	S&M RIHANA SRP/DEF JAW/IDJMG HIGHER TAIO CRUZ FEAT. TRAVIE MČCOY MERCURY/IDJMG BELIEVER FREEMASONS FEAT. WYNTER GORDON BIG BEAT/ATLANTIC NOT GIVING UP ON LOVE			WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL JUMP START JUMP START GLOBAL KISS	
	S&M RIHANNA SRP/DEF JAM/IDJMG HIGHER TAIO CRUZ FEAT. TRAVIE MCCOY MERCURY/IDJMG BELIEVER FREEMASONS FEAT. WYNTER GORDON BIG BEAT/ATLANTIC NOT GIVING UP ON LOVE AMMIN VAN BUUREN VS. SOPHIE ELLIS BEXTOR ULTRA YEAH 3X	1	1	CHT WEEKS	TITLE ARTIST IMPRINT / PROMOTION LABEL ATTIST IMPRINT / PROMOTION LABEL ATTIST MILE BAJATISR GLOBAL KISS STEVE OLIVER SOM IT'S TIME	
	S&M RIHANA SRP/DEF JAM/IDJMG HIGHER TAIO CRUZ FEAT. TRAVIE MCCOY MERCURY/IDJMG BELIEVER FREEMASONS FEAT. WYNTER GOROON BIG BEAT/ATLANTIC NOT GIVING UP ON LOVE ARMIN VAN BUUREN VS. SOPHIE ELLIS BEXTOR ULTRA YEAH 3X CHRIS BROWN JIVE/JLG SO TRUE	1	1 5 10	25 9	TITLE ARTIST IMPRINT / PROMOTION LABEL JUMP START GLOBAL KISS STEVE OLIVER SOM IT'S TIME BRIAN CULBERTSON GR/VERVE LET IT SHINE	
	S&M RIHANNA SRP/DEF JAM/IDJMG HIGHER TAIO CRUZ FEAT. TRAVIE MCCOY MERCURY/IDJMG BELIEVER FREEMASONS FEAT. WYNTER GORDON BIG BEAT/ATLANTIC NOT GIVING UP ON LOVE AMIN VAN BUUREN VS. SOPHIE ELLIS BEXTOR ULTRA YEAH 3X CHRIS BROWN JIVE/JLG SO TRUE AGD NERVOUS TAKE OVER CONTROL	1	1 5 10 6	25 9 9 35	TITLE ARTIST IMPRINT / PROMOTION LABEL TIST IMPRINT / PROMOTION LABEL TIST IME BRIAN CULBERTSON GRP/VERVE LET IT SHINE TIM BOWMAN TRIPPIN 'N' RHYTHM PUT THE TOP DOWN	
	S&M RIHANA SRP/DEF JAM/IDJMG HIGHER TAIO CRUZ FEAT. TRAVIE MCCOY MERCURY/IDJMG BELIEVER FREEMASONS FEAT. WYNTER GORDON BIG BEAT/ATLANTIC NOT GIVING UP ON LOVE ARMIN VAN BUUREN VS. SOPHIE ELLIS BEXTOR ULTRA YEAH 3X CHRIS BROWN JIVE/JLG SO TRUE AGO NERVOUS TAKE OVER CONTROL AFROJACK FEAT EVA SIMON ROBBINS SOFI NEEDS A LADDER	1	1 5 10 6 4	25 9 9 35 28	TITLE ARTIST IMPRINT / PROMOTION LABEL TITST IMPRINT / PROMOTION LABEL TITST STARE GLOBAL KISS STEVE OLIVER SOM IT'S TIME BRIAN CULERTSON GRP/VERVE LET IT SHINE TIM BOWMAN TRIPPIN 'N' RHYTHM PUT THE TOP DOWN DAVE KOZ FEAT LEE RITENOUR CONCORD/CMG LOVE TKO	
	S&M RIHANA SRP/DEF JAM/IDJMG HIGHER TAIO CRUZ FEAT. TRAVIE MCCOY MERCURY/IDJMG BELIEVER FREEMASONS FEAT. WYNTER GORDON BIG BEAT/ATLANTIC NOT GIVING UP ON LOVE ARMIN VAN BUUREN VS. SOPHJE ELLIS BEXTOR ULTRA YEAH 3X CHRIS BROWH JIVE/JLG SO TRUE AGD NERVOUS TAKE OVER CONTROL AFROJACK FEAT. EVA SIJAONS ROBBINS	1 2 3	1 5 10 6 4 2	25 9 35 28 16	TITLE ARTIST IMPRINT / PROMOTION LABEL TIST IMPRINT / PROMOTION LABEL JUMP START GLOBAL KISS STEVE OLIVER SOM IT'S TIME BRIAN CULEENTSON GRP/VERVE LET IT SHINE TIM BOWMAN TRIPPIN W'R HYTHM PUT THE TOP DOWN DAVE KOZ FEAT. LEE RITENOUR CONCORD/CMG LOVE TKO FOURPLAY HEADS UP/CMG GUILATIESI CONTACT	
	S&M RIHANNA SRP/DEF JAM/IDJMG HIGHER TAIO CRUZ FEAT. TRAVIE MCCOY MERCURY/IDJMG BELIEVER FREEMASONS FEAT. WYNTER GORDON BIG BEAT/ATLANTIC NOT GIVING UP ON LOVE AMMIN VAN BUUREN VS. SOPHIE ELLIS BEXTOR ULTRA YEAH 3X CHRIS BROWN JIVE/JLG SO TRUE AGD NERVOUS TAKE OVER CONTROL AFROJACK FEAT. EVA SIMONS ROBIINS SOFI NEEDS A LADDER DEADMAUS MAUSTRAP/ULTRA	1 2 3	1 5 10 6 4 2 24	25 9 9 35 28 16 3	TITLE ARTIST IMPRINT / PROMOTION LABEL TIST IMPRINT / PROMOTION LABEL TIST JUE GLOBAL KISS STEVE OLIVER SOM IT'S TIME BRIAN CULEENTSON GRP/VERVE LET IT SHINE TIM BOWMAN TRIPPIN 'N' RHYTHM PUT THE TOP DOWN DAVE KOZ FEAT. LEE RITENOUR CONCORD/CMG LOVE TKO FOURPLAY HEADS UP/CMG GREATEST CONTACT GAINER SURVE	
	S&M RIHANA SRP/DEF JAM/IDJMG HIGHER TAIO CRUZ FEAT. TRAVIE MĆCOY MERCURY/IDJMG BELIEVER FREEMASONS FEAT. WYNTER GORDON BIG BEAT/ATLANTIC NOT GIVING UP ON LOVE AMMIN VAN BUUREN VS. SOPHIE ELLIS BEXTOR ULTRA YEAH 3X CHRIS BROWM JIVE/JLG SO TRUE AGD NERVOUS TAKE OVER CONTROL AFROJAČK FEAT. EVA SIMONS ROBBINS SOFI NEEDS A LADDER DEADMAUS MAUSTRAP/ULTRA F**KIN' PERFECT PINK LAFACE/JLG MIAMI 2 IBIZA SWEDSH HOUSE MAMA VS. THRE TEMPAH ASTRAUMERKSWIRGN.CAPTOL	1 2 3 7 8	1 5 10 6 4 2 24 9	25 9 9 35 28 16 3 22 32	TITLE ARTIST IMPRINT / PROMOTION LABEL TO DEAL KISS STEVE OLIVER SOM T'S TIME BRIAN CULBERTSON GRP/VERVE LET IT SHINE TIM BOWMAR TRIPPIN YR RHYTHM PUT THE TOP DOWN DAVE KOZ FEAT. LEE RITENOUR CONCORD/CMG LOVE TKO FOURPLAY HEADS UP/CMG CHEATEST CONTACT BONKEY JAMES VERVE DANCE WITH ME JACKIEM JOYNER MACK AVENUE/ARTISTRY	
	S&M RIHANA SRP/DEF JAM/IDJMG HIGHER TAIO CRUZ FEAT. TRAVIE MCCOY MERCURY/IDJMG BELIEVER FREEMASONS FEAT. WYNTER GOROON BIG BEAT/ATLANTIC NOT GIVING UP ON LOVE ARMIN VAN BUUREN VS. SOPHIE ELLIS BEXTOR ULTRA YEAH 3X CHRIS BROWN JIVE/JLG SO TRUE AGD NERVOUS TAKE OVER CONTROL AFROJACK FEAT. EVA SIMONS ROBBINS SOFI NEEDS A LADDER DEADMAUS MAUSTRAP/ULTRA F**KIN' PERFECT PINK LAFACE/JLG MIAMI 2 IBIZA SWEDSH HOUSE MARA VS. THE TEMPAH ASTRAUMERKS//RON/CAPITOL INDE STRUCTIBLE ROBYN KONICHIWA/CHERRYTREE//INTERSCOPE	1 2 3	1 5 10 6 4 2 24 9 11	25 9 9 35 28 16 3 22 23	TITLE ARTIST IMPRINT / PROMOTION LABEL ARTIST IMPRINT / PROMOTION LABEL MILS BAJAYTSR GLOBAL KISS STEVE OLIVER SOM IT'S TIME BRIAN CUBERTSON GRP/VERVE LET IT SHINE TIM BOWMAN THIPPIN 'N' RHYTHM PUT THE TOP DOWN DAVE KOZ FEAT LEE RITENOUR CONCORD/CMG LOVE TKO FOURPLAY HEADS UP/CMG GREATEST CONTACT BONEY JAMES VERVE DANCE WITH ME JACKEW JOYNER MACK AVENUE/ARTISTRY EASE UP CRAIG SHARMAT SCOREDOG	
	S&M RIHANA SRP/DEF JAM/IDJMG HIGHER TAIO CRUZ FEAT. TRAVIE MČCOY MERCURY/IDJMG BELIEVER FREEMASONS FEAT. WYNTER GORDON BIG BEAT/ATLANTIC NOT GIVING UP ON LOVE ARMIN VAN BUUREN VS. SOPHJE ELLIS BEXTOR ULTRA YEAH 3X CHRIS BROWN JIVE/JLG SO TRUE AGD NERVOUS CHRIS COVER CONTROL AFROJACK FEAT. EVA SIMONS ROBBINS SOFI NEEDS A LADDER DEADMAUS MAUSTRAP/ULTRA F**KIN' PERFECT PINK LAFACEIJLG MIAMI 2 IBIZA SWEDSH HOUSE NARJA VS. TIME TEMPAH ASTRALWERKSVIRGINCAPTOL INDESTRUCTIBLE ROBYN KOMICHWA/CHERRYTREE/INTERSCOPE RATED R KM SOZI ULTRA	1 2 3 8 0 0	1 5 10 6 4 2 24 9 11 14	25 9 9 35 28 16 3 22 32	TITLE ARTIST IMPRINT / PROMOTION LABEL TIST IMPRINT / PROMOTION LABEL STEVE OLIVER SOM GLOBAL KISS STEVE OLIVER SOM GLOBAL KISS STEVE OLIVER SOM TIST STIME BRIAN CULBERTSON GRP/VERVE LET IT SHINE TIM BOWMAN TRIPPIN 'N' RHYTHM PUT THE TOP DOWN DAVE KOZ FEAT LEE RITENOUR CONCORD/CMG LOVE TKO GREATEST CONTACT BONEY JAMES VERVE DANCE WITH ME JACKIEM JOYNER MACK AVENUE/ARTISTRY EASE UP CRAG SHARMAT SCOREDOG UNDUN	
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	S&M RIHANA SRP/DEF JAW/DJMG HIGHER TAIO CAUZ FEAT. TRAVIE MCCOY MERCURY/IDJMG BELIEVER FREEMASDNS FEAT. WYNTER GORDON BIG BEAT/ATLANTIC NOT GIVING UP ON LOVE ARMIN VAN BUUREN VS. SOPHIE ELLIS BEXTOR ULTRA YEAH 3X CHRIS BROWM JIVE/JLG SO TRUE AGD NERVOUS TAKE OVER CONTROL AFROJACK FEAT. EVA SIMONS ROBBINS SOFI NEEDS A LADDER DEADMAUS MAUSTRAP/ULTRA F**KIN' PERFECT PINK LAFACE/JLG MIAMI 2 IBIZA SWEDSH MUSIE KAMPA ASTRAUMERKSWIRGN CAPITOL INDESTRUCTIBLE ROBYN KOMICHIWA/CHERRYTREE/INTERSCOPE RATED R KIM SOZI ULTRA ROCKETEER FAR-TASK MOVEMENT FEAT AYAN TEDDER CHERRYTREE/INTERSCOPE E.T. KATY PERRY FEAT. KANYE WEST CAPITOL	1 2 3 8 0 0	1 5 10 6 4 2 24 9 11 14	Symmetry Symmetry 25 9 9 35 28 16 3 32 23 6	TITLE ARTIST IMPRINT / PROMOTION LABEL EXAMPLE AND START JUMP START GLOBAL KISS STEVE OLIVER SOM IT'S TIME BRIAN CULERTSON GRP/VERVE LET IT SHINE TIM BOWMAN TRIPPIN W' RHYTHM PUT THE TOP DOWN DAVE KOZ FEAT. LEE RITENOUR CONCORD/CMG LOVE TKO FOURPLAY HEADS UP/CMG GREATEST CONTACT GAINER BOMEY JAMES VERVE DANCE WITH ME JACKIEM JYNER MACK AVENUE/ARTISTRY EASE UP CRAIG SHARMAT SCOREDOG UNDUN STEVE COLE MACK AVENUE/ARTISTRY START ALL OVER AGAIN DAVE AUZ & DANA BOSSA NOVA BOTSWANA BOSSA NOVA	
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A			DT LATIN SONGS"
HIS FEEK	AST	N CHT	TITLE
王王 1	2	33	ARTIST (IMPRINT / PROMOTION LABEL)
2	1	15	2WKS PRINCE ROYCE (TOP STOP) NO ME DIGAS QUE NO
	4	19	ENRIQUE IGLESIAS FEAT. WISIN & YANDEL (UNIVERSAL MUSIC LATINO). ME ENCANTARIA
	-	26	FIDEL RUEDA (DISA) NI LO INTENTES
6	6	14	JULION ALVAREZ Y SU NORTENO BANDA (DISA/ASL)
6	5	29	TITO "EL BAMBINO" (SIENTE) DANZA KUDURO
0	11	27	DON OMAR & LUCENZO (YANIS)ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO) ESTOY ENAMORADO
8	7	22	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO) BON, BON
0	9	14	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN) GRACIAS A DIOS
10	8	27	VIOLENTO (DISA/ASL)
-	12	16	SHAKIRA FEAT. EL CATA (EPIC/SÓNY MUSIC LATIN)
12	10	9	JOAN SEBASTIAN (FONOVISA) SALE EL SOL
12	10	9	SHAKIRA (EPIC SONY MUSIC LATIN) ROBARTE UN BESO
14	14	9	INTOCABLE (G.I.M.)
-			WISIN & YANDEL (MACHETE/UNIVERSAL MUSIC LATINO) TONIGHT (I'M LOVIN' YOU)
15	22	8	ENRIQUE IGLESIAS FEAT LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
16	17	7	PRINCE ROYCE (TOP STOP) NO ME DIGAS
U	15	19	EL CHAPO DE SINALOA (OISA)
10	21	8	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
19	16	35	LARRY HERNANDEZ (MENDIETA/FONOVISA) MENTE EN BLANCO
20	20	22	
21	27	4	DON OMAR (ORFANATD/MACHETE/UNIVERSAL MUSIC LATINO)
22	36	3	GAINER LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
23	23	19	DANDOLE GOCHO FEAT. JDWELL Y OMEGA (NEW ERA/VENEMUSIC)
24	24	8	LA MELODIA JOEY MONTANA (CAPITOL LATIN)
25	28	15	STEREO LOVE E0ward maya & vika jigulina (ULTRA)
26	30	6	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
27	25	5	CUANTO ME CUESTA LA ARROLLADORA BANDA EL LIMON (DISA)
28	-4	4	TENGO TU LOVE SIE7E (LA VIDA BUENA)
29	15	19	LO MEJOR DE MI VIDA ERES TU RICKY MARTIN FEAT. NATALIA JIMENEZ (SONY MUSIC LATIN)
30	26	17	QUIEN TE QUIERE COMO YO CARLOS BAUTE (WARNER LATINA)
31	59	5	HASTA MI ULTIMO DIA LA ORIGINAL BANDA EL LIMON (FONDVISA)
32	35	6	EL CULPABLE ESPINOZA PAZ (DISA/ASL)
35	29	16	EL JEFE DE LA SIERRA LOS TUCANES DE TIJUANA (FONOVISA)
34	32	9	FIREWORK KATY PERRY (CAPITOL)
35	42	5	LA CIUDAD DEL OLVIDO EL TRONO DE MEXICO (FONOVISA)
36	38	13	DEJAME AMARTE MAS BETO ZAPATA (DISA/ASL)
37	45	3	CONTESTAME EL TELEFONO ALEXIS & FIDO FEAT. FLEX (SONY MUSIC LATIN)
38	.43	5	TU ANGELITO CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO)
39	37	4	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
40	40	17	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
41	33	13	THE TIME (DIRTY BIT) THE BLACK EYED PEAS (INTERSCOPE)
42	41	9	A QUIEN QUIERO MENTIRLE MARC ANTHONY (SONY MUSIC LATIN)
43	46	4	ERES MI NECESIDAD EL BEBETO (DISA'ASL)
44	50	2	EL HOMBRE QUE MAS TE AMO VICENTE FERNANDEZ (SONY MUSIC LATIN)
45	44	3	MIENTRAS DORMIAS PESADO (DISA/ASL)
46	49	3	ME RIO DE TI GLORIA TREVI (UNIVERSAL MUSIC LATINO)
47	4	2	VIP FITO BLANKO FEAT. FUEGO (CHOSEN FEW EMERALD/CROWN LOYALTY)
48	RE-E	NTRY	TE AMO Y TE AMO LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
49	HOT	SHOT But	HABITACION 69 BANDA LOS RECODITOS (DISA)
50	NE	W	YA LO SABES ANTONIO OROZCO & LUIS FONSI (UNIVERSAL MUSIC LATINO)
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Tito "El Bambino" lands his fourth charttopper on Latin Rhythm Airplay as "Lueve el Amor" steps 2-1 with 10.7 million impressions (up 3%, according to Nielsen BDS). The lift ranks him third for most No. Is among solo artists in the chart's five-year history behind Daddy Yankee (seven) and Don Omar (five).



48	48	18	VARIOUS ARTISTS RADIO EXITOS: EL DISCO DE ANO 2010 DISA 721604/UMILE
49	47	6	LOS CUATES DE SINALOA TOCANDO WITH THE MAFIA SONY MUSIC LATIN 77513
50	45	13	VARIOUS ARTISTS 40 ANIVESARIO DISA RECORDS: 90'S - DISA 729589/UMLE
Mexicar	n Airp	lay fo	es the top of Regional or the first time as "Me
Rueda i with the which v	nitial e No. vas fo	iy apj 4-pei Nowe	2-1 in its 21st week. peared on the list in 2007 aking "Paz en Este Amor," ed by four charting singles he top 20.

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THE IMPRINT / DISTRIBUTING LABEL)	0		133	30	TITLE (IMPRINT / DISTRIBUTING LABEL)	
GREATEST PRINCE ROYCE		2	2	7	8 WKS 35 ANIVERSARIO FONOVISA 354608/UMLE VARIOUS ARTISTS	1
GAINER PRINCE ROYCE TOP STOP 30020/SONV MUSIC LATIN	No.	-			LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE VARIOUS ARTISTS	
LOS VAQUEROS: EL REGRESD WY/MACHETE 015218/UMLE RICKY MARTIN	_	3	4	14	40 ANIVERSARIO DISA RECORDS: 2000 - 2010 OISA 729590/UMLE	
MUSICA + ALMA + SEXD SDNY MUSIC LATIN 5447	2	4	3	13	20 SUPER EXITOS: LA HISTORIA DE LOS EXITOS MENDIETA/FONOVISA 570068/UMLE	
DEJARTE DE AMAR SONY MUSIC LATIN 59881	111		5	3	ROBERTO TAPIA LIVE FONDVISA 554823 UMLE	
ENRIQUE IGLESIAS EUPHORIA III VERSAL REPUBLICUNVERSAL MUSIC LATINO 0144480.MRG/UMLE		6	7	57	MARCO ANTONIO SOLIS MAS DE MARCO ANTONIO SOLIS FONOMISA 354216/UMLE ④	
LOS BUKIS 35 ANIVERSARID FONOVISA-354608/UMLE	dan si	7	6	16	VARIOUS ARTISTS BANDA #1'S 2010 DISA 721622/UMLE	Contractor of
SHAKIRA SALE EL SOL EPIC 77433/SÓNY MUSIC LATIN		8	8	17	VARIOUS ARTISTS AMANECER-BAILANDO PLATINO 11097	
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VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE		0	9	17	VARIOUS ARTISTS	Country I
VARIOUS ARTISTS		11	12	18	CORRIDOS #1'S 2010 DISA 721623/UMLE	1
40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMI RKM & KEN-Y	E Contraction	12	17	23	DURANGUENSE #1'S 2010 DISA 721624/UMLE	1
FOREVER PINA 70204/SONY MUSIC LATIN		-			EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479	
ARMANDO MR. 3054FAMOUS ARTIST 33050/SONY MUSIC LAT	<u>IN</u>	13	11	17	EL ARBOL FONOVISA 154613,UMLE	
MEET THE ORPHANS. THE KING IS BACK. ORFANATOMACHETE 014957/UNLE	2	14	15	16	LA GRAN SENORA: EN VIVO FONOVISA 354603/UMLE 🛞	_
LA HISTORIA DE LOS EXITOS MENDIETA/FONOVISA 570058/UMLE		15	14	31	LOS INQUIETOS DEL NORTE VAMOS A DARLE CON TODO EAGLE MUSIC 3812 ①	
MARC ANTHONY ICONDS SONY MUSIC LATIN 67402		10	16	60	JENNI RIVERA LA GRAN SENORA FONOVISA 354398/UMLE	
PACE JUANES SETTER PARICE UNVERSAL MUSIC LATINO 015027/J/MLE		17	13	8	LOS INQUIETOS DEL NORTE LAS PUERTAS DEL INFIERNO EAGLE MUSIC 8123	in the
ROBERTO TAPIA LIVE FONOVISA 354623/UMLE		18	18	4	K-PAZ DE LA SIERRA PARA TODA LA VIDA DISA 721608/UMLE	
MARCO ANTONIO SOLIS MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE		19	19	27	LOS TITANES DE DURANGO 15 EXITOS DISA 721552/UMLE	
VARIOUS ARTISTS BANDA #1'S 2010 DISA 721622/UMLE		20	20	4	RAMON AYALA Y SUS BRAVOS DEL NORTE SUPER #1'S FREDDIE 3065	ĺ
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THE LAST PREMIUM LATIN 20800/SDNY MUSIC LATIN	E		-	-		
VARIOUS ARTISTS AMANECER BAILANDO FLATINO 11097 GERARDO ORTIZ	0	C		ļ	ROPICAL	
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	1	8	TITLE (IMPRINT / DISTRIBUTING LABEL)	5	F≶ . 1
	-		8 WKS 35 ANIVERSARIO FONOVISA 354608/UMLE VARIOUS ARTISTS		-
	2	7	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	1997 - C.	2
	4	14	VARIOUS ARTISTS 40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE		100
	3	13	LARRY HERNANDEZ 20 SUPER EXITOS: LA HISTORIA DE LOS EXITOS MONDETA/FONOVISA 570058/JA/LE	đ	(00)
	5	3	ROBERTO TAPIA		
	7	57	MARCO ANTONIO SOLIS MAS DE MARCO ANTONIO SOLIS FUNIOWISA 35421 GUIMLE ④		6
	6	16	VARIOUS ARTISTS BANDA #1'S 2010 DISA 721622/UMLE	F.	0
)	8	17	VARIOUS ARTISTS AMANECER BAILANDO PLATINO 11097		8
)	10	34	GERARDO ORTIZ NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	0	9
)	9	17	VARIOUS ARTISTS CORRIDOS #1'S 2010 DISA 721623/UMLE		10
	12	18	VARIOUS ARTISTS DURANGUENSE #1'S 2010 DISA 721624/UMLE		11
)	17	23	VICENTE FERNANDEZ EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479		12
	11	17	LOS TUCANES DE TIJUANA EL ARBOL FONOVISA 154013/UMLE		13
	15	16	JENNI RIVERA LA GRAN SENORA: EN VIVD FONOVISA 354603/UMLE *		1
	14	31	LOS INQUIETOS DEL NORTE VAMOS A DARLE CON TODO EAGLE MUSIC 3812 (*)		15
)	16	60	JENNI RIVERA LA GRAN SENDRA FONOVISA 354398/UMLE		16
•	13	8	LOS INQUIETOS DEL NORTE LAS PUERTAS DEL INFIERNO EAGLE MUSIC 8123		78
	18	4	K-PAZ DE LA SIERRA PARA TODA LA VIDA DISA 721608/UMLE		18
	19	27	LOS TITANES DE DURANGO 15 EXITOS DISA 721552 UMLE		19
,	20	4	RAMON AYALA Y SUS BRAVOS DEL NORTE SUPER #1'S FREDDIE 3065		20
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	LAST	WEEKS ON CHT	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT	THIS
)	1	54	PRINCE ROYCE 23 WKS PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN		1
	2	92	AVENTURA THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2	
1	3	21	HECTOR ACOSTA: EL TORITO Obligame d'a mivenemusic universal music latino 65409340mile		31
	4	18	EL GRAN COMBO SALSA: UN HOMENAJE A EL GRAN COMBO POPULAR 1035		
	5	40	JUAN LUIS GUERRA Y 440 ASONDEGUERRA CAPITOL LATIN 42483	Q	練り
	6	9	VARIOUS ARTISTS I LOVE BACHATA 2011 PLANET 90125/SONY MUSIC LATIN		6
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State Farm Billeoard LATINMUSIC 😸 atat APR 1 26-28, 2

AIRPLAY SALES DATA nielsen nielsen BDS SoundScan

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WEEK WEEKS ON CHT ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL) 1 15 RICKY MARTIN MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472 2 6 CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 598 3 57 ENRIQUE IGLESIAS 4 36 SHAKIBA 5 21 77433/SONY M SALE EL SOL MARC ANTHONY 42 JUANES 14 8 7/UMLE (MARCO ANTONIO SOLIS EN TOTAL PLENITUD FONOVISA 354570/U CHAYANNE 7 22 10 55 HAY IMPOSIBLE SONY MUSIC LATIN 6197 MARC ANTHONY 2 9 VARIOUS ARTISTS 12 17 ROCIO DURCAL 13 40 LUIS MIGUEL 15 26 GUSTAVO GALINDO NEW LUCERO 11 25 2/UML THE LATIN CHARTBREAKERS LATIN TOP HITS 2011: VOL 1 CHV MUSIC HITORY DIGITAL NEW NAPOLEON LA HISTORIA DE LOS EXTOS UNIVERSAL MUSIC LATINO 015192/UMLE 14 7 THALIA PRIMERA FILA SDNY MUSIC LATIN 560 17 67 VARIOUS ARTISTS 16 AMORADOS SONY MUSIC LATIN 83275 LOS LLAYRAS MEDITACIÓN ESPIRITUAL 20 5

ATIN RHYTHM

WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)	- no
1	1	7	WISIN & YANDEL 7 WKS LOS VADUEROS: EL REGRESO WY.MACHETE 015218/UMLE	
	2	5	TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE	
1	3	4	RKM & KEN-Y FOREVER PINA 70204/SONY MUSIC LATIN	
	4	19	PITBULL ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN	
10	5	17	DON OMAR MEET THE ORPHANS: THE KING IS BACK, OFFANATOMACHETE 014957/UMLE.	
6	6	49	CHINO Y NACHO MI NINA BONITA MACHETE 014142/UMLE	(
7			GOCHO MI MUSICA VENEMUSIC/UNIVERSAL MUSIC LATINO 654125/UMLE	
8	8	46	DADDY YANKEE MUNDIAL EL CAPITEL FOOLD/SONY MUSIC LATIN	
9	7	25	WISIN & YANDEL LA REVOLUCION; LIVE: VOL. ONE WY/MACHETE 014857/JIMLE	
10	10	35	IVY QUEEN DRAMA QUEEN MACHETE 014536/UMLE ①	Ì
40	11	25	WISIN & YANDEL LA REVOLUCION: LIVE: VOLUME TWO WY/MACHETE 014857/JIMLE	
12	9	19	ZION & LENNOX LOS VERDADEROS PINA 70203/SONY MUSIC LATIN	
13	12	16	CALLE 13 ENTREN LOS QUE QUIERAN SONY MUSIC LATIN 73431	
14	13	34	PLAN B House of pleasure pina 02022/SONY MUSIC LATIN	
15	14	21	KINTO SOL EL ULTIMO SUSPIRO MACHETE 014905/UMLE	
16	15	45	VARIOUS ARTISTS LATIN URBAN KINGZ 2 MACHETE 014254/UMLE	
17	16	61	COSCULLUELA El principe nueva kamadavimite lonsediteaniversal music latino 653335 var.e	
18	19	9	VARIOUS ARTISTS ULTRA LATINO ULTRA 2726	1002
19	RE-E	TRY	TONY DIZE LA MELODIA DE LA CALLE (UPDATEO) PINA 70201/SONY MUSIC LATIN	
20	20	27	FUEGO LA MUSICA DEL FUTURO CHOSEN FEW EMERALD 877D	

BETWEEN THE BULLETS

CRISTIAN CASTRO'S NO. 1 RUN



Cristian Castro's "Viva el Principe" collects a sixth week atop Top Latin Albums as it shifts 9,000 copies, according to Nielsen SoundScan. The Jose Jose tribute first reached the summit in the Jan. 29 issue and is thus far the longest-running No. 1 of 2011. Though "Viva" dropped in November, Shakira's "Sale el Sol" blocked it from No. 1 in 2010 as it reigned for 12 weeks (through the first four frames of this year). "Viva" is Castro's 18th charted title and his sole topper. -Rauly Ramirez

58 | Go to www.billboard.biz for complete chart data

Data for week of MARCH 26, 2011

TOP

Billeeard. HITS OF THE WOR **MAR** 26

MARCH 26, 2011

MERCURY

EURO DIGITAL SONGS

THIS	LAST	(NIELSEN SDUNDSCAN INTERNATIONAL) MARCH 26, 2011	
1	1	SOMEONE LIKE YOU ADELE XL	
2	3	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
з	2	PRICE TAG JESSIE J FT. B.O.B LAVA	
4	4	S&M RIHANNA SRP	
5	5	GRENADE Brund Mars Elektra	
	6	ROLLING IN THE DEEP	
7	7	YEAH 3X Chris Brown Jive	
8	NEW	BLACK AND YELLOW WIZ KHALIFA ROSTRUM	
9	9	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
10	15	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	

护 CANADA

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_		ALBUMS	-	
WEEK	LAST WEEK	(NIELSEN SDUNDSCAN) MARCH 26, 2011	THIS WEEK	1 4 0 1
1	1	21 Adele XL	1	N
2	NEW	GOODBYE LULLABY AVRIL LAVIGNE RCA	2	
3	NEW	GLEE: THE MSUIC, SEASON TWO: VOL. 5 SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA	3	N
8	NEW	LASERS LUPE FIASCO 1ST & 15TH/ATLANTIC	4	N
5	2	NEVER SAY NEVER: THE REMIXES JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUNISLAND	5	
8	NEW	COLLAPSE INTO NOW R.E.M. WARNER BROS.	6	
7	3	SIGH NO MORE MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	7	N
3	5	DOO-WOPS & HOOLIGANS BRUND MARS ELEKTRA	8	
9	6	LOUD RIHANNA SRP/DEF JAM	9	
0	4	NOW THAT'S WHAT I CALL MUSIC! 17 VARIOUS ARTISTS EMI	10	

IRELAND DIGITAL SONGS

THIS	LAST	(NIELSEN SOUNOSCAN INTERNATIONAL) MARCH 26, 2011			
1	1	SOMEONE LIKE YOU ADELE XL			
2	2	PRICE TAG JESSIE J FT. B.O.B LAVA			
з	4	ROLLING IN THE DEEP			
	3	S&M RIHANNA SRP			
5	5	BORN THIS WAY LADY GAGA STREAMLINE/KDNLIVE			
	NEW	DON'T HOLD YOUR BREATH NICOLE SCHERZINGER INTERSCOPE			
7	NEW	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND			
	7	GRENADE BRUNO MARS ELEKTRA			
9	6	YEAH 3X Chris Brown Jive			
10	9	TILL THE WORLD ENDS			

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THIS	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 26, 2011	
1	4	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	
		HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
з	5	GRENADE BRUNO MARS ELEKTRA	
	3	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
5	NEW	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FE LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
6	7	S&M RIHANNA SRP	
7	6	ROLLING IN THE DEEP	
8	10	MIRRORS NATALIA KILLS CHERRYTREE	
9	2	PARIS PARIS KLIMMSTEIN FT. JOE SUMNER GLOBAL	

HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY

10 8

NGS

Data for week of MARCH 26, 2011 | For chart reprints call 212.493.4023

🔵 JAPAN BILLBOARD JAPAN HOT 100

WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	MARCH 26, 2011		
1	89	YUMETAMAGO NYC JOHNNY'S			
2	83	BANZAI VENUS SKE48 NIPPON CROWN			
3	22	AISHITERUTTE IENA TASURO YAMASHITA WARNE			
4	8	BORN THIS WAY LADY GAGA UP-FRONT WORKS			
5	47	BEEP!! SUPERFLY WARNER			
6	12	SLOW RUMER WARNER			
7	2	WHAT THE HELL AVRIL LAVIGNE SONY			
H.	10	NANI KA HITOTSU JAMOSA FEAT JAY'ED & WAKA	DANNA RHYTHMZONE		
9	NEW	ISSEN MANKAI NO I MAI KURAKI NORTHERN MU			
10	51	HIDE & SEEK Nikiie Columbia			

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SWEDEN

NIELSEN SOUNDSCAN

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LUXEMBOURG

INTERNATIONAL)

DIGITAL SONGS

NEW SCHATZI SCHENK MIR EIN FOTO MICKIE KRAUSE KRAUSETTOMUSIKVERLAG

NEW SWEAT SNOOP DOGG VS. DAVID GUETTA OOGGYSTYLE/PRIORITY

ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND

GRENADE BRUNO MARS ELEKTRA

S&M Rihanna SRE

10 RE FREAKY LIKE ME

ROLLING IN THE DEEP

TONIGHT (I'M LOVIN' YOU) Enrique iglesias ft. Ludacris & DJ Frank e Universal Republic

HOLLYWOOD HILLS SUNRISE AVENUE COMUSIC/GET NASY OY/CAPITOL

BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE

MARCH 26, 2011

-1	USTRALIA	
	ALBUMS	
WEEK	(ARIA) MARCH 11, 2011	THIS
ew	GOODBYE LULLABY AVRIL LAVIGNE RCA	1
3	LOUD RIHANNA SRP/DEF JAM	
ew	TEMPTATION THE WAIFS JARBAH	3
EW	LASERS LUPE FIASCO 1ST & 15TH/ATLANTIC	
1	CRAŻY LOVE MICHAEL BUBLE 143/REPRISE	5
4	DOO-WOPS & HOOLIGANS BRUND MARS ELEKTRA	
ew	34 NUMBER ONES ALAN JACKSON ARISTA NASHVILLE	7
5	GREATEST HITS SO FAR!!! P!NK LAFACE	8
2	THE EXPERIMENT ART VS. SCIENCE ART VS. SCIENCE	9
6	21 Adele XL	10

(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 26, 2011	THIS	LAST WEEK	(NIELSEN SDUNDSCAN INTERNATIONAL)
POPULAR ERIC SAADE KING ISLAND ROCKYSTAR	1	1	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL
IN THE CLUB Danny saucedo artishuset	2	2	SELVA PAIVA PETRI NYGARD OPEN RECORD
OH MY GOD! THE MONIKER WARNER	3	RE	MA ANNAN SUT POIS LAURA NARHI WARNER
ME AND MY DRUM Swingfly FT. Christoffer Hiding Emi	.4	NEW	TILL THE WORLD END BRITNEY SPEARS JIVE
SPRING FOR LIVET Sara varga king island rockystar	5	5	GRENADE Bruno Mars Elektra
MY HEART IS REFUSING ME LOREEN MOHITO	6	3	BORN THIS WAY LADY GAGA STREAMLINE/KON
LEAVING HOME NICKE BORG ELECTRIC/VERSITY: RIGHTS	7	4	S&M RIHANNA SRP
E DET FEL PA MEJ Linda Bengtzing Warner		NEW	HOLLYWOOD HILLS SUNRISE AVENUE COMUSIC/GET
BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE	9	7	MISSA MURUSENI ON JENNI VARTIAINEN WARNER
ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	10	9	ROLLING IN THE DEE
		-	

۲	PORTUGAL				
		DIGITAL SONGS			
THIS	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 26, 2011			
1	2	SOMEWHERE OVER THE RAINBOW/WHAT A WONDERFUL WORLD Israel "12" Kamakawiwo'dle Big Boy/Mountain Apple			
2	1	LOCA Shakira FT. EL CATA EPIC			
3	3	WHAT'S MY NAME? RIHANNA FT. ORAKE SRP			
4	RE	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE			
5	9	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA			
•		GRENADE Bruno Mars Elektra			
7	6	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND			
8	5	THE TIME (DIRTY BIT) THE BLACK EYEO PEAS INTERSCOPE			
9	NEW	TILL THE WORLD ENDS BRITNEY SPEARS JIVE			
10	8	BUSY (FOR ME) AUREA SONY MUSIC			

GERMANY ALBUMS

WEEK	LAST WEEK	(MEDIA CONTRDL)	MARCH 22, 2011
1	NEW	COLLAPSE INTO NO R.E.M. WARNER BROS.	w
2	2	GOOD NEWS LENA RAAB TV	
3	6	KUESSEN KANN MAN MAX RAABE PALAST MUSIK	NICHT ALLEINE
4	NEW	GOODBYE LULLABY AVRIL LAVIGNE RCA	
5	4	21 Adele XL	
6	7.	CHARM SCHOOL ROXETTE ROXETTE	
7	3	DAS WAER DEIN LIE INA MUELLER 105	D GEWESEN
8	1	STERNENEISEN In Extremo Universal	
9	RE	ZAZ ZAZ PLAY-ON	
10	10	DOO-WOPS & HOOL	IGANS

GREECE

FRANCE

INTERNATIONAL)

S&M RIHANNA SRP

GRENADE BRUNO MARS ELEKTRA

SUN IS UP

RE ROLLING IN THE DEEP

MR. SAXOBEAT ALEXANDRA STAN PLAY-ON

10 10 CELUI COLONEL REYEL STEP OUT

1 1

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2 4

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DIGITAL SONGS

ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND

JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE

BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE

TOUTES LES NUITS COLONEL REYEL STEP OUT

MARCH 26, 2011

DIGITAL SUNGS				
LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 26. 2011			
1	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND			
2	BABY IT'S OVER HELENA PAPARIZOU COLUMBIA			
4	ME MIA MATIA/FELICITA Al bano & Giannis Ploutarhos heaven			
RE	ROLLING IN THE DEEP			
10	THE GOLDEN AGE THE ASTEROIOS GALAXY TOUR SMALL GIANTS			
5	LOCA SHAKIRA FT. EL CATA EPIC			
RE	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK & UNIVERSAL REPUBLIC			
7	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE			
NEW	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON			
RE	AN M' AGAPAS DIMOS ANASTASIADIS UNIVERSAL			
	1 2 4 RE 10 5 RE 7 NEW			

NETHERLANDS DIGITAL SONGS

NEEK	AST	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 26, 2011		
1	1	ROLLING IN THE DEEP		
2	2	SET FIRE TO THE RAIN ADELE XL		
3	3	GRENADE BRUND MARS ELEKTRA		
4	4	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE		
5	NEW	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND		
6	5	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE		
7	10	IK GA HARD THE PARTYSQUAD, ADDNIS, GERS & JAYH TOP NOTCH		
8	6	HAPPINESS ALEXIS JOROAN STARROC/ROC NATION		
9	7	S&M Rihanna Srp		
10	NEW	NEVER ALONE 3JS ARTIST & COMPANY		

Ô	B	RAZIL
		ALBUMS
THIS	LAST WEEK	(APBD/NIELSEN) FEBRUARY 27, 2011
1	1	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL
2	2	SAMBAS ENREDO DAS ESCOLAS DE SAMBA 2011 VARIOUS ARTISTS UNIVERSAL
3	3	25 ANOS AO VIVO Exaltasamba radar
3	4	SUMMER ELETROHITS VOLUME 7 VARIOUS ARTISTS SOM
5	6	EXTRAORDINARIO AMOR DE DEUS ALINE BARRDS MK
6	5	ILUMINAR AO VIVO PAORE FABIO DE MELO SOM LIVRE
7	9	80 SUCESSOS DOS ANOS 80 VARIOUS ARTISTS RADAR
8		MULTISHOW AO VIVO MARIA GAOU SOM LIVRE
9	8	PISTA SERTANEJA REMIX VARIOUS ARTISTS SOM LIVRE
10	NEW	BOLA DE CRISTAL AO VIVO FERNANDO & SOROCABA SOM LIVRE

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DIGITAL SONGS				
THIS	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 26, 2011		
1	1	ARRIVERA MODA FT. EMMA ULTRASUONI		
£	2	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND		
3	3	EHGIA VASCO ROSSI EMI		
1	4	TRANNE TE Fabri Fibra Universal		
5	NEW	QUESTO BELLISSIMO GIOCO Annalisa Warner		
	5	CHIAMAMI ANCORA AMORE ROBERTO VECCHIONI UNIVERSAL		
7	10	VUOTO A PERDERE NOEMI COLUMBIA		
8	6	ROLLING IN THE DEEP		
9	NEW	DIAMANTE LEI E LUCE LUI ANNALISA WARNER		
10	8	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE		
-	_			

ALBUMS

NEW BUILD A ROCKET BOYS! ELBOW FICTION POLYDOR

WHO ARE YOU JESSIE J LAVA

NEW COLLAPSE INTO NOW R.E.M. WARNER BROS.

LOUD RIHANNA SRP/OEF JAM

DOO-WOPS & HOOLIGANS BRUND MARS ELEKTRA

DIFFERENT GEAR, STILL SPEEDING BEADY EYE BEADY EYE

LAST NIGHT ON EARTH

GOODBYE LULLABY

SHE ISE (THE OFFICIAL UK CHART CO.)

1 1 21 ADELE XL

2 3

5 6

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NEW

3 10

ITALY

4 4 19 ADELE XL

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9 NEW

THIS	LAST WEEK	(NIELSEN SDUNOSCAN INTERNATIONAL) MARCH 26, 2011
1	1	ON THE FLOOR Jennifer Lopez FT. Pitbull Island
2	2	SELVA PAIVA PETRI NYGARD OPEN RECORDS
3	RE	MA ANNAN SUT POIS LAURA NARHI WARNER
4	NEW	TILL THE WORLD ENDS BRITNEY SPEARS JIVE
5	5	GRENADE Bruno Mars Elektra
6	3	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE
7	4	S&M RIHANNA SRP
100	NEW	HOLLYWOOD HILLS SUNRISE AVENUE COMUSIC/GET NASY OY/CAPITOL
9	7	MISSA MURUSENI ON JENNI VARTIAINEN WARNER
10	9	ROLLING IN THE DEEP ADELE XL

21 Adele XL	10	8	BORN THIS WAY LADY GAGA STREAMLINE
WEDEN	æ	FI	NLAND
DIGITAL SONGS	e**		DIGITAL SON
(NIELSEN SOUNDSCAN International) March 26, 2011	THIS	LAST WEEK	(NIELSEN SOUNOSCAN INTERNATIONAL)
POPULAR ERIC SAADE KING ISLAND ROCKYSTAR	1	1	ON THE FLOOR JENNIFER LOPEZ FT. PITE
IN THE CLUB DANNY SAUCEDO ARTISHUSET	2	2	SELVA PAIVA PETRI NYGARD OPEN REC
OH MY GOD! THE MONIKER WARNER	3	RE	

LEAVING HOME NICKE BORG ELECTRIC/VERSITY RIGHT

ETRI NYGARD OPEN RECORDS	2	NE
MA ANNAN SUT POIS AURA NARHI WARNER	3	2
TILL THE WORLD ENDS	4	4
GRENADE Bruno Mars Elektra	5	NE
BORN THIS WAY Ady gaga streamline/konlive	6	3
S&M NHANNA SRP	7	1
HOLLYWOOD HILLS SUNRISE AVENUE COMUSIC/GET NASY DY/CAPITOL	8	6
MISSA MURUSENI ON ENNI VARTIAINEN WARNER	9	R
	-	

9	ROLLING IN THE DEEP	

		IN EXTREMO UNIVERSAL
9	RE	ZAZ ZAZ PLAY-ON
10	10	DOO-WOPS & HOOLIGANS BRUND MARS ELEKTRA
-	_	
	SF	PAIN

-		
		DIGITAL SONGS
WEEK	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 26, 2011
1	1	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
2	4	SOLAMENTE TU PABLO ALBORAN TRIMECA ESTUDIOS Y PRODUCCIONES
3	2	BORN THIS WAY LAOY GAGA STREAMLINE/KONLIVE
4	3	TONIGHT (I'M LOVIN' YOU) Enrique iglesias FL Ludacris & DJ Frank e Universal Republic
5	6	BLANCO Y NEGRO MALU SONY MUSIC
6	5	LOCA Shakira Ft. El cata Epiĉ
7	7	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE
8	NEW	MR. SAXOBEAT

8	NEW	ALEXANDRA STAN PLAY-ON
9	RE	QUIEN TE QUIERE COMO YO CARLOS BAUTE WARNER
10	9	CUATRO ELEMENTOS

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DIGITAL SONGS				
THIS	LAST WEEK	(NIELSEN SOUNOSCAN INTERNATIONAL) MARCH 26, 2011		
1	5	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND		
2	NEW	VAR BESTE DAG MARIT LARSEN VIRGIN		
3	2	GRENADE Bruno Mars Elektra		
4	4	OLBRILLER ERIK OG KRISS MTG		
5	NEW	TILL THE WORLD ENDS BRITNEY SPEARS JIVE		
6	3	HABA HABA STELLA MWANGI MWANGI		
7	1	HAPPINESS ALEXIS JORDAN STARROC/ROC NATION		
8	6	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE		
9	RE	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC		
10	9	ETTER REGNET Erik og Kriss MTG		

M	EXICO	e			
AIRPLAY					
WEEK	(NIELSEN BDS) MARCH 26, 2011	THIS			
1	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	1			
2	BORN THIS WAY LAOY GAGA STREAMLINE/KONLIVE/INTERSCOPE	2			
3	A PARTIR DE HOY MARCO DI MAURO DUETO CON MAITE PERRONI WARNER	3			
б	FIREWORK KATY PERRY CAPITOL				
7	ME RIO DE TI GLORIA TREVI UNIVERSAL	5			
6	DIA DE SUERTE ALEJANDRA GUZMAN CAPITOL	6			
4	SALE EL SOL SHAKIRA EPIC	7			
9	SONE ZOE CAPITOL	8			
8	ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM	9			
10	POR BESARTE	10			

N	OR	W	AY	
	DI	GITA	L SC	NGS

9	RE	AMY MACDONALD MELODRAMATIC		
10	9	ETTER REGNET ERIK OG KRISS MTG		
	Μ	EXICO		
-		AIRPLAY		

MEXICO							
	LAST WEEK	(NIELSEN BDS)	MARCH 26, 20				
	1	THE TIME (DIRT	гү віт)				

10 SANDOVAL FT. ALEKS SYNTEK WARNER

SINGLES & TRACKS SONG INDEX. ASCAP/Ultra Tunes: ASCAP/Dipius 11, SACEM/EMI Music Publishing Ltd., PRS). HL, H100 42, LT 40 ON THE FLOOR (Songs 01 Red'One, BM/Song/ATV Songs LLC, BM/2101 Songs BM/PHbull seager Auflishing, BM/Uni-versal Music- Carees: BM/PEMI seager Auflishing, BM/Uni-songs France: SARI/Sony/ATV Tunes LLC, ASCAP/EMI Songs France: SARI/Sony/ATV Tunes LLC, ASCAP: AMP/HL, H100.5

Plane Music, ASCAP/Art For Art's Sake Music, ASCAP/Art-House Entertainment LLC, ASCAP), AMP/HL, H100.72 LET IT RAIN (Scrambler Music, ASCAP/Camival Music Group ASCAP/BMG Gold Songs, ASCAP/Glasbean, ASCAP/We

AMP/HL, CS 2, H100 47 A LITTLE BIT STRONGER (Universal Music - Careers, DM/ Reviews Music

BMI/High Powered Machine Music. BMI/Raylene Music ASCAP/BPJ Administration, ASCAP/EMI Foray Music. SESAC/Hillary Dawn Songs, SESAC), AMP/HL CS 13, H100

StSAC/Hilay Dawn Songs, StSAG), AMP/HL US 13, H10U 50 LITTLE MISS (Jennifer Hettiss Publishing ASCAP/Dirkpl Music, BM/05 S12, H100 S2 LIVEA LITTLE (EMI Blackwood Music Inc., BW/Share Minor Music, BM/06 Gesperados LLC, ASCAP/N2D Publishing Correary, Inc., ASCAP/Carol Vincent And Associates, LLC ASCAP), HL CS 14, H100 31 LIVEVE LL AMOR (Title L1 Pation Publishing, LLVEVE LL AMOR (Title L1 Pation Publishing, LLVEVE LL AMOR (Title L1 Pation Publishing, LLVEVE LL AMOR (Title L1 Pation Publishing, LLCA The Caramel House Music, BM/Lon Danos Del Nego co Publishing, LLC, BM/Lon Music, Inc., BM/SonyATV, Lann Music Publishing, LLC, BM/Lonard Music, BM/Linwer-sel Music - Careers, BM/Monard Music, BM/Linwer-sel Music - Careers, BM/Monard Music, BM/Linwer-sel Music - Careers, BM/Pitbul'S Legacy Publishing, L

LO MEJOR DE MI VIDA ERES TU (Dharmik Music Publishino

BW/EMI Blackwood Music Inc. BM/Brantines Music Pub-lishing ASCAP/Sony/ATV Discos Music Publishing LLC, ASCAP/Bad Candy Music ASCAP/Andreas Carlsson Publishing ing AB, STIM/Destonia Music, ASCAP/Universal Music Corpo-ration ASCAP/Nana Maluca Music Publishing, SESAC).

Haltini Hasharimeta Madilua Mibai, Frankalimi, S.C.ANJ, AMPHL, I.Z. Baynol, I.E. Speeriner Publishing IBM/Like Turking Baynol I.E. Speeriner Publishing ILC, ASCAPChery Lae ASCAP/Downlown Music Publishing ILC, ASCAPChery Isan Music Publishing Company inc. ASCAPChery 51 Music. ASCAP/The Bad Bad Guys, ASCAP/Melost Music Publishing BM/Money Mac Music, BM/Mary Mong Money Publishing Inc. BM/Parey Music, BM/ AMPCINM, Honor Start's Music. BM/Tery Music, BM/APA/BUC MHL, H100 LBH 2 LODK IT UP (Ten Ten Music Group, ASCAP/Ortail Fixation Music, ASCAPI CS 24

Music, AS240 (S 24 Music, AS240) (S 24 LOVE DON'T RUN (Mike Curb Music, BM/Griermikyle Music BM/97 One Songs, ASCAF/Antee Music, AS2A7.Little Champion Music, LLC ASCA7/Deam Rock Music, Inc., ASCAP), AMP (CS 36 LOVE FACES I April's Boy Murk, BM/Warner-Tametrate Pub-lishing Corp. BM/No QuarcyBance Music Publishing, BM/Downtown DMP Songs, BM/F MitesMusic, BM/Song Of Universal Inc., BM/CP Athable Music Publishing, BM/EM Blackwood Music Inc., BM(), AMP/HL, H100 63, RbH 3

HBH 3 LOVE LETTER (B Kelly Publishing, Inc., BMI/Universal Music

Z Solings, BWII, RDH 15 MAKE A MDVIE (NappyPub Music, BMI/Universal Music - Z Songs, BMVSlavin High Music, ASCAP/Rondor ASCAP/The Legendary Traster Music, ASCAP/Rohall Music Publishing America Tac, ASCAP, AMPH, RSH 21 MAKE IT RAIN (Porter House Music Publishing, BMI), AMP MINE 4

RBH 45 MARRY ME (EMI April Music, Inc., ASCAP/EMI Blackwood Music Inc., BMURepublian Music, BMI/Mayday Matone Music ASCAP/Chrysatis One Music LLC, ASCAP), AMP/HL, H100

44 MEAN (Sony/ATV Tree Publishing Company, BMI/Taylor Swift

Music, BMI), HL US 33 ME AND TENNESSEE (Engine Room, BM/Songs Of Universal Inc., BMI/Universal Music - MGB Songs, ASCAP), AMP/HL,

ME AND U (Kandacy Music Inc. ASCAP/Air Control Music Inc., ASCAP/EMI April Music, Inc., ASCAP/Universal Music - 3

Inc., ASSAPCEM POLYBAC, INC., ASSAPCIMINEST MIGBET 2: Lines LLC, ASSAPCEM Pit In the Ground Publishing ASCAPCiero Regist. BM/Ubscale Music. BM/Bitmess Is Indey Publishing, BM/Ubroutanet BM/Bitmess Is Indey Publishing, BM/Ubroutanet BM/Bitmess ASCAPC E ENCANTARIA (Hura, BM/Impero BM/I) LT 3 METTE EN BLANCO (Primavera Vortidwide Music, ASCAP) (LT METTE EN BLANCO (Primavera Vortidwide Music, ASCAP) (LT)

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Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Group promotes Jeffrey Harleston to general counsel/executive VP of business and legal affairs for North America. He was senior VP of business and legal affairs.

PIAS Entertainment Group names Clare Britt director of global project management. She most recently ran her own consultancy company, which managed campaigns for such acts as Faithless, McFly and Charlotte Church.

Capitol Records Nashville names Bobby Young director of regional promotion for the Southeast. He was national director of promotion at Republic Nashville.

PUBLISHING: Peermusic appoints Jerome Spence creative director of film and TV. He founded Grace Soul Music



TOURING: Global Spectrum names Chris Connolly GM of the lowa Events Center in Des Moines. He was GM at the Roanoke (Va.) Civic Center.

Palace Sports & Entertainment in Detroit—which oversees the Palace, DTE Energy Music Theatre and the Meadow Brook Music Festival-appoints Dean Seaver marketing manager. He was a retail account manager at InBev/Labatt USA.

MANAGEMENT: Twenty First Artists taps Alex Katter as an artist manager in London. He founded AKArtists.

RELATED FIELDS: Drew's Entertainment, a supplier of recorded music for media and events, names George Davis director of creative licensing and digital strategy. He was a contracted digital licensing agent at Warner Music Group.

Harman Professional appoints Aaron Simon director of licensed products. He led the strategic marketing, partnerships and promotions department at Disney Music Group. -Edited by Mitchell Peters

GOODWORKS

INCUBUS' BRANDON BOYD DESIGNS HURLEY SHIRTS FOR H.O.P.E.

Incubus frontman Brandon Boyd will utilize his artistic skills outside of the recording studio-and for a good cause, thanks to his recent collaboration with surf clothing company Hurley

Hurley has tapped Boyd, a talented illustrator/painter, to design images for a limited-edition fashion line. Net sales profits from the clothing-which ranges from Tshirts to tank tops-will benefit the H.O.P.E. (Helping Other People Everywhere) campaign, a nonprofit that supports various social projects and promotes the education of global peace.

'We have a couple of really big retailers that are pushing it and some commercials are going on mtvU, Fuel and Fuse," Hurley VP of marketing Laura Wasser says.

Beginning April 1, the collection will be available at Buckle nationwide and online at Hurley.com. Wasser says the line will also be carried at select Bloomingdale's stores and various surf shops, including Huntington Surf & Sport in Huntington Beach, Calif.

Hurley is also hosting an art show featuring the original artwork of Boyd's designs at the company's Cost Mesa, Calif., office on April 2. Boyd plans to paint a special mural on the wall of the gallery as well. The event, which takes place from 6 p.m. to 10 p.m. at 1945 Placentia Ave. in Costa Mesa, is open to the public. -Mitchell Peters



.biz at billboard.biz. To submit your photos fo backbeat@billboard.com On March 3 on the Los Angeles set of Fox's "Glee," the cast celebrated the sale of 10 million albums and 25 million singles worldwide. Columbia

Contractors on the Los Angeles set of Fox's "Glee," the cast celebrated the sale of 10 million albums and 25 million singles worldwide. Columbia Records presented Fox executives and cast members an award recognizing their achievement. There to share in the moment are (in the front, from left) "Glee" music supervisor PJ Bloom; cast members Jenna Ushkowitz and Dianna Agron; Columbia/Epic Label Group chairman Rob Stringer; and the cast's Lea Michele. Darren Criss and Heather Morris. In the back, from left: Columbia Records chairman Rob Stringer; and the cast's Lea Michele. Darren Criss and Heather Morris. In the back, from left: Columbia Records chairman Steve Barnett and president Ashley Newton; cast members Naya Rivera, Chord Overstreet, Amber Riley and Harry Shum Jr; Columbia Records marketing coordinator Abby Frackman and soundtrack consultant Glen Brunnan; the cast's Kevin McHale; "Glee" co-creator lan Brennan; cast members Ashley Fink, Chris Colifer, Mark Salling and Cory Monteith; "Glee" producer Dante Di Loreto; Columbia/Epic Label Group senior VP of business affairs Andrew Ross; the cast's Jane Lynch; soundtrack producer Adam Anders; "Glee" creator/executive producer Ryan Murphy; cast member Matthew Morrison; Columbia director of marketing Ed Alexander Sr. and marketing coordinator Claire Cook, phoro: stepHaNIE CABRAL



ASCAP'S NIGHT OUT IN THE ATL

On March 10, ASCAP's rhythm and soul team hosted a mixer for its Atlanta songwriters and producers at Ludacris' Straits Restaurant. The evening, hosted by Ludacris, Johntà Austin, Drumma Boy and DJ Infamous, featured music by Don Cannon and brought out some of ATL's heavyweights including Lermaine Dupri and Musiq Soulchild, PHOTOS: THADAEUS MCADAMS/EXCLUSIVEACCESS.NET

ABOVE: They wear their sunglasses at night: Drumma Boy, Musiq Soulchild and Ludacris (from left)

ABOVE RIGHT: ASCAP director of mem-bership for rhythm and soul Jennifer Drake doesn't mind being sandwiched between Musig Soulchild (left) and Jermaine Dupri. **RIGHT:** DJ/producer **Don Cannon** (far left) catches a few laughs with (from left) Ludacris, ASCAP director of membership for rhythm and soul Jennifer Drake, Johntà Austin and ASCAP senior director of membership for rhythm and soul Jay Sloan



BACKBEAT

EDITED BY ELIZABETH HURST



Three-time BMI Latin songwriter of the year **Kike Santander** (center) received the BMI President's Award from BMI's **Della Orjuela** and **Del Bryant**, recognizing his influence on the industry. Santander joins an elite list of past honorees that includes Juanes´, Taylor Swift, Emilio and Gloria Estefan, and Willie Nelson.



BMI LATIN MUSIC AWARDS

BMI honored Latin music's creators during the 18th annual BMI Latin Music Awards, held March 10 at the Bellagio in Las Vegas. Hosted by president/CEO Del Bryant and VP of Latin music Delia Orjuela, the ceremony also saluted the writers and publishers of the past year's 50 most-performed Latin songs on U.S. radio and TV. PHOTOS: EDDIE SAKAKI except where noted

ABOVE: Songwriter of the year **Horacio Palencia** poses with his awards for writing the hits "Me Gusta Todo de Ti," "Mi Complemento" and "Otro de Esos Cuentos."

BELOW: Editora Arpa Musical president **Alejandro Garza** with the song of the year award for "Lo Intentamos," written by Espinoza Paz and published by Arpa. From left: BMI senior VP of writer/publisher relations **Phil Graham**, Nueva Generacion Music Group president **Martin Fabian**, BMI VP of Latin music **Delia Orjuela**, Garza, Arpa VP **Elisa Beristain** and BMI president/CEO **Del Bryant**.







Universal Music Publishing Group garnered publisher the year honors. There to celebrate were (from left) VP creative Kenny Cordova, BMI senior VP of licensing ar repertoire Michael O'Neill, Kike Santander, UMPG senio VP of Latin America Eddie Fernandez and chairman/CE David Renzer, BMI VP of Latin music Delia Orjuela ar senior VP of writer/publisher relations Phil Graha

Cristian Castro (left) paid tribute to BML President's Award honoree Kike Santander with a medley of hits including "Alguna Vez," "Mi Vida Sin Tu Amor" and "Azul." As Castro began to sing "Azul," Santander unexpectedly jumped onstage and joined him in the berformance. PHOTO: ISAAC BREKKEN

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Toni Braxton encourages you to learn the signs of autism at **autismspeaks.org** Early diagnosis can make a lifetime of difference.



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